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ASIATIC SOCIETY OF JAPAN.

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A general meeting of the Asiatic Society of Japan was held at the Society's Rooms, Tokyo on Wednesday, January 19, 1910. Prof. E. H. Vickers, Vice-President for Tokyo was in the chair. The minutes of the previous meeting having been printed were taken as read. The Recording Secretary announced the election to Honorary Membership of Prof. J. H. Wigmore, LL.D., of Northwestern University Law School, Chicago, Ills., U.S.A., and of J. H. Gubbins, C.M.G., Oxford University, Oxford, England. The Chairman then introduced Prof. Starr of Chicago University, reminding the members that several years previously Prof. Starr had obliged the Society by a most interesting and instructive lecture upon the *Asteas*. He had now become a member of the Society, and an active and interested member from the beginning.

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JAPANESE RIDDLES.

It is with considerable trepidation that I bring before the Society a paper upon a purely Japanese theme, one too in which expert knowledge of the language is desirable, if not necessary. My excuse is that my subject *Japanese Riddles* appears to have been neglected by earlier and more competent workers and that I have given some special attention to the subject of riddles as a whole. When in the Philippine Islands a year ago I became interested in Filipino riddles and made a considerable collection of them in the six languages Ilocano, Tagal, Pangasinan, Pampangan, Visayan and Gaddang. This collection, with English translation and notes, has been printed in a little book, a copy of which I take pleasure in presenting to the Society's library herewith. It has typographical and other faults but is probably the first serious contribution to its field. The little book has appeared from the press since I left the United States and its preparation was my last work before leaving home. With this work fresh in my thought I naturally inquired early for Japanese riddles and was delighted to find here a new and rich field.

Undoubtedly the most important contribution to the study of riddles is Petsch's *Studien über das Volkrätzel*, printed in 1898. In that work, he divides the material into two groups—the true riddle and the catch question. In European languages the true riddle is usually rhymed; it more or less adequately describes an object of thought, with the purpose that this shall

be guessed; catch questions are usually in prose and are not really intended to be guessed, but to trick the hearer and exhibit the "smartness" of the questioner.

Humpty Dumpty sat on the wall;
 Humpty Dumpty had a great fall;
 All the king's horses and all the king's men,
 Cannot set Hunapty Dumpty up again,

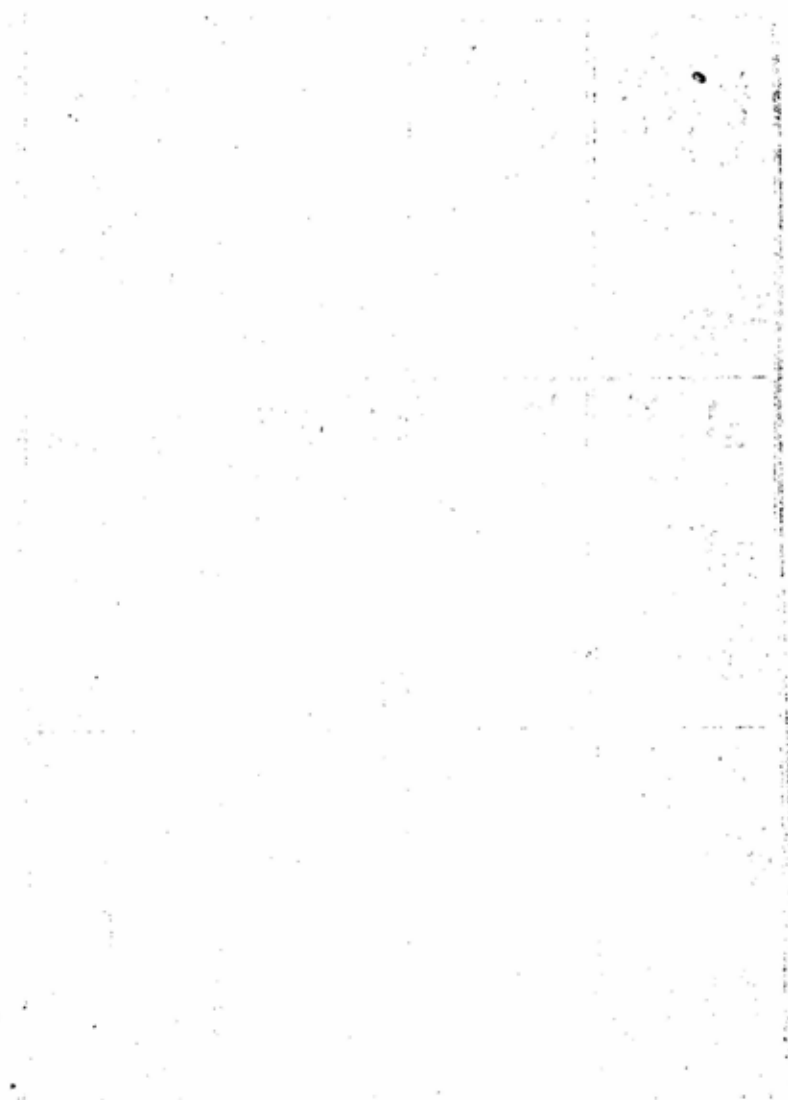
is a true folk riddle, both in form and in content, so too is

Long legs, crooked thighs
 Little head and no eyes.

On the other hand the prose conundrum—A man had twenty-six sheep; one died. How many had he left—is a catch question, intended to trick the hearer; no matter which of two possible answers is given, the asker will promptly declare it wrong and smartly give the other answer. In English the true rhymed riddle has given place to the less popular conundrum in prose, demanding thought and expecting an answer. Many conundrums, however, are mere catch questions. The term conundrum then is vague and overlaps both of the old and fairly well-defined types.

It is unnecessary to go further into a consideration of the classification of European riddles or to trace the subdivisions of the two groups or to state their characteristics. Again referring to Petsch, however, we may say that the true riddle in its fullest form consists of five elements or parts: 1. Introductory; 2. Denominative; 3. Descriptive; 4. Restraining or Contrasting; 5. Conclusion. Few riddles in any language present the full development of all these parts. Elements 2 and 3 are inherent and essential; the other elements may or may not be present. The Filipinos belong to the great yellow race, *Homo mongolicus* of Keane—the same race to which the Japanese belong. Yet the character, content and construction of their riddles is the same as those of Europeans. The riddles collected in the Philippines are readily divided into true riddles and catch ques-

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tions; these groups again are readily divisible into the usually recognized sub-divisions; not only so but in content and construction they are entirely like the riddles of England, or Germany, or Spain. The first thought upon recognizing such an essential similarity was that it was due to Spanish influence. A comparison with Madagascar riddles, where Spanish influence is not to be assumed and no other old European influence has operated convinced me that not all Malayan riddles are imported or the result of foreign contact. The catch questions and a considerable part of the true riddles of the Philippines are due to or have been influenced by European forms. But there was apparently a considerable mass of true riddles current in Malaysia among Malayan peoples generally long before European contact. Shall we find striking similarity to these true Malay riddles in Japan?

In response to my first inquiry for Japanese riddles the *nazo* was produced. The word *nazo* is the usual translation of our word riddle, and the *nazo* is ingenious, curious, interesting and well-worth-while; although it differs notably from the true folk-riddle of Europe, it may be called a riddle. My first examples were given orally, from memory, but *nazo* books exist and were soon forthcoming. They are generally little things in gaudy covers and cost from two to twelve *sen*; some are illustrated; they are easily recognized by their style of printing—as *nazo* consist always of three parts clearly separated; the word *nazo* usually occurs upon the cover and the titles often makes extravagant numerical claims; thus, one title runs *nazo nazo issendai* (1,000 *nazo*) and another *nazo nazo san zen dai* (3,000 *nazo*) although containing 398 and 166 respectively. Of course most of the collections claim to be made up of *new nazo* but out of any fifty examples few new ones will be found. How far back *nazo* go we cannot say; our oldest examples date to 5 Bunsei (1822) about ninety years ago. They look about as old and about as new as those in the collections of Meiji 42. Old collections are rather more likely than recent ones to be illust-

rated. We present herewith the reproduction of one page from a book dated 16 Tempo (1844) as a fair sample of the usual style. We also append to this paper a list of the *naso* books we have so far collected with the number of *naso* in each. From them all and from scattered sources we have collected and transcribed about five hundred *naso*. We have rejected perhaps one hundred as lacking in interest or wit.

True *naso* consist of three parts; first, a simple proposition followed by the question *to kake te?* "what is that?"; second, a comparison, followed by the statement *to toku*, equivalent perhaps to "meets the requirement"; third, an explanation or commentary in which the proposition and the comparison are brought into relation, preceded by the words, *kokoro wa*, heart; (i.e. point). It is in this third part that the point of the *naso* lies, dependent upon a *double entendre* or a pun. Thus as an example;

Aki no momiji ; to kake te ?

Autumn maples ; what is that ?

Hamigaki ; to toku.

Tooth-powder ; meets the requirement,

Kokoro wa ; ha ga utsukushiku naru.

In this explanation *ha* is the word of double meaning and signifies as once *leaves* and *teeth*; the explanation may then be translated—leaves become beautiful and teeth become beautiful.

It is never easy to translate any play of wit and a pun presents particular difficulty. How to adequately translate *naso* and to present them clearly has been somewhat of a problem. We have settled upon the following scheme. First we omit the invariable and really unessential parts—*to kake te*, *to toku*, and *kokoro wa*. There remains in Japanese a simple proposition, a comparison, the point. The first and second are translated as tersely as possible; the third is printed as a double statement in two lines, only the part which has the double-meaning being printed in the second. We believe that the result is an entirely clear and comprehensible statement for the reader, whatever it

may be as here orally presented. We shall here in this public address give but a few examples ; the whole collection is as the disposition of any one who cares to examine it in detail.

Uyeno no shyo-zai chi?	Where is Uyeno?
Atsui cha.	Hot tea.
Shita-ya-ku.	{ Shitaya ku. Burned tongue.
<i>Shita</i> , tongue ; <i>yaku</i> , burned, to feel hot.	
Setta.	Sandal.
Hashi.	Bridge.
Shita ni kawa ga aru.	{ There is leather below. stream
<i>Kawa</i> , leather ; also, stream.	
Kane o hirota yume.	Dream of finding money.
Fukashi imo.	Boiled sweet-potatoes.
Samete kara ikanu.	{ When waked-up no good. cold
<i>Samete</i> , waked up ; also, cold.	
Botan.	Peony.
Tengu no men.	Tengu mask.
Hana no ō jya.	{ It is the lord of flowers. noses
<i>Hana</i> , flowers ; also, noses.	
Tsuru.	Crane.
Yetai.	Yetai.
Hashi ga nagai.	{ Beak is long. Bridge
<i>Hashi</i> , beak ; also, bridge.	
Yūrei.	Ghost.
Binbō na hito.	Poorman.
Oashi ga nai.	{ Feet he has not. Money
<i>Oashi</i> , feet ; also, money.	
Mikura no nomi tori.	Blindman picking off fleas.
Nakanoshima-bashi.	Nakanoshima bridge.
Minatobashi.	{ All get away. Minatobashi.

Komori.	Bat.
Gwasuto no tenkwa-fu.	Lamp-lighter.
Higure kara deru.	Goes out at evening.
Hinata no kōri.	Ice in bright sunshine.
Yasashi-i nazo.	Easy nazo.
Sugu tokeru.	{ Soon melted. solved

Takeru, melts ; also, is solved.

Just as among us the letters and their position in the alphabet have given rise to true riddles and conundrums, so in Japan the characters of the *iroha* and their position in the syllabary have given rise to *nazo*. No doubt you know far more of the *iroha* than I do but for the clear understanding of the examples I quote allow me to place the *iroha* before you.

"IROHA."

i	ro	ha	ni	ho	he	to	chi	ri	nu
ru	o	wa	ka	yo	ta	re	so	tsu	ne
na	ra	mu	u	i	no	o	ku	ya	ma
ke	fu	ko	e	te	a	sa	ki	yu	me
mi	shi	ye	hi	mo	se	dzu			

Ya ma—fu.

Toshiyori no atama. Old man's head.

Ke ga nai. { *Ke* is not.
Hair

Ya ma ke fu—e te.

Umadzume. Barren woman.

Ko ga nai. { *Ko* is not.
Child

— ma ke fu ko e te.

Yumi bakari. Bow only.

Ya ga nai. { *Ya* is not.
Arrow

Is the *nazo* a riddle? not exactly. It is analogous to some of our own conundrums which can be easily restated in true

nazo form. Thus our letter-lame-dog conundrum is of the *nazo* class; so is the Prince of Wales-Orang-utan conundrum. You have heard them.

Why is a lame dog like a letter?

Because a lame dog is a slow pup; slope-up is an inclined plane; an ink-lined plane is a letter.

What is the difference between the Prince of Wales, a bald-headed man, an orphan and an orang-utan?

The Prince of Wales is an heir-apparent; the bald-headed man has no hair apparent; the orphan has ne'er a parent; the orang-utan is an hairy parent.

This type of conundrum can be exactly restated in *nazo* form; thus—

Lame dog.

Letter.

Slow-pup (i.e. inclined plane).

and—

Prince of Wales.

{ Bald-headed man.

{ Orphan.

{ Orang-utan.

An heir apparent.

When we had already collected many *nazo*, two helpers in one day called attention to what they called *children's nazo*. Their structure is quite different from that of *nazo* proper. They consist of two parts not of three; they more or less adequately describe an unknown object, which is really to be guessed. They are numerous but for the most part are orally transmitted; there are however printed examples as well. They are considered inferior to true *nazo* and our helpers speak of them with some contempt. They are however not infrequently true riddles in our proper use of the term. The first example we secured was this:

Omae wa gokuraku e washi wa jigoku e yuku; mono nani?

You are going to Paradise; I am going to hell. What is it?

The answer is the wheel well, where as one bucket descends, the other goes up. Of such childrens *nazo* we have collected less than fifty. A few will show the character and quality.

Zeni mo nainoni "Kaō-kaō" to itteru mono wa?

Karasu.

Who is saying "Kaō-kaō" (I will buy, I will buy) even though without money?

The Crow.

Kubi mo naku ashi mo nakute hito no tsukai o suru mono?

Denshiu.

What thing without neck and even without feet runs upon man's errands?

The Telegraph.

Ten pikari, ji tataki, ji moguri?

Kuwa.

Shines in heaven, strikes earth, cleaves earth?

Mattock.

Taberareru toku kowagatte buru-buru furuete iru mono?

Konnyaku.

What trembles, terrified, when eaten.

Konnyaku.

Togeya no tonari no kawayu no tonari no shibuya no tonari no umaimonoya?

Kuri.

Sweets-shop, next to shibu-shop, next to leather-shop, next to thorn-shop. What?

Chestnut.

In a magazine we have found an article consisting of so-called *hitori-nazo*, which may perhaps be rendered in some such way as "self-evident *nazo*." They are neither riddles nor *nazo*, but because the term is used we mention them. They are foolish things of little wit.

Inrō no hō. Hayaku shinubeshi.

How not to grow old. Die early.

Fushi no hō.	Hajime yori umaruruna.
How never to die.	Don't be born.
Kaesanu hō.	Kesshite hito yori Karirunakare.
How never to return things.	Never borrow from others. •
Soji iranu hō.	Yogosu nakare.
How never to need cleaning.	Never get dirty.

The *rebus* is certainly associated in the popular mind with the riddle. It occupied a respectable place in the literary development of Europe in the Fifteenth and Sixteenth Centuries. It is now chiefly relegated to weekly newspapers and to juvenile magazines among us. To one who has been profoundly impressed by the secular synchronism of thought, art, and practice in Japan and Europe, the question naturally arises whether the rebus flourished and culminated in Japan four centuries ago and whether it still exists; unfortunately, I cannot give the history. The rebus is here, typically and notably developed. The oldest example we have in our possession occur in a curious work, undated, printed at Osaka under the title *Naniwa miyage* (Souvenir from Osaka). It consists of twenty small volumes containing many curious matters. Two pages in one volume are given to rebus representations of things sold by the green-grocer and shopman.

Japanese rebuses are included under the general name *ehanji* or *yehanji*; the word is in current use and has been generally recognized by those whom we have questioned. We are told however that it is not a dictionary word. It means probably picture-guessing. The true rebus is a puzzle in which pictures represent sounds and a series of pictures conveys a word, a sentence or a statement. There are plenty of true rebuses in Japan and they appear like our own in the pages of popular newspapers and juvenile magazines. In Japanese rebuses most, or all, of our own rebus devices occur and some which are unknown or but clumsily employed among us. A

few examples will illustrate these devices; I regret that I cannot properly accredit the examples to their sources.

The first is simple, calling for little comment. The pictures are arrow, horse, (no), leaf-ring, tail, nose, gas, (e), cargo, sail, flea, (ye), hand, new moon, field, cakes, six-measures, (no), (no), belly. These give of course the Japanese sounds, *ya, ma, no, hawa, o, bana, gas, e, ni, ho, noma, ye, te, mikadzuki, ta, kash, musashi, no, no, hara*. When these are properly combined they give a poem

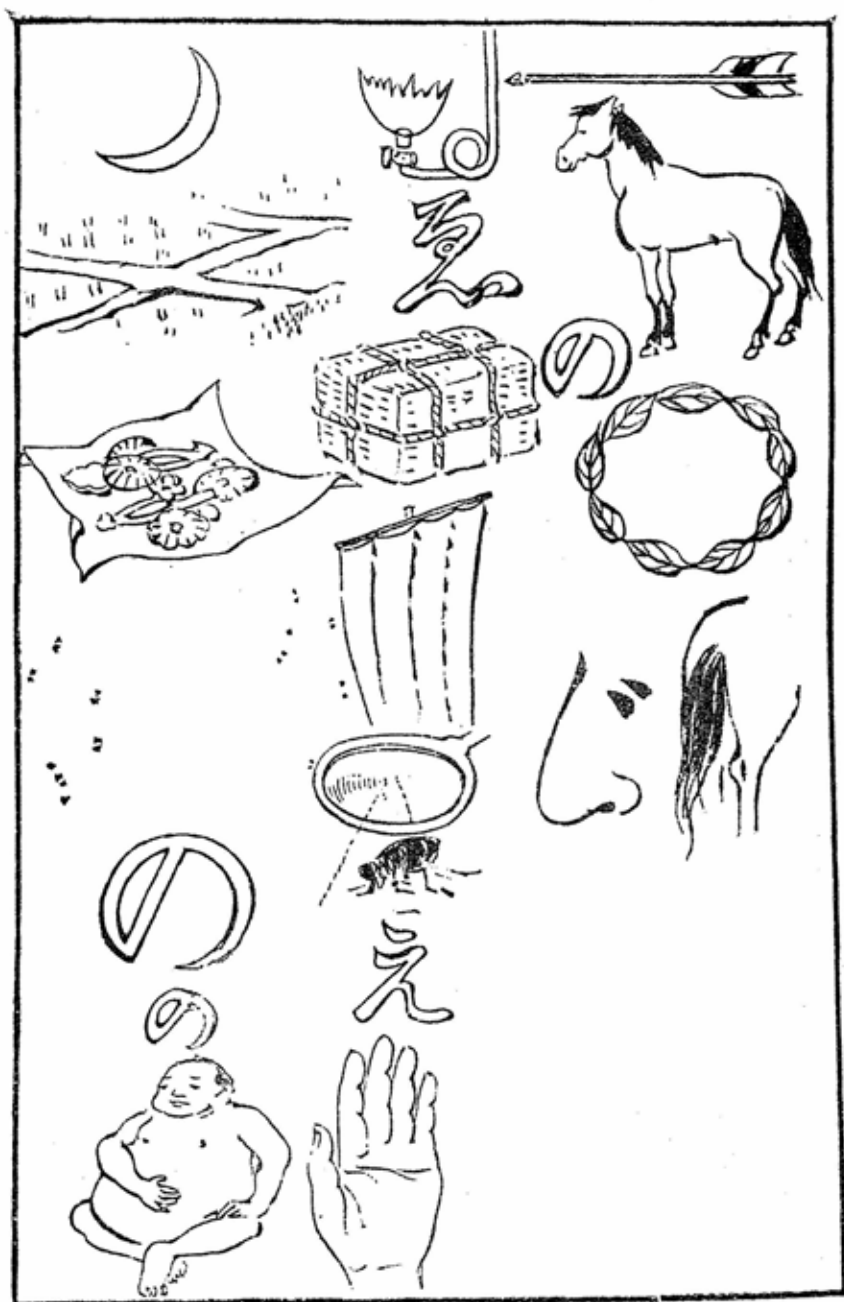
*Yama no ha wa obana ga sue ni honomiye
te mikadzuki takashi musashino no hara.*

Two points call for comment. The Japanese frequently find it necessary to introduce ordinary written characters, just as we do; repetition of a picture often gives a number name; thus the six rules give not only *sashi* but *mu* (six) *sashi*.

In the second example are pictures of a person not coming, (wo), wait, sail, (no), bravery, weeping, (ni), burning arrow, beckoning, axe, body-burning, nineteen; there is also a mark on the sail. This means behind, repeated, back and indicates that the character *no* must be read not only where it occurs but repeated behind, i.e. before sail; only by attending to this do we get the full list of sounds *konu hito, wo, matsu, ho, no, ura, no, yu, naki, ni, yuku ya, moshi, ono, mimo kugare, tsu-tsu* and the well known poem

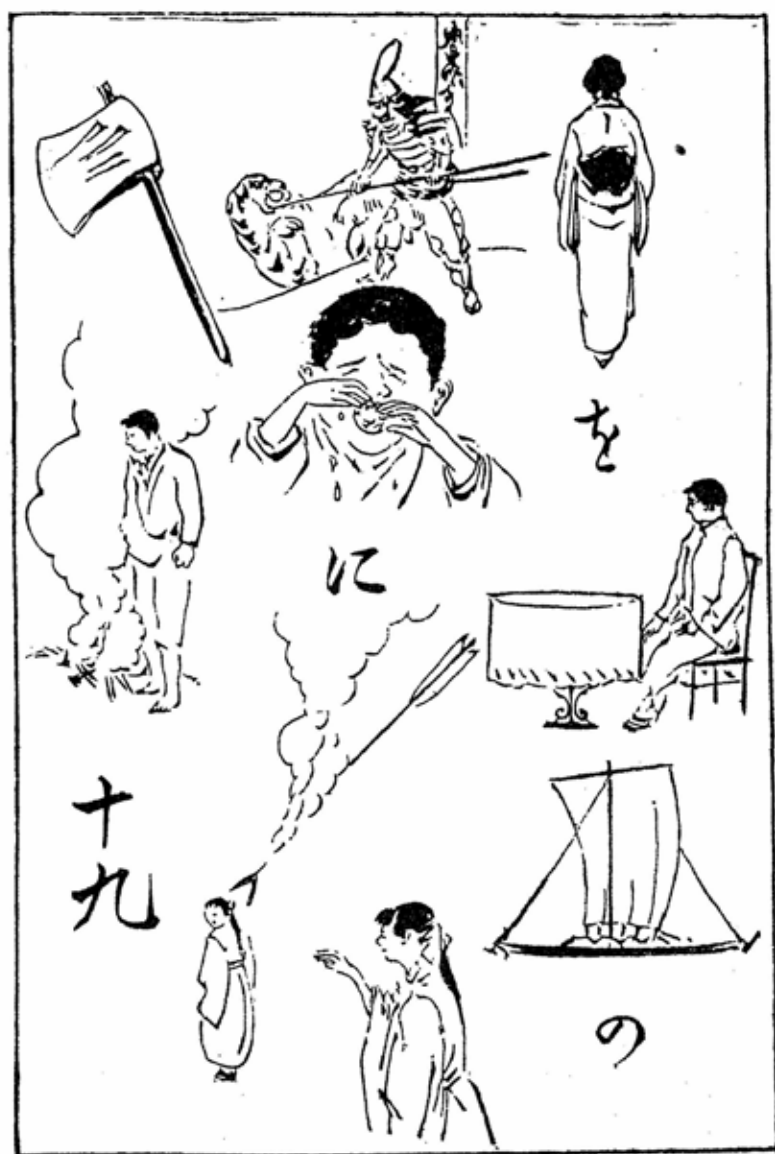
*Konuhito wo matsuho no ura no yunagi
ni yakuya moshi-ono mimo kogare tsutsu.*

The third example introduces some ingenious devices. The pictures are comb, spider, tail, (ha), hand, (chi), door, back, horse, hand, ten arrows, *niō, ran* (a plant), garment, (sa), sun, cargo, kick, (shi), godown, chrysanthemum, (no), nose. First examine the treatment of the pictures of comb and spider; both are followed, in dotted line, by—*g=x*; nine is *ku*, comb is *kushi*, spider is *kumo*; when we have performed the operation indicated the pictures give simply the sounds *shi* and *mo*. Very



Example I.



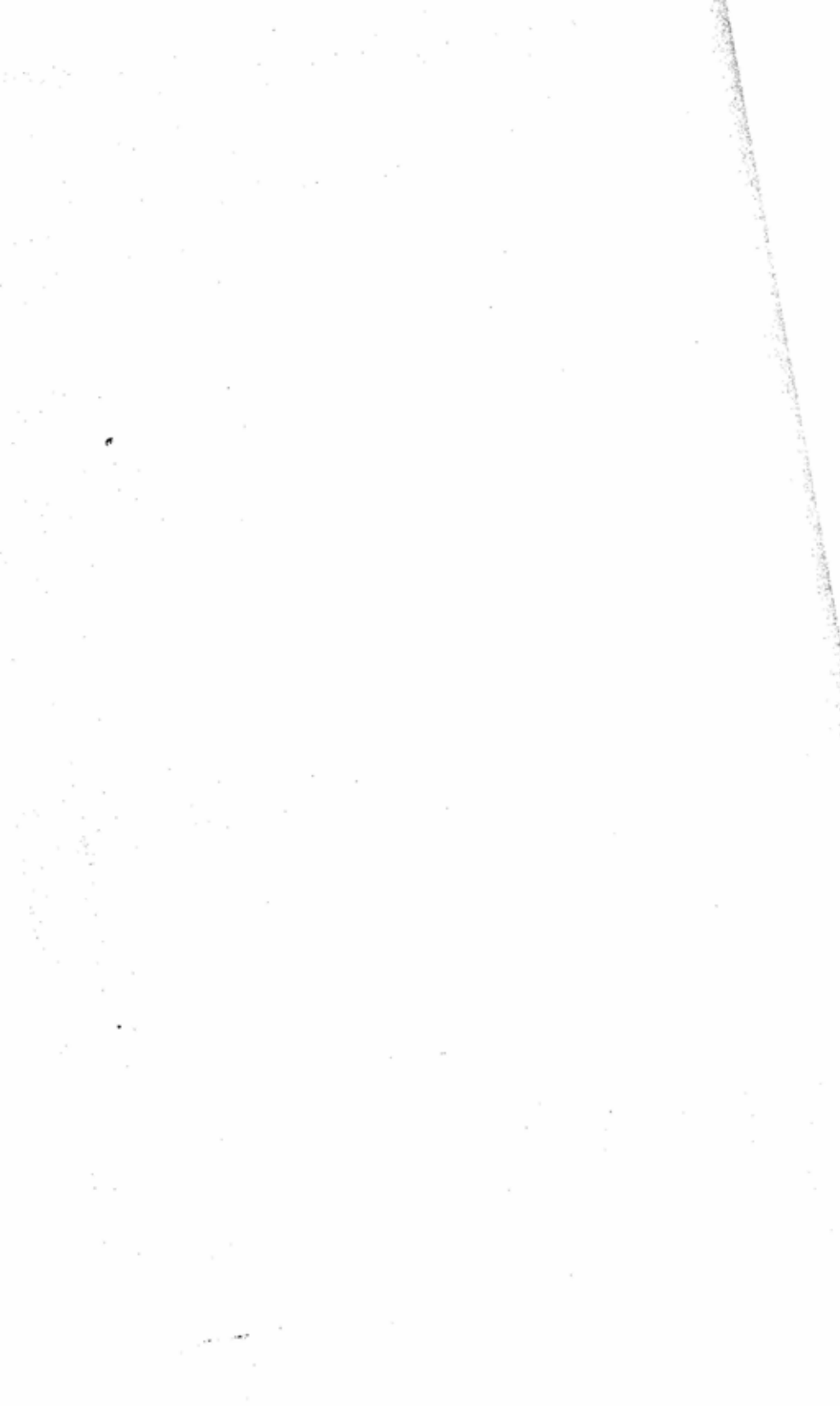


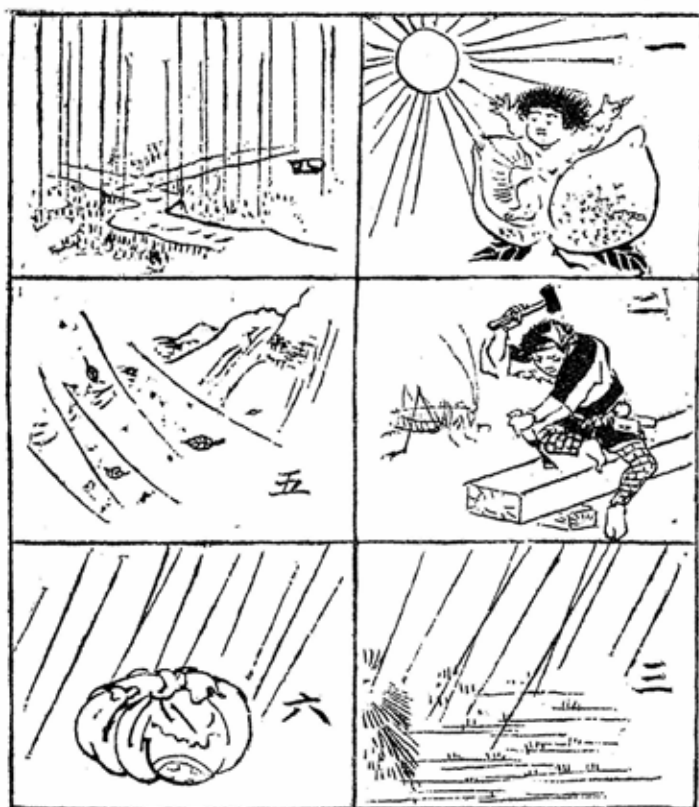
Example II.





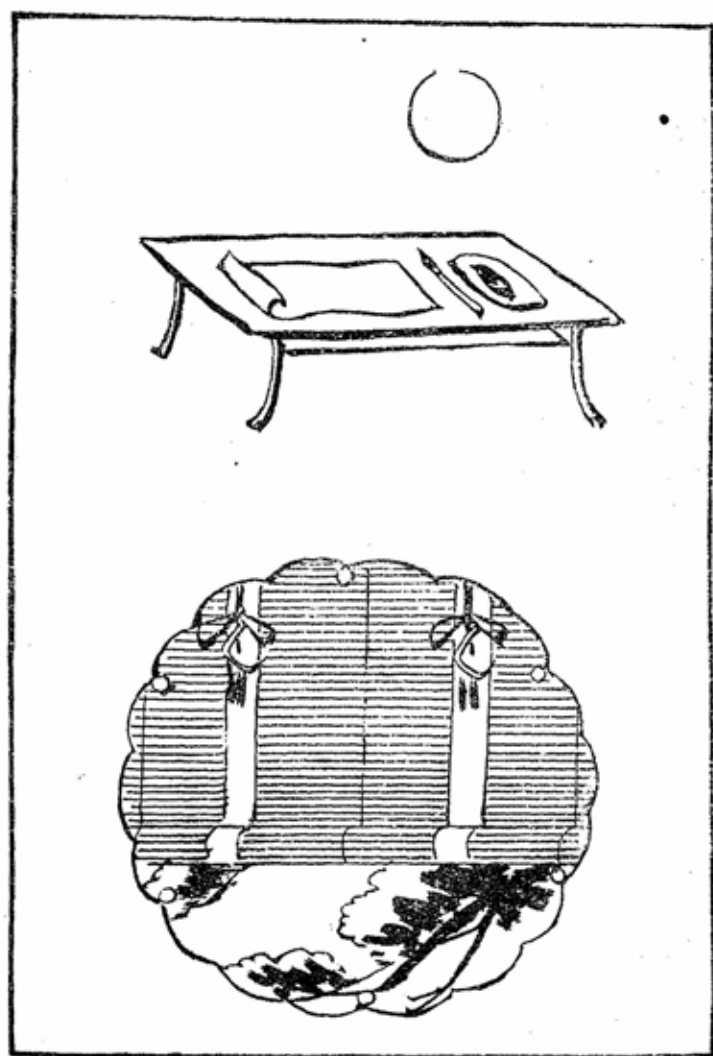
Example III.



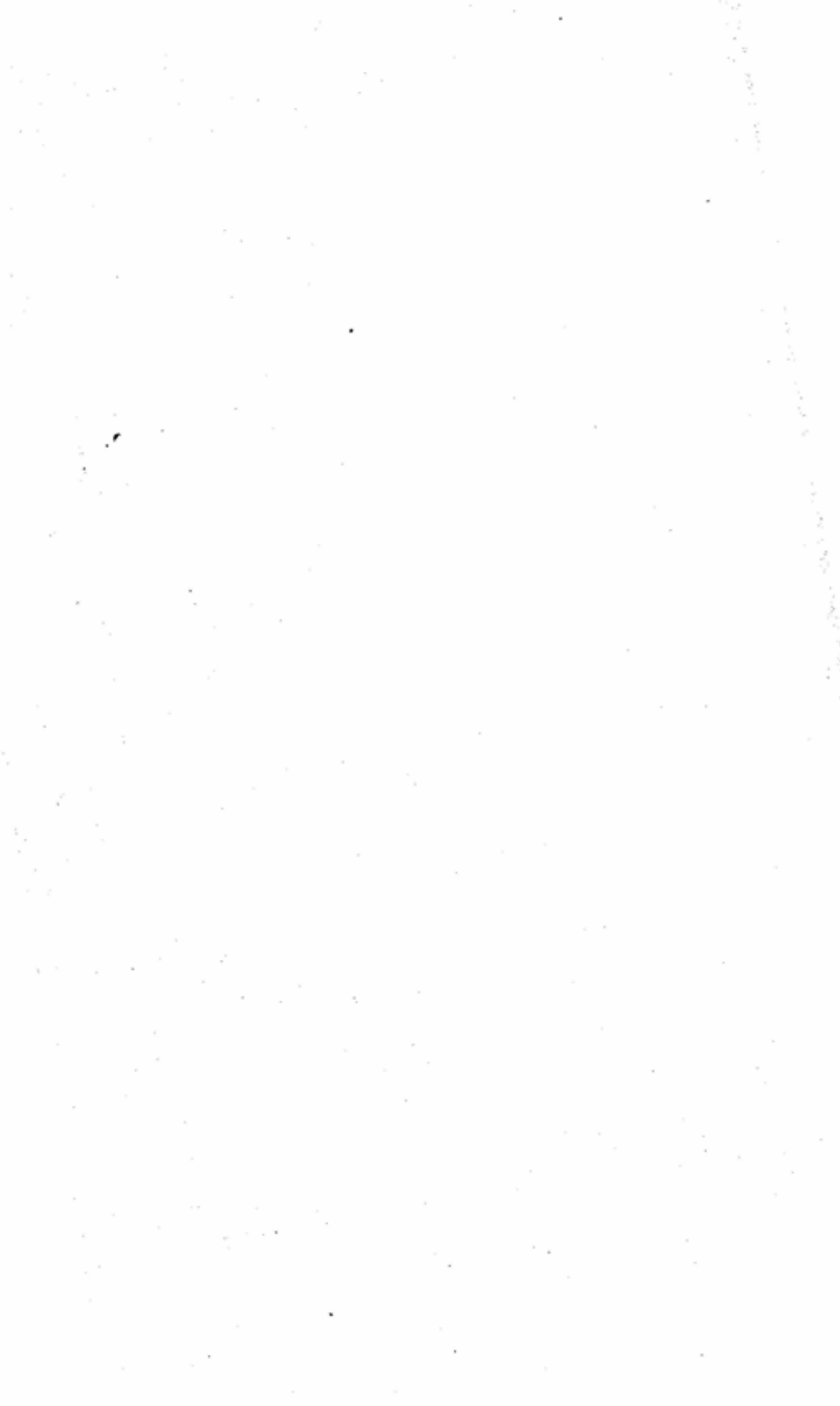


Example IV.





Example V.



common is the device used with the pictures of hand, sun and chrysanthemum; the actual sounds represented are *te*, *hi*, and *kiku*; they are not however the sounds needed so a sign of modification is placed with them and they become *de*, *bi* and *giku* respectively. In the picture of a garment we have an ingenious device; only the upper part of a *kamishino* is represented hence only the first part of the name, that is *kami* is to be taken. This device, varied according to need is constantly employed; thus, in the godown, not the whole name *kura* is needed but only the latter part *ra*; this is indicated by the upper part of the picture being made in dotted line. Taking account of all these devices the list of sounds becomes *shi*, *mo*, *o*, *he*, *te*, *chi*, *to*, *se*, *ma*, *de*, *to*, *ya*, *niō*, *ran*, *kami*, *sa*, *bi*, *ni*, *keri*, *shi*, *ra*, *giku*, *no*, *hana*, giving the poem:

*Shimo o hate chitose madetoya nioran kamisaki
nikeri shiragiku no hana.*

Other devices might be illustrated. We shall however, merely mention three others. The parts of a word may be divided or separated, by the insertion of a new element in the midst of the picture conveying it; thus, the picture of a leg (*ashi*) by the insertion of the character *ka*, becomes *akashi*; this device is common. Again, by the reversing or turning upside down of a picture, the parts of its name are reversed; thus, a measure (*masu*) turned upside down gives *suma*. The reader is often left to infer and insert in a way that would be difficult or impossible with us; thus, the name *Fuji* may be adequately rendered by the character *fu*; this is true only because the word for character is *ji*. Such bold play with the reader rarely occurs in our own rebus. Anyone familiar with the principles of the rebus will appreciate from these examples that the Japanese are complete masters of this curious literary form.

Remarkable is the type of *chanji* illustrated in Example four. Here the object is the production of Chinese written characters. Pictures sun and horn give Japanese characters

which written together give the Chinese character for star. Insect and worker give that for rainbow. Rain and ricefield that for thunder. Rain and path that for dew. Mountain and wind that for storm. Rain and carry-cloth that for hail. Whether this form is common I do not know. Nor do I know whether the *sounds* of the Japanese characters are here important. If so this is a true rebus; if not, it is a peculiar form of *ehanji*, intermediate between the rebus and the suggestive picture.

In the final example is presented an *ehanji* of totally different character. Here the names of two famous Japanese writers are sought. For the guessing the first there are given pictures of the moon and of a writing-desk with materials. There is here no representation of sounds by pictures but only the calling up of associated ideas. The author is *Murasaki Shikibu*, writer of the *Genji monogatari*. The story that she was impelled to write the work through seeing the moon reflected on Lake Biwa is immediately suggested by the pictures of moon and writing outfit. The other author is *Sei Shōnagon* writer of the *Makura no zoshi*. The picture consists of a *yuki wa* or snow ring enclosing a partly raised bambu screen below which a landscape is glimpsed. The combination of a snow-symbol, a bambu screen and a landscape immediately recalls to any well-read Japanese the lady in question and her witty response to the Emperor's remark about "snow on Koroho."

Analogous to *ehanji* of this suggestive type are the hanging boards given at weddings, upon which are artistically arranged a series of symbolical objects. I understand that these do not represent sounds; they are then not materialized rebuses. Like the last described *ehanji* they call up by association certain definite ideas, here ideas embodied in ancient plays of the Japanese theatre. These boards would be actual *ehanji* if the symbols were pictured instead of being objects.

There are then in Japan various sorts of riddles and related

guessing plays, which may be grouped under the words *nazo* and *ehanji*.

Nazo { True *nazo*, analogous to a certain type of conundrum.
Children's *nazo*, approaching the true riddle.
Self-evident *nazo*.

Ehanji { True rebuses, with pictures representing sounds.
Pictures calling up characters to be written.
Pictures calling up definite associated ideas.

Material objects calling up definite associated ideas.

FREDERICK STARR.

NAZO.

Tokoya.	Barber.
Hōnen no aki.	Autumn of a good year.
Karikomi de isogashii.	{ Busy with cutting hair. reaping.
<i>Karikomi</i> , cutting hair ; also, reaping.	

Fūsen.	Airship.
Ryōri-ya no nikai.	Upstairs restaurant.
Kūki de agaru.	{ Goes up with gas. to eat.
<i>Kuki</i> , a light gas ; also, for eating.	

Yokan.	Yokan (a kind of cake).
Kutsushita.	Stockings.
Ande tsukuru.	{ Made of beans. by knitting.
<i>An de</i> , of beans ; <i>ande</i> , knitting.	

Soroban.	Soroban.
Jinriksha.	Jinricksha.
Kaketari-hiitari.	{ Multiply-subtract. Runs drawing.

Yebisu.	Ebisu.
Hayashi kata.	Orchestra.
Tai-ko waki ni aru.	{ Tai at his side. Drum at the side.

Tai kowaki, tai at his side ; *taiko*, drum.

Ikari, anchor ; also, anger.

Mō-ke, more hair ; *mō-ke*, more profit.

Tamaya, buildings ; *Tamaya*, the great maker of fireworks.

Okorikakernu, kindled; also, angered. *Haneru*, spits, sparks; also, prances.

Asakusa, morning grass.

Kurai, rank ; also darkness. *Tsukeru*, put on ; also kindled.

Ni-ō.

Ni-ō.

An-ma.

Massager.

Monde iru.

{ He is at the gate.
rubbing.*Mon de*, at the gate ; *monde*, rubbing.

Mono ni koru hito.

Man too eager for a thing.

Nedzumi muttsu.

Six rats.

Mu-chū.

{ Oblivious of self.
Six rats.*Muchu*, oblivious of self ; *mu chu*, six rats.

Oni no yegao.

Smiling demon's face.

Yūre.

Ghost.

Mita koto ga nai.

None is to be seen.

Momo ni uguisu.

Uguisu on peach-tree.

Fūten-kwanjya.

Insane man.

Ki-chiga.

{ Tree different.
Mad.*Ki chiga*, tree different ; *kichiga*, mad.The *uguisu* of course belongs with the plum-tree.

Naniwa-ye no asagiri.

Morning mist of Naniwaye.

Yurei no ye.

Picture of ghost.

Ashi ga miyenai.

{ Reeds cannot be seen.
FeetNaniwaye is the shore near Osaka. *Ashi*, reeds ; also feet.

The feet of ghosts cannot be seen.

Yūdachi ni atta hito.

Man caught by evening rain.

Magatta zaimoku.

Bent timber.

Hashira ni-wa naranu.

{ He must run.
It cannot be considered for post.*Hashiraniwa*, run ; *hashira*, post.

Sei ketsu-hō.	Enforced renovation.
Minō-yūzei.	Unpaid postage.
Bai-kin o harō.	{ Driving away germs. { Double price, he pays.

Baikin, germs ; also double price.

Haru no hito-gokoro,	The heart of man in springtime.
Ikada.	Raft.
Ki ga uite iru.	{ Mind is floating (i.e. is elevated), { Wood
<i>Ki</i> , mind ; also, wood.	

Neko ni kamibukuro.	Paper sack for cat.
Roshia-hei.	Russian army.
Ato ye hikasagaru bakari.	He only goes backward.

Yofuku no nomi.	Flea in the clothing (European).
Muhitsu no tegami.	Man who cannot write.
Kaki taku no kakenu.	{ Wish to scratch, cannot. { write

Ono no Komachi.	Ono no Komachi.
Nōbi ojishin.	Great earthquakes of Nōbi.
Mino Owari ga aware.	{ Sad end of body (i.e. death). { Mino-Owari disaster.

Mi no owari, end of body, death ; Mino, Owari, names of two provinces=*Nōbi*.

Binbōnin no saifu.	Poorman's purse.
Koye no ii tori.	Singing of a good bird.
Sijyū-kara.	{ Always empty. { Sijū-kara.

Sijyū kara, always empty ; sijūkara, a sort of singing bird.

Muzai-homen.	Acquitted innocent.
Sabita kogatana.	Rusty knife.
Toga-nai.	{ Crime is not. Polished
<i>Toga</i> , crime ; <i>toga-nai</i> , not polished.	

Yasui tan-mono.	Cheap cloth.
Natsu no Fuji.	Fuji in summer.
Yuki nai.	{ Breadth is not. Snow
<i>Yuki</i> , breadth ; also, snow.	

Hetana shōgi.	Unskilled chess-player.
Tera ye goto.	Burglar in temple.
Oshō nigeru.	{ King retreats. Chief-priest
<i>Oshō</i> , king ; also, chief-priest.	

Suzu.	Bell (temple).
Kaminari.	Thunder.
Naru furu hikaru.	{ It sounds, swings, shines. Thunder, rain, lightning.

Tsubomi no hana.	Flower-buds.
Kaikon-chi.	Cultivating soil.
Oi-on hiraku.	{ Bye and bye, they open. utilize.

Tokei.	Clock.
Nihon-gun no Tokkan.	Charge of the Japanese army.
Toki-no-koye o ageru.	{ It gives the hour-stroke. cheers.
<i>Toki-no-koye</i> , hour-stroke ; also, cheers.	

Tsurigane.	Bell.
Nagawazurai no byōnin.	Man suffering of a wasting disease.
Toki-doki tsukarete unaru.	{ Often when struck it sounds. tired he groans.
<i>Tsukarete</i> , when struck ; also, tired.	

Maki.	Fuel.
Soroban.	Soroban.
Wattari-hiitari.	{ Splits-saws. Divides-subtracts.

Nokogiri no metate.	Filing a saw.
Chusingura.	Chusingura (Forty-seven ronins).

Gishi-gishi.

The word means at once the sound of filing and ronins.

Matsu no Uchi.	New Year pine (January 1-15).
Shinzo no obi.	A bride's obi.
Shime kazaru.	{ They ornament with shime (nawa). She makes tight and ornaments.
<i>Shime</i> , shimenawa ; also to tighten.	

Sumo no ōzeki.	Champion wrestler.
Taikō-Hideyoshi.	Taikō-Hideyoshi.
Owari ni deru.	{ He comes out at the end (ahead). Owari.
<i>Owari</i> , finally, at the end ; also, owari—a place name.	

Mochi no nai shiruko.	Shiruko without mochi.
Musuko no yoko.	Departure of a son.
Anjiru bakari.	{ Only bean-soup. she is anxious.
<i>Anjiru</i> , is anxious ; <i>an jiru</i> , bean-soup.	

Kugatsu no hana.	Flowers of the ninth month.
Tonari no odorì.	Dance of neighbors.
Kiku bakari.	{ Chrysanthemums only. { To hear
<i>Kiku</i> , chrysanthemums; also, to hear.	

Yekaki.	Artist.
Katsuobushi.	Dried fish.
Kai te kuro.	{ He eats (lives) by painting. { planing.

Sonshita shōnin.	Bankrupt.
Toishi.	Grinding-stone.
Kane o herasu.	{ Money he wears out. { Metal it
<i>Kane</i> , money; also, metal.	

Yoku no hakamaire.	Night grave-visiting.
Kusare tamago.	A rotten egg.
Kimi ga warui.	{ He feels lonely. { Yolk is bad.
<i>Kimigawarui</i> , he feels lonely; <i>kimi ga warui</i> , yolk is bad.	

Doku-mushi ni sasareta.	Stung by insect.
Yūdachi.	(Evening) shower.
Sugu hareru.	{ Soon it swells. { clears,
<i>Hareru</i> , swell; also, clear.	

Hana Kanzashi.	Flower hair-ornament.
Torii.	Torii.
Kami no kazari.	{ Ornament of hair. { gods.
<i>Kami</i> , hair; also, gods.	

Zurin gejyo.	Sly maid-servant.
Surikogi.	Stirrer.
Tokidoki goma o suru.	{ Sometimes mischief she does. goma it stirs.
<i>Goma</i> , mischief; also bean-mass. <i>Suru</i> , does; also stirs.	

Yamashi.	Speculator.
Shiro kuro no tori.	White, black, birds.
Sagi-karasu.	{ He does swindling. Heron, crow.
<i>Sagi</i> , swindling; also heron. <i>Kara su</i> , by he does, <i>kara-su</i> , crow.	

Kin-nōka.	A loyal person.
Tamago no shiromi.	White of egg.
Kimi o mamoru.	{ Majesty he protects. Yolk it
<i>Kimi</i> , majesty; also yolk.	

Fukurokujyu.	Fukurokujyu.
Uri.	Melon.
Tsuru ni minoru.	{ He mounts himself on a crane. It grows on a tendril.
<i>Tsuru</i> , crane; also, tendril. <i>Mi noru</i> , he mounts himself; <i>minoru</i> , it grows.	

Bōdzu.	Priest.
Muchi.	Whip.
Butsu ni tsuko.	{ He serves for Buddha. striking.
<i>Butsu</i> , Buddha; also, striking.	

Tsuki.	Moon.
Hage-atama.	Baldhead.
Maruku hikaru.	Round, it shines.

Saikun.	Wife.
Shōbō-fu.	Fireman.
Kaji o osameru.	{ She manages the household. { He fire.
<i>Kaji</i> , household ; also, fire.	

Akanbō.	Baby.
Shinbun.	Newspaper.
Haitatsu o matsu.	{ They await (with expectancy) its creeping, its standing. its arrival.
<i>Hai</i> , to creep; <i>tatsu</i> , to stand. <i>Haitatsu</i> , arrival.	

Shimbun kisha. Newspaper-writer.
Hakone-zaiku. Hakone handiwork.

Kiji ni tsuya o tsukeru. { He puts beauty in his description.
finish on material.

Kiji, description, article; also, material. *Tsuya*, beauty,
finish.

Shōbō-fu. Firemen.
Mitsubachi. Bees.
Kwayen no naka de hataraku. { They work in the midst of flames.
the flower-garden.
Kwayen, flames ; also, flower-garden.

Jyūnikai.	Jyunikai (Lit. "twelve-steps," a tower).
Seinen.	Youth.
Zento o nozomu.	{ It commands the whole town. He future.
<i>Zen to</i> , whole town; <i>Zento</i> , future.	

Nikko.	Nikko.
Niwatori no nakigoye.	Crowing of cock.
Kekko.	{ Beautiful.
	{ Cockadoodledoo.

Kekko, beautiful ; also, the noise made by a cock.

Yubin-kitte.	Postage stamp.
Tanima no uguisu.	Uguisu of the valley.
Haru o matsu.	{ It awaits sticking. Spring.
<i>Haru</i> , sticking, pasting ; also, Spring.	

Seijin.	Sage.
Chōchin.	Lantern.
Michi o akarukusuru.	{ He makes clear the path of duty. It the road.
<i>Michi</i> , the moral way, the path of duty ; also, road.	

Otenba-musume.	Romping girl.
Gomu-mari.	Rubber ball.
Hane agaru.	{ She jumps up and down. It bounces.

Tensyu-kyō.	Catholicism.
Kumotta sora.	Cloudy sky.
Ato wa Amen.	{ At the end Amen. it rains.
<i>Amen</i> , amen ; also, it rains.	

Obake no hanashi.	Story of monster.
Yasui gyū-niku.	Cheap beef.
Kowai.	{ Horrible. Very tough.

Asagao.	Morning glory.
Shimbun.	Newspaper.
Asa-asa miru.	They see in the morning.

Yōfuku ni geta.	Foreign dress with geta.
Neko to inu.	Cat and dog.
Nyawan.	{ Is not suitable. Nya-wan.

Sakana.	Fish.
Mekura	Blind-man.
Midzu ni sumu.	{ In water it lives. Without seeing he lives.
<i>Midzu ni</i> , in water, <i>Midzuni</i> , without sight.	

Toki.	Time.
Teppō-dama.	Bullet.
Ya yori mo hayai.	It is faster than an arrow.

Bon-yari mono.	Careless fellow.
Shikakete yasumu fushin.	Interrupted building.
Ki ga taranu.	{ Care is insufficient. Wood
<i>Ki</i> , care ; also, wood.	

Dangozaka no aki.	Autumn at Dangozaka.
Ii isha no kusuri.	Medicine of good physician.
Itsumo kiku.	{ Always chrysanthemum. effects result.
<i>Kiku</i> , chrysanthemum ; also, it effects.	

Fuji no yuki.	Fuji's snow.
Rōdō-sha no kenkwa.	Quarrels of laborers.
Tayeta koto ga nai.	There is no chance of its ceasing.

Hitori-tabi.	Travelling alone.
Hetana uo-tsuri.	Unskillful fishing.
Tsure-nai.	{ There is no companion. He cannot catch.

Tsure nai, companion, there is not, *tsurenai*, he cannot catch.

Ryūmachisu.	Rheumatism.
Heta na kanna kezuri.	Unskilled planer.
Fushi-bushi de nayamu.	{ He suffers in joints. from knots.
<i>Fushi-bushi</i> , joints ; also, knots.	

- Miya-mairi. Going for worship to shrine.
 Hima na uchiwa-ya. Unoccupied fan-maker's.
 Hariko no inu ga medatsu. { Dog is noticeable.
 { Absence of paster is noticeable.
- Hariko-no-inu*, the dog given after the birth of a boy into a family ; *hariko no inu*, absence of paster.
-

- Nihon no heishi. Soldiers of Japan.
 Suzume no koye. Chirping of sparrow.
 Chū-chū. { Loyalty-loyalty.
 { Chu-chu.
- Chu-chu*, loyalty ; also, the sound made by sparrow.
-

- Mame-maki. Bean-throwing. (February 3).
 Gen-kwan no matsu. Pine of entrance. (January 1).
 Oniwa soto. { Demon away.
 { Outside garden.
- Oniwa*, demon ; also, garden.
-

- Okubyō-mono. Coward.
 Kamenoko. Tortoise.
 Kubi o chijimeru. He shortens his neck.
-

- Jyōdzu no go. Skilful go-player.
 Sodeguchi no nai kimono. Kimono without sleeve-opening.
 Te ga dasarenu. Hand cannot be put out.
-

- Asakusa no omote-mon. Front gate of Asakusa.
 Yado nashi no isoro. Homeless vagabond.
 Fūrai-mon da. { It is Furaimon.
 { dependent.

Furaimon, name of the gate in question ; also, dependent.

Hyakume-rosoku.	One-hundred-pound candle.
Gakusha no mune.	Breast of learned man.*
Hiroku akaru.	Far it lights.

* The breast was considered the seat of intelligence.

Sakura no tsubomi.	Cherry-blossom buds.
Yō no aru tegami.	Letter containing important matter.
Hiraku aida o machi-kaneru.	One cannot bear waiting for time of opening.

Ishogashu hettsui.	Busy hettsu.
Oyako kyōda.	Parent and child-brothers.
Nanda ka nite-iru yōda.	{ It seems one is boiling something. of resemblance

Nite-iru, boiling ; also, resemblance.

Yama no sakura.	Mountain cherryblossoms.
Tengu no men.	Tengu mask.
Hana ga takai.	{ Flowers are high. Nose is

Shina no kwaji.	Fire in China.
Mekura no shibai-kenbutsu.	Viewing of theatre by blindman.
Miyeru hadzu wa nai.	It cannot be seen.

Yebisu no tai.	Ebisu's tai.
Bushō mono no kaya.	Mosquito net of idle fellow.
Motte iruga tsuranu.	{ Though he has, he does not fish. he does not hang up.

Tsuranu, he does not fish ; also, he does not hang up.

Saibu.

Purse.

Tabi.

Tabi.

Oashi o iretari dashitari suru.

{ He is putting-in-taking-out
money.
feet.

Oashi, money ; also, feet.

Binbō na tabi-bito.

Poor traveler.

Nikkō no kaminari.

Thunder of Nikko.

Kita-nari.

{ Always wears same clothes.
north sound.

Fukiryō na musume.

Ugly daughter.

Kanetsuki no kyūkiu.

Bellringer's wage.

Kane o tsuite morau.

{ One receives with money.
for ringing.

Kane, money ; also, bell-striking.

Oya ni iken iu musuko.

Son who offers advice to parents.

Bōdzu no kami.

Priest's hair.

Yū ni iwarenai.

Though he desire, he cannot.

Kinoko-gari.

Mushroom-gathering.

Nenga no kyaku.

New Year's caller.

Matzu-no-uchi ni haikaisuru.

Going around amidst pines.

Sumotori.

Wrestler.

Musashi no.

Musashi Plain.

Hara ga ōki-i.

{ Belly is large.
Field

Hara, belly ; also, field.

Yūrei.

Ghost.

Binbō na hito.

Poor man.

Oashi ga nai.

{ Feet he has not.
Money

Oashi, feet ; also, money.

Daikoku.	Daikoku.
Chugi na samurai.	Loyal samurai.
Chu o tomo ni suru.	{ He has rat for retainer.
	{ makes loyalty his companion.
<i>Chu</i> , rat ; also, loyalty.	

Odori no meijin.	Odori expert.
Ii koma.	Good top.
Yoku mau.	{ She dances well.
	{ spins
<i>Yoku</i> , dances, spins.	

Naka no yoi tomodachi.	Loyal friends.
Sakana nihiki.	Two fish.
Ai-tai.	{ One wishes to meet.
	{ Ai-Tai.

Hinata no kōri.	Ice shining in sunshine.
Yasashi-i nazo.	Easy nazo.
Sugu tokeru.	{ It melts soon.
	{ is solved
<i>Tokeru</i> , it melts ; also, it is solved.	

Tsuru.	Crane.
Yetai.	Yetai (bridge).
Hashi ga nagai.	{ Beak is long.
	{ Bridge
<i>Hashi</i> , beak ; also, bridge.	

Taikō Hideyoshi.	Taiko Hideyoshi.
Aki no midzugwashi.	Autumn fruits.
Budō ga yoi.	{ Bushido is excellent.
	{ Grapes are
<i>Budō</i> , Bushido ; also, grapes.	

Kato Kiyomasa.	Kato Kiyomasa.
Tōfuya no shakushi.	Tofu-maker's spoon.
Kara o mazekaesu.	{ He stirred China, remnant.

Kara, China; also, remnant, dregs.

Daihachi-guruma.	Daihachi-cart.
Shusse suru musume.	Daughter becomes prosperous.
Enda-unda.	{ "Enda, unda." Marriage is a fortunate opportunity.

En-da-un-da, the noise made by the pusher and puller in their work; also, translation given.

Botan.	Peony.
Tengu no men.	Tengu mask.
Hana no ō jya.	{ It is the lord of flowers. noses.

Hana, flowers; also, noses.

Kane o hirōta yume.	Dream of finding money.
Fukashi imo.	Boiled sweet-potatoes.
Samete kara ikanu.	{ When waked-up no good. cold

Samete, waked; also, cold.

Daikoku no dzukin.	Daikoku's cap.
Ohori no kamo.	Ducks of (the imperial) moat.
Totta koto ga nai.	{ There is no chance to remove. shoot.

Totta, to remove; also, to take, shoot.

Omekake.	Concubine (unacknowledged).
Asagao.	Morning glory.
Hikage no hana da.	{ She is a secret flower. It shade

Hikage, secrecy; also, shade.

Tayasui nazo.	Easy nazo.
Shusu no obi.	Satin obi.
Tsui tokeru.	{ It is solved without thought. unties intention.
<i>Tsui</i> , thought, intention. <i>Tokeru</i> , it is solved ; also, unties.	

Ōdōri no michi.	Broad-way.
Samisen.	Samisen.
Misuji ni waku.	{ It consists of three lines. strings.
<i>Misujī</i> , three lines, roads ; also three strings.	

Tani ai no sakura.	Valley cherryblossoms.
Okame no men.	Uzume mask.
Hana ga hikui.	{ Flower are low. Nose is
<i>Hana</i> , flowers ; also, nose.	

Komori.	Bat.
Gwasuto no tenkwa-fu.	Lamp-lighter.
Higure kara deru.	Goes out at evening.

Bukkyō.	Buddhism.
Hashi no ue no komageta.	Komageta on top of bridge.
Kara-kara wataru.	{ It was brought from China. goes clacking-clacking.
<i>Kara kara</i> , from China ; <i>kara-kara</i> , clack-clack.	

Zangiri no hina.	Short-haired hina.
Kiryō no ii inaka musume.	Rustic maid of pretty face.
Hina ni wa medzurashii.	{ For hina, it is uncommon. In country
<i>Hina ni wa</i> , for hina ; <i>hina niwa</i> , in country.	

Binbo gurashi.	Poor living.
Oreta surikogi	Broken surikogi (bean stirrer).
Mawashi nikui.	{ To manage is difficult. stir

Mawashi, to manage, to get on; also, to stir.

Setta.	Sandal.
Hashi.	Bridge.
Shita ni kawa ga aru.	{ There is leather below. stream

Kawa, leather; also, stream.

Ito no kireta tako.	Broken-stringed kite.
Kaji no nai fune.	Rudderless boat.
Doko e ikuka shirenu.	One cannot tell where it will go.

Nippon, Kara, Tenjiku.	Japan, China, India.
Binbōnin no tansu.	Poorman's clothes' chest.
Naka ga kara da.	{ China is middle. Inside empty.

Naka, middle; also, inside. *kara*, China; also, empty.

Natsu no satōbako.	Summer sugar-box.
Yubin-bako.	Letter-box.
Akeru to hai-tatsu.	{ When he opens, flies collect. he collects,

Hai-tatsu, flies gather; also, he collects.

O-hanami.	Flower-viewing.
So-go-sha.	Sōgorō's shrine.
Sakura.	{ Cherry-blossoms. Sakura.

Gunjin.	Soldier.
Sannin no tabibito.	Three travellers.
Iku-sanin.	{ War-man. Three go.

Iku *sanin*, war-man; *iku* *sanin*, go three,

Bikko no hito.
Doku no sakana.

Cripple.
Poisoned fish.

Fugu.

{ Defective.
Fugu.

Umareta bakari no zo.
Mise no decchi.

Elephant just born.
Shop-apprentice.

Kozō.

{ Little elephant,
Boy.

Iriya no hanjyō.
Ohayō.

Iriya's prosperity.
Good-morning.

Asagao.

{ Morning-glory.
face.

Shō-bō-fu.
Gomu.

Fireman.
India-rubber.

Kesu no ga tsutome.

{ To-put-out duty.
To erase

Kesu=to put out; also to erase.

Aki no momiji.
Hamigaki.

Mapletrees of autumn.
Tooth powder.

Haga utsukushiku naru.

{ Leaves become beautiful.
Teeth

Ha=leaves; also teeth.

Ima no shakai.
Sumi.
Makkuro.

Present-day society.
Charcoal (or ink).
Dark.

Mikura no nomi tori.

Blindman picking off fleas from
himself.

Nakanoshima bashi.

Nakanoshima Bridge.

Minatobashi.

{ All get away.
Minatobashi.

- Mekura gidayu kiku. Blindman listening to gidayu.
 Kusunoki no mon. Kusunoki crest.
 Midzu ni kiku, {Not-seeing; listening.
 {Water and chrysanthemum.
Midzu, not-seeing; also, water. *Kiku*, listening; also
 chrysanthemum.
-

- Ryoten. Hotel.
 Kawabe no ashi. River-reeds.
 Kari no nedomari, {Lodging of transients.
 {wild-geese.
Kari, transients; also, wild-geese.
-

- Akikusa. Autumn-grass.
 Honnōji no kassen. Battle of Honnōji.
 Kikyō ga medatsu. {Kikyō is in evidence.
 {Kikyo (crest)
Kikyo, an autumn flower; also, a crest.
-

- Shinbun-kisha. Newspaper writer.
 Uebōsō. Vaccination.
 Tane o te ni irete kaku. {Having taken the news in hand,
 he writes.
 {Having taken the vaccine in
 hand, he scratches.
Tane, news; also, vaccine. *Kaku*, he writes; also, scratches.
-

- Shoten. Bookstore.
 Kurōnin. Man of wide experience.
 Iro-iro no sasshi ga aru. {Variety of books and magazines
 there is.
 {Variety of sympathies he has.
Iro-iro, variety, range. *Sasshi*, books and magazines; also,
 sympathies,

Onsen-ryo.	Place of hot-springs.
Jyorō.	Prostitutes.
Aoku natte kuru kyaku o matsu.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">o</div> <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">It waits coming guests who have become pale.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">They wait coming guests pale-faced.</div> </div> </div>

Aoku natte, having become pale ; also, pale-faced.

Ishikawa Goemon.	Ishikawa Goemon.
Kome.	Rice.
Arawarete kama ni iru.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Discovered, he goes into kettle.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Washed it</div> </div>

Arawarete, discovered ; also, washed.

Kagami.	Mirror.
Hikishio no umi.	Ebb-tide sea.
Sugata o miru.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Image he views.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Sand</div> </div>

Sugata, image ; also, sand.

Zokin.	Polishing rag.
Daikoku-ten.	God Daikoku.
Fuku ga yakume.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Rubbing is duty.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Good-luck</div> </div>

Fuku, rubbing ; also, good-luck.

Tai-i.	Captain.
Tsubomi no hana.	Budded flower.
Jikini sakan.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Soon major.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">it opens.</div> </div>

Sakan, Major ; also, it opens.

Kakke.	Beri-beri.
Hage-atama.	Baldhead.
Aru-ke-nakunaru.	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Of walking, he becomes incapable.</div> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">Existed-hair disappears.</div> </div>

Aruke, Walking ; *aru ke*, existed hair.

Sairei.	Festival.
Katsuobushi.	Dried bonito.
Dashi deru.	{ Float appears. { Soup

Dashi, a float or ceremonial car ; also, soup.

Nikki-cho.	Diary.
Kuma no abura.	Bear grease.
Hibi ni tsukeru.	{ Daily he writes down. { He puts on chapping.

Hibi, daily ; also, chapping. *Tsukeru*, writes down ; also, puts on.

Shutome.	Mother-in-law.
Hetana ji.	Badly-written character.
Yome nikui.	{ She hates the bride. { Is difficult to read.

Yome, bride ; also, to read. *Nikui*, hate ; also, is difficult.

Hôtô-mono.	Prodigal.
Fude.	Writing brush.
Saki de kurô suru.	{ He suffers pain in future. { It makes black at end.

Saki, future ; also, end. *Kurô*, pain ; also, end.

Takamaga-hara.	Heaven-field.
Kamikudzu-kago.	Waste-basket.
Iroiro no kami ga atsumaru.	{ Several gods are gathered. { papers

Kami, gods ; also, paper.

Uradana no kakah.	Slum woman.
Kake tokuri.	Broken bottle.
Kuchi ga warui.	{ Language is bad. { Mouth

Kuchi, language ; also, mouth.

Kori no tenpura.	Ice fry.
Ito nonai tako.	Kite without string.
Agerare nu.	{ One cannot fry.
	{ fly.
<i>Nu</i> , fry; also, fly.	

Hai.	Flies.
Nigatsu nijyū-ku nichi.	Twenty-ninth of February.
Urusai.	{ Troublesome.
	{ Leap-year.

Gwaikoku ryūgaku.	Studying abroad.
Nihon no hokkoku.	Northern provinces of Japan.
Ōshu yuki ga ōi.	{ Many going to Europe.
	{ Much snow Ōshu.
<i>Oshu</i> , Europe; also, Ōshu. <i>Yuki</i> , going; also, snow.	

Aki no sora.	Autumn sky.
Some no warui.	Cloth of bad dye.
Kawari yasui.	To change is easy.

Hai mabure no mochi.	Mochi covered with ashes.
Komusō.	Flute-playing beggar.
Tukaneba kuwarenu.	One cannot eat, if he does not blow.

Minato no fune.	Boat in harbor.
Kenkwa no chisai.	Calming a quarrel.
Ikari o shizumeru.	{ They put down anchor.
	{ anger.
<i>Ikari</i> , anchor; also, anger.	

Soshike.

Funeral.

Uguisu.

Uguisu.

Ume ni kite naku.

{ Having come to bury, they weep.
 { Having come to plum-tree, it sings.

Ume, burying ; also, plnm-tree. *Naku*, weep ; also, sing.

Kara-shishi.

Chinese lion.

Yōfuku.

European dress.

Botan ga tsukimono da.

{ Peony is indispensable.
 { Button

Botan, peony ; also, button.

Binbo-nin no kome-bitsu.

Poor man's rice-box.

Usagi no e.

Rabbits food.

Kara.

{ Empty.
 { Kara.

Tai-sai jitsu.

National festival.

Inaka michi.

Country road.

Hata ga oi.

{ Flags are many.
 { Fields

Hata, flags ; also, fields.

Kyūsu.

Tea pot.

Yabureta kimono.

Worn kimono.

Sashitari, tsuidari.

{ One pours in, one pours out,
 { mends, patches.

Sashitari, pour in ; also, mend. *Tsuidari*, pour out ; also, patch.

Kanemochi.

Millionaire.

Sampatsudoko.

Barber.

Chokin-chokin.

{ Saving, saving.
 { Click-click.

Sushi-ya no meshi.	Sushi-shop rice.
Kinko.	Safe.
Jyō-mai o mochiiru.	{ They use best rice. key.

Jyo mai, best rice ; *jyo-mai*, key.

Nesake.	Night saké.
Kakigane.	Latch.
Hikkakete neru.	{ Having drunk, he goes to bed. fastened

Hikkakete, having drunk ; also, having fastened.

Sahberu.	Sabre.
Kwaisō-sha.	Mourner.
Koshi ni tsuku.	{ He wears at waist. follows in sedan.

Koshi, waist ; also, sedan. *Tsuku*, wear ; also, follow.

Karakasa.	Umbrella.
Jyūryō.	Hunting.
Uten de kau hito mo aru.	{ Man buys in a rainy day. when unsuccessful.

Uten, rainy day ; also, unsuccessful.

Keizaika.	Economist.
Ikebana.	Floral arrangement.
Muda no shiyō o habuku.	{ Useless expense he cuts. twigs

Shiyō, expense ; also, twigs.

Uten no michi.	Rainy-day road.
Usagi.	Rabbit.
Arukuni hane agaru.	{ Walking, mud splashes. he jumps.

Hane agaru, mud splashes ; *hanagaru*, he jumps.

Kusuniki crest.

Eruption's misery.

{Chrysanthemum and wave.
} When one hears of it, tears

Kiku, chrysanthemum; also, to hear of. *Nami*, wave;
also, tears.

Flea.

Swallow.

{ Having sucked blood, it jumps.
skipped the ground, soars.

Chi, blood; also, earth. *Sutte*, having sucked; having skimmed. *Tobu*, jump; also, soar.

Swallow.

Fishing.

{ She makes nest in caves.
fastens hook on gut.

Hari, eaves ; also, hook. *Su*, nest ; also, gut.

Ancestral ceremony.

Swallow.

{All the relatives gather.
|From south they

Mina miyori, all relatives; *Minami yori*, from south.

Official.

Dustpan's companion.

{He wears a round-topped hat.
{Long-handled brush,

Takabō, round-topped hat; also, brush. *Ki*, he wears; also, wood, long-handled.

Fudo.

Husband.

{ He holds sword in flames.
mastery household.

Kachū, flames; also, household. *Ken*, sword; also, mastery.

Ibyō.	Stomach-trouble.
Fukeiki.	Financial depression.
Shōkwa no nagami.	{ Digestion trouble. Mercantile houses.

Shōkwa, digestion ; also, mercantile houses.

Kisha.	Train.
Tabako dzuki no yubin-haitatsu.	Tobacco-fiend mail-carrier.
Kemuri o hakitsutsu hashiru.	{ Puffing smoke it goes. he

Guntai no sōbetsu.	Army's departure.
Ebisu-kō.	Ebisu party.
Tai o kutte iwau..	{ Having seen the army off, theyrejoice. eaten tai

Tai, army ; also, tai (a kind of fish—Ebisu's fish). *Kutte*, having seen off ; also, having eaten.

Natsu no mushi.	Summer insects.
Kataomoi no shinjyū.	Suicide of unrequited love.
Hitori de shinu.	{ They die by taking fire. He alone.

Hitori, taking fire ; also, alone.

Oshi no ryokō.	Dumb-man's journey.
Sekkyō no chōmon.	Sermon hearing.
Dō-chu de mugon.	{ Silence on the way. in the temple.

Dōchu, on the way ; also, in the temple.

Kodomo no kimono.	Child's kimono.
Natsu no yo.	Summer night.
Jikini aka-tsuki tonaru.	{ It soon becomes dirty. dawn.

Akatsuki, dirty ; also, dawn.

- | | |
|--|-----------------------|
| Itadzura na seito. | Naughty pupil. |
| Kinoshita Tōkichiro. | Kinoshita Tokichiro. |
| Tsurini Taiko. | { At length expelled. |
| <i>Taiko</i> , expelled ; also, Taiko. | { Later Taiko. |
-
- | | |
|----------------------------|----------------------------------|
| Chikuonki. | Phonograph. |
| Isha no shinsatsu. | Doctor's examination. |
| Gomu-kuda o mimi ni shite. | { Putting rubber tube in ear, he |
| | { listens. |
-
- | | |
|-------------------------------------|---------------------------|
| Kushi. | Comb. |
| Somei no soridaijin. | Intelligent premier. |
| Kami no midare o naosu. | { It rights hair tangles. |
| | { Emperor's |
| <i>Kami</i> , hair ; also, Emperor. | |
-
- | | |
|--|-------------------------------|
| Benjyo. | Water-closet. |
| Gojyu ni hitotsu wakai hito. | Man one year less than fifty. |
| Shijyu-ku sai. | { Always smells badly. |
| | { Age forty-nine. |
| <i>Shijyu kusai</i> , always smells badly ; <i>Shijyu-ku sai</i> , age forty-nine. | |
-
- | | |
|-------------------------------------|--------------------------|
| Fude. | Brush. |
| Yubi. | Finger. |
| Kaku toki mochiu. | { One uses when writing. |
| | { scratching. |
| <i>Kaku</i> , writing ; scratching. | |
-
- | | |
|--------------------|---------------------------|
| Kōya-san. | Kōya. |
| Sake. | Saké. |
| め nashi—onna-nashi | { Woman is not. |
| me-nashi, | { Eye |
| | i.e. drunkard, "menashi." |
- The same written character means *onna*, woman ; *me*, eye.
This nazo is perhaps unique in my collection.

Otokonoko no tenarai.	Boys' penmanship.
Taue-onna.	Rice-planting woman.
Yogorete modoru.	{ Smudged, he returns.
	{ Muddied, she
<i>Yogorete</i> , smudged, muddied.	

Tsuru-kame.	Crane-tortoise.
Ofune no hobashira.	Mast of large vessel.
Nagai-ki o suru.	{ They make longevity.
	{ long wood.
<i>Nagai-ki</i> , longevity; <i>nagai ki</i> , long wood.	

Ya ma ke fu ko e —	
Furui ningyo.	Old doll.
Te ga nai.	{ <i>Te</i> is not present.
	{ Hand

Ya ma ke fu — e te.	
Umadzume.	Barren woman.
Ho ga nai.	{ <i>Ho</i> is not.
	{ Child

I ro — no ho.	
Toshiyori.	Old man.
Ha nuke.	{ <i>Ha</i> gone.
	{ Teeth

Yo — re so tsu ne na.	
Bimbo hyakushō.	Poor farmer.
Ta ga nai.	{ <i>Ta</i> is not present.
	{ Land

Ro.	<i>Ro</i> .
Kuchibiru.	Lip.
Ha no ueni aru.	{ It is above <i>ha</i> .
	{ lip.
<i>Ha</i> , lip.	

He.	<i>He.</i>
Kamoi.	Lintel.
To no ueni aru.	{ It is above <i>to</i> .
<i>To</i> , door.	door.
<hr/>	
Ru.	<i>Ru.</i>
Tsumakawa.	Geta toe-cap.
O no ueni aru.	{ It is above <i>o</i> .
<i>O</i> , thongs.	thongs.
<hr/>	
Yo.	<i>Yo.</i>
Kagashi.	Scarecrow.
Ta no ueni aru.	{ It is above <i>ta</i> .
<i>Ta</i> , field	field.
<hr/>	
Ne.	<i>Ne.</i>
Kōriyama-eki.	Kōriyama station.
Na-ra no maeni aru.	{ It is before <i>na-ra</i> .
	Nara.
<hr/>	
U.	<i>U.</i>
Inu no toshi.	Dog year.
I no maeni aru.	{ It is in front of <i>i</i> .
<i>I</i> , boar.	boar.
<hr/>	
Ni.	Two.
Sai no roku.	Six on a die.
Ichī no shitani aru.	It is below one.
<hr/>	
San.	Three.
Yuigon.	Last words.
Shi no maeni aru.	{ It comes before <i>shi</i> .
	death.
<hr/>	
<i>Shi</i> , four; also, death.	

Go.

Five.

Haka.

Grave.

Shi no nochini tatsu.

{ It stands after *shi*.
death.*Shi*, death.

Roku soku atte sono-uchi shi-soku de aruku; mono?
Uma ni notta hito.

Having six feet, is walks with four. What is that? Man
on horseback.

Secchin no nenrei? Akete kusai.

How old is the privy? At New Year, nine years.

There is a double play here. *Akete* means New Year;
also "when open; *kusai* means nine years; also, "smells
badly."

Ikiteru uchiwa nakadzu shinde rara ōkina koe o dasu;
Dōbutsu. Hora-gai.

When alive it does not cry; when dead it make a great
roar: what animal is that? Hora-gai.

The great triton-shell trumpet.

Yama no naka de koi-koi shite iru; mono? Warabi.

What thing in the midst of the mountain is beckoning?
Fern.

Kodomo no toki takusan kimono o kite seichō shita hadaka
to naru mono? Take.

What has many kimonos when a child, but is naked when
grown? Bambu.

Mitsubachi no karada kara chi o shibori toreba nani ga derimasu? Mitsuba.

When you wring off blood (chi) from the body of a bee (mitsubachi) what remains? Mitsuba.

Mitsuba is a kind of vegetable.

Hiru wa chiisaku te yoru ni naru to ōkiku naru mono? Futon.

What thing small in the daytime becomes large at night? Futon.

NOTE.

Since the paper was read before the Society my collection has grown to over eight hundred nazo. New titles have been added to the list of books, some of them of works older than were mentioned in the paper. I have also come upon Prof. Tsuboi's article, *Origin and Varieties of Japan Riddles* in vol. 1. of the Journal of the Tokyo Anthropological Society. The original wording of the paper has, however, been retained. As Prof. Tsuboi's classification may help those interested to the finding of new material it is here tabulated:—

JAPANESE RIDDLES.

- I. *Hanjinomono* a. b. c.
- II. *Kangaemono* a. b.
- III. *Mojiri* a. b.
- IV. *Nazo* a. b.

Hanjinomono and *Nazo* appear to me sufficiently near our riddles to be included under that term. With due respect to Prof. Tsuboi's opinion, *Kangaemono* and *Mojiri* do not seem to

me riddles, nor do I see how they come between *Hanjimono* and *Nazo* in the course of development. However that may be, in our paper and examples I. a. b. c. and IV. a. b. are all considered. I. a. is the rebus; I. b. is children's nazo; I. c. appear to be illustrated by numbers 181-192 of our series; IV. a. b. are our numbers 1-180. There is one type included under Prof. Tsuboi's I. c. which we had not seen. He defines I. c. as "a sort of play with letters, written or spoken." Of the riddles upon spoken characters we have plenty; it is the riddles relating to written characters, which we have missed. We quote Prof. Tsuboi's own examples:

I have in mind a character two, a character like a cow's horn; a straight and a curved character; what do you guess? To be understood the answer must be written; it is *Ko-i-shi-ku*.

Three stars around the moon; what do you guess? It is the common character for heart, *kokoro*.

The two kinds of true nazo recognized by Prof. Tsuboi are (a) those where the first speaker gives only the original proposition, another speaker giving comparison and explanation; (b) those where the first speaker gives the original proposition and the comparison, the other giving only the explanation.

From my collection of more than 800 examples about two hundred have been selected as illustrative. No special attempt has been made to arrange them but numbers 1 to 180 are ordinary nazo, 181-189 are iroha nazo, 190-192 are numerical nazo and 193-199 are children's nazo.

LIST OF BOOKS CONTAINING NAZO.

Gosho nazo no hon (Book of Court Nazo). 2 vols. Kwan-yei 3 (1626).

Gun sho rui ju (Arranged Collection of Books). Hanawa Hokiichi. vol. 504 contains nazo.

Haru no yuki (The Snow of Spring). Ippitsuan. 1 vol. Tempo 16 (1844) illustrated; the cut here presented is from this book. 94 nazo.

Kangaemono to nazo nazo (Puzzles and Nazo). K. Maki. 1 vol. Meiji 40 (1907). 77 nazo.

Naniwa miyage (Souvenir of Osaka). 20 vols. or parts. Several parts contain ehanji; one part contains 185 nazo.

• *Nazo nazo awase* (Collection of Nazo). 1 vol. Nice old collection; undated. Illustrated. 192 nazo.

Nazo nazo awase (Collection of Nazo). 1 vol. Meiji 32 (1899). Illustrated. 46 nazo.

Nazo nazo awase (Collection of Nazo). J. Makino. 1 vol. Meiji 42 (1909). Illustrated. 32 children's nazo.

Nazo nazo awase; saishimpan (Collection of Nazo; newest edition). 1 vol. Meiji 42 (1909). 220 nazo.

Nazo nazo issendai (A Thousand Nazo). 1 vol. Meiji 38 (1895). 6th edition. 398 nazo.

Nazo nazo kangaemono (Nazo and Puzzles). 1 vol. Meiji 40 (1907). 133 nazo.

Nazo nazo sanzen dai (Three Thousand Nazo). K. Yuasa. 1 vol. Meiji 38 (1905). 166 nazo.

Nazo nazo shu (Collection of Nazo). Y. Sugaya. 1 vol. Meiji 32 (1899). Illustrated. 32 nazo.

Nazo shin awase (New Collection of Nazo). K. Tsutsumi. 1 vol. Meiji 42 (1909). Colored illustrations. 59 nazo.

Nazo to hitokuchi banashi (Nazo and Short Stories). Y. Sorori. 1 vol. Meiji 40 (1907). 2nd edition. This is the most extended collection we have seen; many of the nazo however are poor. 510 nazo.

Nazo to kangaemono (Nazo and Puzzles). 1 vol. Meiji 41 (1908). 360 nazo; also 376 nazo.

Ō yose banashi no shiri-uma (Story-teller's Story of Shiri-uma). 2 vols. Painted by D. Hasegawa. Osaka. Undated, but old. 36 nazo.

Shinan nazo nazo shu (Newly-planned Nazo Collection). 1 vol. Meiji 41 (1908). 360 nazo.

Shin nazo kakke (New Nazo Play). M. Enomoto. 1 vol. Meiji 42 (1909), Osaka. 186 nazo.

A "BLIND CALENDAR," OR CALENDAR IN REBUS.

The accompanying illustration is a picture of the lunar calendar of the 38th year of Meiji, which corresponds practically with the year 1905 of the Christian Era. But, as the new year (o. s.) did not begin until February 4, all of January and the first three days of February fall in the (o. s.) 37th year. This fact must be kept in mind in connection with the following explanations of the rebus.*

The model of this rebus is fixed; only the dates are changed from year to year, while the pictures remain the same. And the dates are represented in practically the same manner every year, by means of dots, squares, triangles, etc., the number of which corresponds to the number to be portrayed. The number ten (*jū*), however, is represented by a box (*hako*, or *jū*). The months, which in Japanese commonly have numerical names, are represented by dice or dominoes.

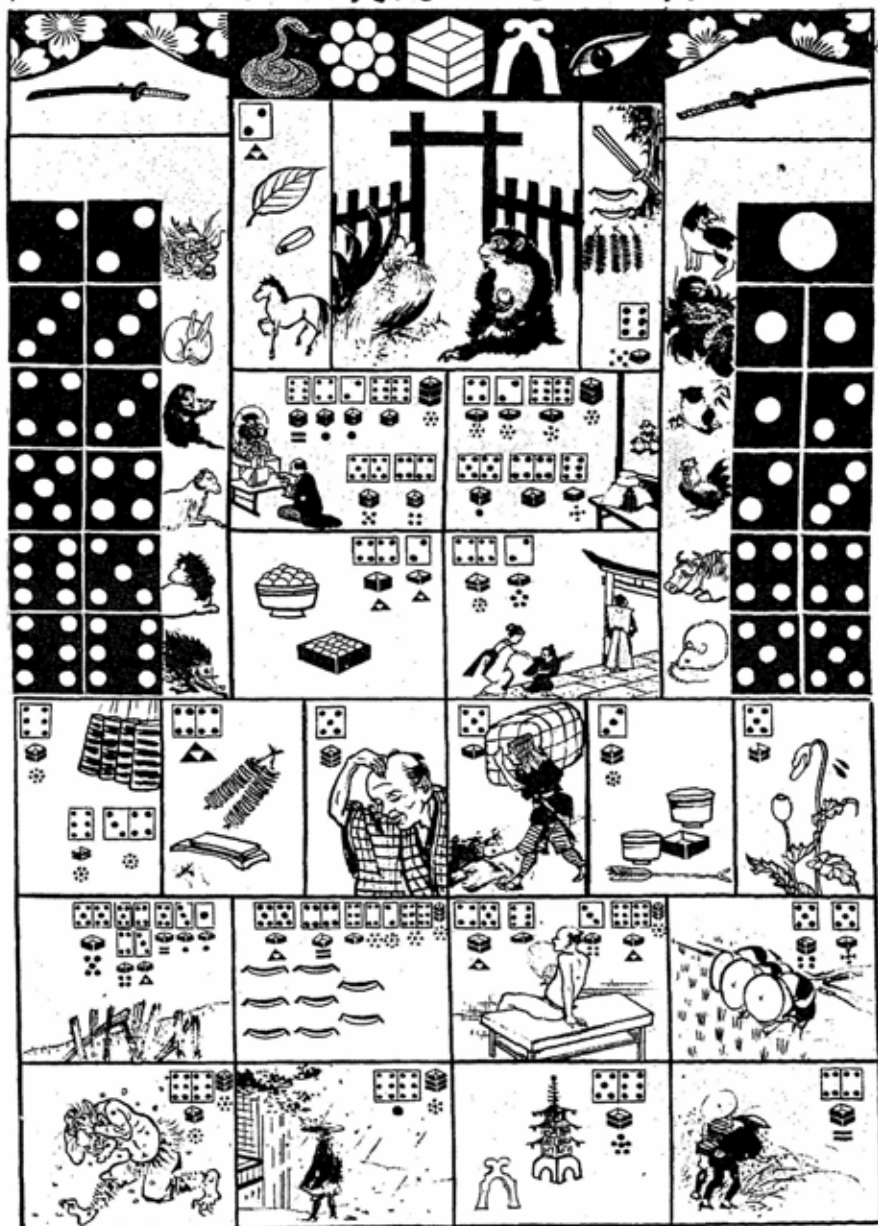
With these general explanations, we may now pass on to the particulars.

The heading of the picture is not pictorial and simply reads *Shimpan hanji-e† kyū no tsuki-hi*, which means, "New edition rebus of old-style months and days."

* For further details concerning Japanese calendars, see the writer's paper on that subject in Vol. XXX, Part I, of the Transactions of this Society; also the Supplement of Vol. XXXVII, on "Japanese Calendars and Chronology," by William Bromsen, Esq., and the writer. For a full and scientific exposition of the principles of the Japanese rebus, see Prof. Starr's paper, just preceding this. That should really be read first, as this is only an illustration thereof.

† *Hanji-e* and *e-hanji* are both used for "rebus."

日月の旧暦じんを板ん志



A Blind Calendar.

The picture on the upper right-hand margin represents a lunar eclipse on the 1st month 17th day, of which, as stated above, the single black dot in a square stands for "1st month," while one box (ten) and seven black spots below it stand for "17th day." This date was equivalent to February 20 of the Western calendar.

The long narrow picture at the top is the heading, to be read, from right to left, as *Meiji san-jū-hachi mi*, or "Meiji, 38th year, serpent." The first device at the right is an "eye" (*me*); the next is a fancy form of the Chinese ideograph for "thing" (*ji*); while the remainder needs no explanation.

The long sword in the upper right hand corner represents the long months, of 30 days each; while the short sword in the upper left hand corner represents that short months, of 29 days each.

The small designs under the swords are pictures of Japanese screens (*tsui-tate*), which stands for *tsuki-tachi*, or 1st day of each month. The dominoes under the screens show plainly that the long months are the 1st, 2nd, 3rd, 5th, 8th and 10th, while the short months are the 4th, 6th, 7th, 9th, 11th and 12th. The animals pictured at the side of each month, taken in connection with the screens, set forth the zodiacal appellation of the 1st day of each month. Thus, to go into details, in order that no mistake may be possible, the 1st day of the 1st month is "dog day," of the 2nd month is "dragon day," of the 3rd month is "dog day," of the 4th month is "dragon day," of the 5th month is "cock day," of the 6th month is "hare day," of the 7th month is "monkey day," of the 8th month is "ox day," of the 9th month is "goat day," of the 10th month is "rat day," of the 11th month is "horse day," and of the 12th month is "boar day."

The picture, at the top, of a cock and a monkey in front of a *tori-i*, or gate of a Shinto Shrine, shows the lucky direction (*e-liv*) of the year as between the monkey and cock signs of the zodiac, or between Sagittarius and Capricornus, that is, W. S. W.

The picture at the right of this is read *ki-gen ni-sen go-hyaku roku-jū-go*, which means "the year 2565 (two-thousand, five-hundred, sixty-five) of the Japanese Era," which began with the reputed founding of the Empire by Jimmu Tennō in 660 B.C. The design includes a tree (*ki*), a short sword (*ken*, or *gen* in composition); two (*ni*) drawing-knives (*sen*), used by coopers; five-hundred (*go-hyaku*) *mo*, or *mon*, coins strung on strings, on each of which were one hundred of such coins; and sixty-five in the usual manner.

The corresponding picture on the left of the monkey and the cock is to be read as *Hatsu-uma*, as follows: *ha* is "leaf," *tsu* is part of *tsu-me*, or "hoof," and *uma* is "horse." *Hatsu-uma* is the first (*hatsu*) "horse-day" of the year and fell on the 2nd month, 3rd day (o. s.), or March 8.

Just below that is a picture of a man worshipping Daikoku, God of Wealth, to whom six "rat days" (*Ki-no-e ne*) through the year are sacred. These fall on the 12th month (of the preceding 37th year), 20th day; 2nd month, 21st day; 4th month, 21st day; 6th month, 22nd day; 8th month, 24th day; and 10th month, 25th day.

The picture to the right gives the six days which are sacred to Kōshin, represented by the three (blind, deaf and dumb) monkeys. These fall, of course, on "monkey days": 12th month (of 37th year), 16th day; 2nd month, 17th day; 4th month, 17th day; 6th month, 18th day; 8th month, 20th day; and 10th month, 21st day.

The picture underneath this represents a visit to a Shinto shrine on *sha-nichi*, sacred days, which come twice a year,—on the 2nd month, 15th day, and the 8th month, 28th day.

The picture at the left of this suggests, by means of the dumplings (*dango*) in a box and a bowl, the spring and autumn Buddhist festivals of *higan*, a period which begins on the 2nd month, 13th day and the 8th month, 23rd day and continues for 7 days, including the times of the equinoxes.

The picture at the extreme left in the row underneath gives the dates of *fushi-date* as the 7th month, 9th day; 8th month, 18th day; and 8th month, 28th day. *Fushi* is indicated by four (*shi*) strings of *fu*, a kind of wafer, "made of wheat ground whole." *Fushi-date* is the "starting of nodes" on rice-plants and occurs on three dates, one each for early rice (*wase*), mid-dling rice (*nakate*) and late rice (*okute*).

The next picture at the right presents the information that *ni-hyaku-tō ka*, the 210th day,* a critical time for the rice-plants, falls on the 8th month, 3rd day, or September 1. *Ni-hyaku* is again expressed by strings of coins; *tō* is represented by a whetstone (*to*); and *ka* (day) by a mosquito (*ka*).

The adjoining picture of a man feeling of the bald (*hage*) place (*shō*) on his head easily suggests *hange-shō*, "the eleventh day after the summer solstice, regarded as the last limit for seed-sowing." This fell on the 5th month, 30th day, or July 2.

The next picture represents the beginning of the rainy season (*Nyū-bai*) on the 5th month, 10th day (June 12) by means of a man carrying off a bundle of something, i. e., *ni-ubai*, or goods-stealer.

The next one reads *hachi* (bowl), *jū* (box), *hachi* (bowl), *ya* (arrow) and refers to *Hachi-jū-hachi-ya*, or Eighty-eighth Night from the first day of Spring.

The last picture on the right introduces another device. The picture is one of the poppy (*keshi*), with two dots above on the right. As these dots are the sign by which *ha* becomes *ba*, *ta* becomes *da*, *ke* becomes *ge*, etc., we may read the picture *Ge-shi*, which is the Summer Solstice, in the 5th month on the 20th day (June 22).

Below this is a picture of farmers transplanting the rice shoots, a performance called *ta-ue*, which should be done on the 15th and 24th days of the 5th month.

* Counting from the first day of *Ris-shun*, or Beginning of Spring.

And below that is a picture of *kari-tori*, or harvesting, on the 22nd day of the 8th month.

At the left of this is a picture of a pagoda (*tō*) with the ideograph for "thing" (*ji*), which naturally read *Tōji*, and thus refer to the Winter Solstice, on the 26th day of the 11th month, or December 22.

The picture above that carries one back to the hottest part of summer, when clothes are a burden and a fan is a necessary article of comfort. This period is called *Doyō*; a name which is given to "a period of 18 days in each of the four seasons." Those periods begin on the 13th day of the 12th month (of the preceding 37th year); on the 14th day of the 3rd month; on the 18th day of the 6th month; and on the 23rd day of the 9th month.

The next picture to the left contains eight drawing-knives (*has-sen*) and thus suggests the six periods called *Hassen*, each consisting of 12 days, beginning, in order, on the 8th day of the 12th month (of the 37th year); the 9th day of the 2nd month; the 9th day of the 4th month; the 10th day of the 6th month; the 12th day of the 8th month; and the 13th day of the 10th month. These always fall on a "rat day" and are "supposed to be unlucky for marriage."

The picture below that represents *Shō-kan*, the period of "Little Cold," which begins on the 1st day of the 12th month (of the 37th year). *Shō-kan* also means "a summons" (legal).

In the row above, at the extreme left, is a picture of ten (*jūp-pon*) posts (*kui*), which, by a little straining, or "corruption," may be read as *Jūppō-kure*, an unlucky period of ten days, coming six times per year: I, 11; III, 11; V, 12; VII, 13; IX, 14; and XI, 15.

Finally, in the lower left hand corner, there is a picture of the ceremony called *oni-harai*, or "devil-expulsion," in which

devils are driven out of the house by throwing beans around the rooms, and crying

Oni wa soto,

Fuku wa uchi :

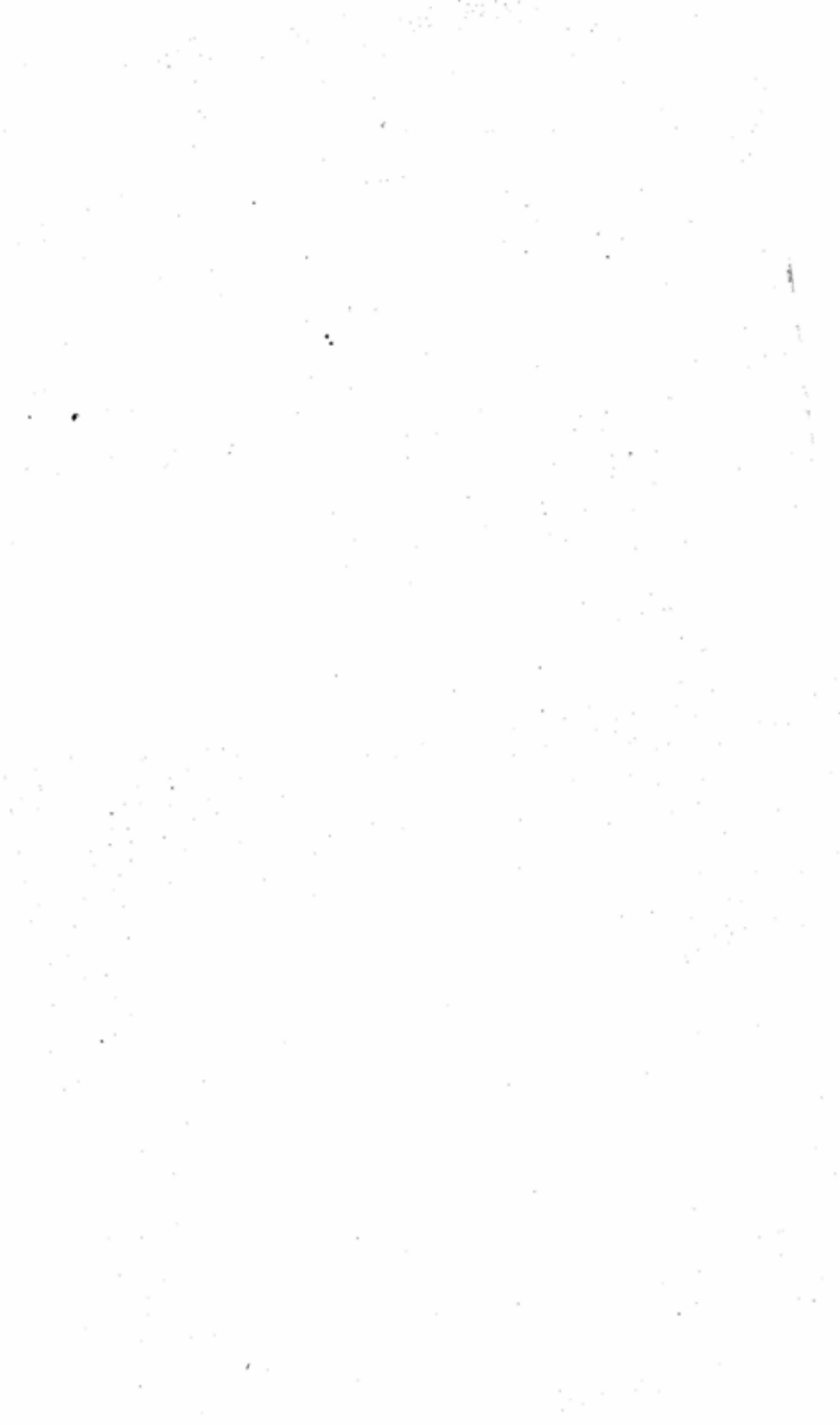
"Out with the devils,

In with good luck ! "

This always takes place on *Setsu-bun*, which is the last night of winter, and, as in the 37th lunar year of Meiji, may also be the last night of the lunar year, which happened to go out with the 29th day of the 12th month, or February 3, 1905.

This pictorial-calendar is said to have been used from old times in Nambu, a district in North-eastern Japan, and to have received there the not inappropriate name of *mekura-koyomi*, or "blind calendar." But it was probably far from being a "blind" calendar to the people, especially the farmers, of that district. For, as they scrupulously observed, and even yet observe, the lunar calendar in their agricultural operations, this rebus could not have been much of a riddle to them. On the other hand, it is more likely to have been a very convenient and illuminating summary of the principal events of the lunar year. For it enabled them to see at a glance when the most important agricultural operations and religious festivals would occur; and it even assisted them, in their superstitions, to avoid unlucky days or dates and to select the most fortunate times for all things. For details, of course, the complete almanac, or even the fortune-teller, must be consulted; but in many cases, this summary would be sufficient.

ERNEST W. CLEMENT.



ASIATIC SOCIETY OF JAPAN.

A General Meeting of the Asiatic Society of Japan was held in the Society's Rooms, No. 1, 4-chome, Ginza, Tokyo, on Wednesday, February 16, 1910. The Vice-President for Tokyo, Prof. E. H. Vickers, presided. The minutes of the previous meeting having been printed were (according to the custom of the Society) taken as read. The Secretary reported the election to membership in the Society of Sir J. H. Stewart Lockhart, K. C. M. G. Government House, Weihaiwei, E. J. Allen, R. N., Tokyo. Rev. Fred. Kettlewell, Kobe. Mr. R. C. Armstrong then read selections from his paper on "Ninomiya Sontoku, the Peasant Sage."

NINOMIYA SONTOKU, THE PEASANT SAGE.

BY

REV. R. C. ARMSTRONG.

Since the Russo-Japanese war, the teachings of the peasant sage, Ninomiya Sontoku, have gradually gained in power and influence among the people of Japan. His life and teachings are being steadily propagated in books, newspapers and popular addresses. Some men are making great sacrifices in order to spread the principles of the organization. Scholars have compared his teachings with those of Thos. Hobbes, T. H. Green, and the founder of Christianity. Dr. Inoue Tetsujiro says that Hotoku is somewhat like the gospels, in that its founder sacrificed his life for the salvation of the people, and a society was organized after his death, by his disciples. The Hotoku society thus resembles the Christian church. He points out one difference between Christ and Ninomiya; whereas both sacrificed themselves for human salvation, Christ denied the right to accumulate property. Economy was not his object, while it was a great object of Ninomiya, though his object was not merely to accumulate wealth. When he was appointed to his last great work, he sighed, and said, "My intention is to refine human kind rather than to restore deserted wastes, but now I am again ordered to do the latter." This quotation shows that Ninomiya placed moral teaching, first, and the development of wealth, second. He used to say, "If we could only develop the deserted places in human minds, we could then let the deserted fields look out for themselves."

In the latter years of the Tokugawa government, money was difficult to obtain. Many of the feudal lords were in financial difficulty, and the people were often in great distress. Their sufferings were greatly increased by a series of famines, for which in many cases no provision had been made. During some of these famines it was customary for the poor to attack the homes of the rich, and destroy them in broad daylight. This was done, not so much for the purpose of thieving, as to express the indignation of the people at the luxury and ease of those by whom they were oppressed. In addition to poverty, vice was prevalent. A popular song of the time says that men were profligate, wine bibbers, lovers of women, lovers of luxury, and speculators. They flattered their superiors, and debased themselves, neglecting industry, military art, and learning. People flocked to the cities, and idlers were numerous. At one time there were, in addition to the "Yoshiwara," over twenty centres of prostitution in Yedo. These were placed in the unfenced wastes around the shrines and temples, and were even more prosperous than the licensed quarters. There were over 500 houses, and more than 4,000 inmates. They were finally dispersed by "Mizu-No-Echizen." Even the samurai visited such places without any attempt to conceal their action. The rank of samurai was often bought by wealthy merchants.

Religion was neglected. There were very few educated priests. Little or no qualification was required to fill the office of head priest in a temple. Every temple had sufficient property to make ample provision for its priests, and as all the people had to be registered in some temple, the membership neither increased nor decreased. Therefore the priests became careless in the performance of their duties and neglected study. The sons of the rich rarely became priests, and there were very many who entered the temple merely to escape the press of poverty. Their conduct was so bad that in the 11th year of Tempo (1840 A.D.), in February, an edict was issued by the government, reminding them that immoral conduct and

luxury did not become Buddhists, and ordering them to mend their ways.

A country, closed up as Japan had been for centuries, must be able to depend upon its own resources. This made it very important that every foot of arable soil should be made produce as much as possible. The fertility of the soil could only be maintained by artificial methods, and by constant effort on the part of the people. In this age, the people flocking to the cities, and neglecting the farms, large tracts of land became desert wastes, and made possible the large number of famines that occurred.

Previous to this time, for about two hundred years, moral teaching had been emphasized among the samurai and higher classes, and when conditions were at their worst, it began to bear fruit. Many noble men arose who gave themselves to the solution of these social problems. Matsudaira Sadanobu, and Mizu-no-Echizen-no-Kami worked earnestly to improve the conditions of the people. Edict after edict followed in quick succession, endeavoring to prohibit luxury and encourage industry. They even went so far as to say how a farmer should tie his cue. Great lords like Uesugi Yozan, Hosokawa Shigekata, and Tokugawa Harusada, and great teachers like Miura Baien and Sato Issai, and merchants like Kumagai Naoyasu, made earnest and self sacrificing efforts to help the people.

It was during this period that Ninomiya was born in 1787 A. D. in the home of a poor farmer, in the village of Kayama, near Odawara. His father had been in very comfortable circumstances, but had given nearly all of his property to help the poor. When Ninomiya was five years old, the Sa river overflowed its banks and washed away their land, leaving them in abject poverty. When he was twelve years old his father died, and he became the sole support of the family.

In the numerous stories told of the boy, "Kinjiro," as he was called, we find portrayed many of the strong and noble characteristics which made him the great man he became in after

years. He had no opportunity to receive even the most rudimentary education, yet his thirst for knowledge was unquenchable. As he went to and from the mountains gathering faggots for sale, he carried his book, and read as he walked. Being too poor to buy paper and brushes, he used a tray of fine sand and a chopstick to practice writing the Chinese characters. He lost no opportunity to listen to the priests or Confucian scholars, and often surprised them by his understanding of their words. He was nicknamed "Gururi Ippen" (once around,) because he kept a book in a convenient place as he walked around the large bowl hulling rice and read a little each time he passed the book.

He was also nicknamed "Dote Bozu" (Dike Priest), because of his constant watchfulness of the bank of the Sa river, lest it should again overflow its banks; he kept all the weak places repaired. At twelve years of age he conceived the idea, and carried it out, himself alone, that a row of trees planted on each bank would in time strengthen the banks and prevent floods. These trees stand there to-day as a monument of little Kinjiro's thoughtfulness. When he and his brother were working together he would never be the first to propose going home, even though they worked till midnight.

When he was sixteen, his mother died, and the family was broken up. Kinjiro was sent to his uncle Mampci, who was a very mean spirited man, and disliked to see the boy studying and wasting oil at night. He said it cost too much, and the study was useless; so Ninomiya had to cease using the old man's oil. Not long after this, he found a deserted tract of land, and planted it with the young shoots of rice that the farmers had thrown away. In the autumn, he sold the rice this land yielded, bought oil, and continued his studies. His uncle was so enraged at his persistence, that he ordered him to come and assist him if he did not care to sleep. Ninomiya obeyed, but in the early mornings he pursued his studies in secret.

He continued to save the proceeds from the sale of his rice, in order that he might some day redeem his father's estate. As

soon as he was old enough, he left his uncle's house, returned to his old home, and set to work so earnestly that in a short time the place was put in order, and not only paid for, but a surplus remained for further improvement. This was a great work, and the method here adopted was the one that enabled him to restore so many fallen estates, in after years.

Hattori Jurobei, the clansman of Lord Okubo, of Odawara, heard of the way Ninomiya had redeemed his father's estate, and as he was deeply in debt and unable to remedy matters, he urged Ninomiya to help him. Finally the work was undertaken, on condition that Ninomiya was to have full charge of everything. He said to his master, "You acknowledge your own failure; now you must depend on me to redeem your estate. You must not wear silk, or have any luxury in your house, which must be simply furnished." In five years he had accomplished the work and had a surplus. Hattori gave him part of the surplus, but he divided it among the servants, and returned home without any other reward than the consciousness of having done his duty.

Lord Okubo heard of the work that had been done for his clansman, and urged Ninomiya to undertake to redeem a large tract of land around Sakuramachi, in Shimotsuke province. In ancient times this land had produced as much as 4,000 koku (about 20,000 bushels), of rice, and had supported over 400 homes. At the time of which we speak, it only produced about 800 koku of rice, and scarcely supported 150 homes. The country was little better than a desert, in places. Ninomiya refused to take money from Lord Okubo for the accomplishment of this work, for he felt that past failure was due to the misuse of money. He said that the people must earn their money to appreciate it. "If you wish to help the wild, you must make the wild help itself."

Selling out all that he owned, Ninomiya took his wife and child and set out for Sakuramachi, on foot. His younger brother went with him as far as Kodzu. The first seven years

were years of adversity. Do what he might, indolence, gambling, drunkenness, and vice were not uprooted. He became discouraged and disappeared. Enquiry was made, and he was discovered at the Narita temple, almost exhausted with fasting and praying, that the people might be saved from their sin and misery. The people were greatly moved by his unselfish interest in their welfare, and sent messengers to call him back, promising, if he would but return, to co-operate with him in all his plans. Ninomiya was delighted and hurried home.

The people were as good as their word; the next five years saw the place completely reformed, and when at the end of that time, the famine of the seventh year of Tempo (1836 A.D.) occurred, they were ready for it. They were able to send to the people of Karasuyama, several thousand yen, and much rice. In other parts of the Odawara district, Ninomiya opened the storerooms, and from March to May, fed over 40,000 persons. He loaned 4,500 Ryo, (about 3,000 dollars,) to the people without interest. In this way Ninomiya worked until he was over seventy years of age. After the death of Lord Okubo, he became the servant of the Government, but his great object was to help men. He went about redeeming waste country, and restoring deserted villages. He died in the seventh year of Kaei, A. D. 1854.

Many of Ninomiya's methods were unique. After a fair trial at Sakuramachi, to reform the older men, he decided that they were like old plants, to try to nurture them only tended to hasten their end. So he directed his efforts toward the training of the youth in ways of industry and right living, hoping, at the same time that the old men, might be benefited by their influence. When his enemies would have made this a pretext against him, to rob him of Lord Okubo's confidence, he averted their punishment by pleading for their pardon. Thus he won their good will and strengthened his position. He worked early and late; he was always the first to arrive and the last to leave the place of labor. Constant supervision, an encouraging word,

or a gentle reproof in their proper place were secrets of his great success. One morning when he found a group of men waiting about for a kettle of water to boil, he threw out the water and bade them eat their rice cold. He told them that if their spirit were such that they could hang around the shanty until such a late hour waiting for water to boil, they could never expect to restore their delapidated village to prosperity. He taught his disciples to vary their methods to suit different circumstances. One time he succeeded in showing a chief of gamblers the error of his way by inducing the man's wife to spin some yarn for him, for which he paid her well, until she gathered quite a considerable sum of money. The gambler was shrewd enough to see that Ninomiya was trying to show him that money could be earned by honest methods, and was wise enough to profit by the object lesson.

Once, early in Summer, while inspecting the crops, Ninomiya tasted an eggplant and was surprised that it was already ripe. He ordered the farmers to dig up some of their rice and sow millet, as he feared the rice would not mature and a famine would occur. It was as he foresaw, and thus he saved the people from the distress of famine.

Among a large gang of men, employed on a certain piece of work, was one who appeared to be very industrious. The boss expected Ninomiya to commend him for his industry, but was surprised when, instead of praising him, Ninomiya scolded him severely, calling him an indolent, deceitful fellow, and telling him that it was impossible for any man to work all day at the rate he worked when his boss was watching him. He would have dismissed him on the spot but he was so penitent, that he allowed him to proceed with his work. At the same time he commended an old man who was scarcely able to do a full day's work but who worked steadily from morning till night even when the others were resting, choosing the task other men disliked. Ninomiya admired his spirit and felt that the moral effect on the other men was very great so he handed him 15 Ryo

extra pay. The old man persistently refused to accept the gift which he felt he did not deserve. Ninomiya told him that Heaven looked at the heart and valued a man not so much for his actual work but for his spirit, influence and example, and urged him to accept the gift assuring him that he might take it as the reward of Heaven for faithful service. The old man then accepted the gift with evident gratitude and pleasure.

During the famine of the 7th year of Tempo (A. D. 1836,) Ninomiya was commissioned by Lord Okubo who was staying in Yedo, to go to Suruga province (near Shizuoka) and relieve the famine sufferers, from the store-houses in Odawara. Ninomiya travelled night and day, in order to lose no time, but the officials at Odawara were very deliberate in the matter. When they proposed adjourning their meeting until they had eaten their midday meal, Ninomiya could no longer contain himself. He reminded them that while they delayed, people were starving and suffering; if he could travel without rest or sleep in order to hasten their relief, surely they could forego one meal in order to hasten matters. They returned to their task and did not stop till Ninomiya was supplied with provisions and started on his way.

In 1842, Ninomiya was invited to take charge of the Soma estate, which had fallen into decay. After a thorough examination of the accounts he decided on his plan of procedure, and asked officials of the estate to choose a suitable place to begin work. They evidently had little faith in his methods and chose the most unpromising mountain village on the estate. Ninomiya objected, telling them that his method was to begin with the most encouraging place first, and thus assure some measure of success from the start. Having had success in these better places the weaker places would be encouraged to put forth effort to help themselves. His method was to praise the worthy, and teach but not punish the unworthy. He finally won their confidence and the estate was restored to prosperity, greater than it had ever known.

Everywhere he went, he preached the duty of man, emphasizing filial piety, honesty, righteousness, and brotherly love. He gave homes to the homeless, lent money without interest to these who were in debt, advising them to paste up the amount of their debt in front of the godshelf that they might see it when they performed their daily devotions. He supplied farm implements until people were able to buy them for themselves, and taught the dignity and importance of honest toil and mutual helpfulness. In this way when he was engaged in his last work at Nikko, he and his son went about doing good, bringing by their example and spirit, new life to the people.

Ninomiya disliked priests and scholars in general because he thought they were not producers, and so did not add to the prosperity of the country. This probably accounts for his attitude toward a priest on Lord Okubo's estate near Sakuramachi, an earnest, kind hearted man named Yenno, who was distressed by the suffering and poverty of the people of Karasuyama. He came to Ninomiya for advice and help but could not get an interview. Yenno persisted, declaring that he would sit at the gate until he perished with cold and hunger rather than return home without help. He sat at the gate all night, until Ninomiya, exasperated called him in and asked what he wanted. He told Yenno that if he were attending to his own duty, teaching the people and of the lord of the estate were attending to his there would be no suffering. Yenno hurried home to report his interview, with the result that the proper authorities successfully sought help of Ninomiya and much suffering was relieved. Food was distributed in the enclosure of Yenno's own temple; so after all he had the joy of helping his people.

Ninomiya had very advanced ideas about the spirit of revenge. Near the Ryogoku bridge, in Yedo, a man avenged the death of his father. His valor and filial piety were praised by all who heard of his action. Ninomiya hearing one of his own disciples praising the act said, "It is not good to praise the avenger. Iyeyasu being born in a very warlike age, admired

revenge in his youth. But a great priest taught him a better way, emphasizing the beauty of benevolence. Iyeyasu was so influenced that he discountenanced revenge from that time. This teaching is for all the people of Japan. We must cherish benevolence and abolish the spirit and custom of revenge. Revenge leads to revenge without limit. Encourage it and the world will become a scene of bloodshed and murder. It is truly both foolish and inhuman. Every man should not be his own judge, but justice should be administered by the government. If occasion for revenge arise the government should take the case in hand and administer suitable punishment."

Kawasaki Magoyemon was a rich cereal merchant, and exceedingly miserly. When others opened their stores to help the poor, he would give nothing. The people hated him. Once when he was in Yedo selling rice where he could get the highest price, a mob surrounded his house and demanded food. The clerks refused to give it and the house was raided and sacked. Magoyemon's wife and children fled in terror. On his return he was so enraged, he at once looked about for means of revenge, and committed some unlawful acts, for which he was imprisoned. His conduct in prison was so threatening, he was detained for three years. In the meantime his house was burned, his wife died, and his children were left helpless. His brother-in-law, Sobei, sought advice from Ninomiya. The advice was that Sobei's wife should return to Magoyemon's house all that she had received at the time of her marriage. She did so gladly and the old man's heart was touched by her kindness, and his conduct so improved that he was released from prison. But at sight of his motherless children, his heart again became bitter and thoughts and plans of revenge returned. Sobei now persuaded Magoyemon to go with him to consult the sage, who finally convinced him that his misfortunes were all the result of his own malicious spirit, and no fault of the people. If he would retrieve his lost fortunes, he must pursue an opposite course to his former one and make himself a help and blessing to the people

thus winning their respect and love. He was advised to give all he had left of his former fortune, some 500 Ryo, to the poor and start afresh. Ninomiya promised to restore his 500 Ryo, if the method failed. It did not fail, for Magoyemon became not only wealthy but beloved.

Ninomiya was very earnest in teaching young men. He hung a picture of Fudo Myo (the Buddhist divinity who with drawn sword stands in the midst of fire, keeping down evil spirits.) in his room, and taught his disciples that such a spirit is essential to success. He encouraged young men to remain in the country and win their success on the farm. He taught them to give themselves unreservedly to serving others, without any thought of reward. When Saburo, his younger brother, mortgaged his grain before it was cut, in order to help a friend in distress, Ninomiya approved saying, "My brother you have become human for the first time." He taught them that success or failure depended entirely upon themselves; if they possessed character and ability they would be in demand whether they were high born or low. He said that however great a man's learning, if his life were unclean, people would not receive his teaching, any more than they would eat rice, however delicious, out of a manure tub. He discouraged the farmer's boy who desired education, and a professional career because he considered farm life too humble. If he sought education because he wished to become a more useful man, then his education would be a blessing but otherwise it would be a curse.

Ninomiya had many disciples but the best known was his son-in-law, Tomita Kokei. When he first sought instruction, Ninomiya refused to see him saying that he, a scholar had no need of instruction from a farmer. Tomita was so in earnest that he opened a school for young men in the village near by, resolving to wait until he could get an interview. His fame went abroad and after six months, Ninomiya sent a message, desiring to see him. When he arrived Ninomiya said, "They say you are a scholar: can you draw the character for bean?"

Tomita drew it very skilfully; to the question "would a horse eat your bean?" Tomita replied "Perhaps not." The sage then produced some real beans and said "A horse will eat these beans." Tomita understood his object lesson, viz. that learning to be of value, must be practical and useful. Tomita later became the beloved disciple of Ninomiya, and was greatly trusted by him.

The foundation principle of Ninomiya's teaching was based on making return for blessings received, from Heaven and earth and man. Heaven's grace is manifested in the light of the sun, and moon, in growth and decay, Earth's grace manifested in the trees, grain, birds, animals, and fish. Man's grace is manifested in the respective work of the emperor, officials, farmers, mechanics and merchants. All share in these benefits, and hence it is the first principle of conduct, to make suitable return. The way in which this return can be made he sets forth in his teaching known as "Hotoku."

Before his death the society of "HOTOKU" was organized by his disciples. The members of the society must hold up a standard of conduct that will tend toward their own, and their country's prosperity. They must show by their good conduct, their gratitude for all the blessings they have received from the Gods, the emperor, and their ancestors. They must be industrious, living so within their means that they will have a surplus. Hotoku is an endeavor to assimilate all that is good in Japan and other countries; an effort to unite the noble and the lower classes; the wise and the simple; the teaching of this world and of the world to come. It does not pretend to be a religion, yet it tries to put into practise the best elements of Shintoism, Confucianism and Buddhism. It lays great stress on the national spirit, and every member must bow to the tablet of Amaterasu as he enters the room where the society is in session. At their meeting all the members are supposed to recite an abridged form of the teaching of the sage, which is hanging in the room. After doing so they bow very reverently.

The society has two funds. One made up of voluntary offerings of the members, known as "Foundation Money," may be used for running expenses, public works, encouraging new industries, relieving distress, or for prizes for good deeds. The other fund of the society is the accumulated surplus funds of the members, known as "Good Seed Money." This cannot be given away but may be loaned to the members, or other worthy persons, without interest, on a vote of the society. Ninomiya claimed that Heaven did not take interest, so instead of interest the borrower, who was supposed to return the loan in ten equal annual payments, was asked to bring an eleventh payment, the year after the debt was paid, and as he presented it to the society, say that it was a thank offering for the benefit he had received from the society. This is a brief account of the leading facts concerning the "Hotoku Society" found in Totomi.

The society, as we see it to-day was first organized in the Tempo era, between the years 1830 and 1843, in Hitachi province, in the city of Shimodate. It gradually spread until the counties of Totomi and Suruga in Shizuoka prefecture, became its strongholds. There are societies in Hiroshima, Niigata and Nagano prefectures. There are over 600 societies in Japan, with a membership of about 26,000, and a capital of about 600,000 yen. In Kagoshima and Miyasaki prefectures the societies are few, and the funds small, but great efforts are made to purify the moral life of the people by means of its teaching. The real influence of the society is not adequately represented by the above figures.

The teachings of "Hotoku" are not original with Ninomiya. Kaibara Ekiken says "We have received great blessing from Heaven, even more than others. How can we make return to heaven for all we have received? "This spirit is the basis of Japanese filial piety and loyalty. A Japanese student will invariably say, if asked the reason for his filial piety, we must love our emperor and our parents because of the great blessings they have bestowed upon us. Ninomiya had an original way of

appealing to this spirit, to rouse the farmers and working men of his day to industry. The "Hotoku" society itself resembled movements inaugurated by Matsudaira Sadanobu and Miura Baien. Some similarity may also be traced in the movement among the merchants, founded by Ishida Baigan and known as Shingakusha. Ninomiya however succeeded in so incorporating into the fundamental principles of his society the three most popular ideas in Japan to-day, viz. patriotism, morality and industry, that while other organizations are comparatively unknown, the society of "Hotoku" is steadily gaining in power, and influence.

His teaching, known as "Bundo," means the fixing of a limit to all expenditures, so that there will be a surplus left. When he was asked to redeem an estate he first examined the accounts, and estimated the income for the last ten, twenty or thirty years. From the average income he was able to fix the amount of expenditure so as to have a small surplus to pay off debts. Speaking of this subject he said "Whether a country be rich or poor is the will of Heaven. The sage said that the superior man does what is proper no matter what position he may be in; whether he is in wealth or poverty; whether he is among barbarians or in sorrow and difficulty; wherever he is he naturally does the proper thing. Therefore whether we are wealthy or poor we must be content; but if we are in a state of decay we must limit our expenditure even though it requires great self denial if we would become prosperous. In the early days of Japan, AMATERASU-O-MIKAMI opened up this great reed-growing plan without foreign money. She depended only on the spade to cultivate the soil, and by saving part of the fruit for seed, she gradually year by year opened up more and more of the waste places. In the same way we can open up any amount of deserted plains and rescue the people from poverty." He thus urged that the lord of the estate should save a small surplus of his income in the same way as the farmer sets aside a small amount of seed for the next year. In this way in

time prosperity and plenty should follow. Even though the estate became prosperous, the method was to be continued and the surplus laid aside to be used either to help the poor or to guard against famine.

Ninomiya also taught "Suijo," which corresponds to self sacrifice. This he maintained was a fundamental principle of all virtue, without which peace and prosperity are impossible, and without which dissension, fighting and theft, will prevail. By this principle he declared he was able to raise deserted villages and rescue many poor people. Self sacrifice is just as necessary for the family as it is for the nation. Speaking of it he said "Self sacrifice is characteristic of man, but struggle and theft, of beasts. If a father sacrifices himself for his child, we call it love, If a child sacrifices himself for his parent, we call it filial piety. If a brother sacrifices himself for his brother, we call it harmonious relation. When a husband sacrifices himself for his wife we call it righteousness, and if a wife sacrifices herself for her husband we call it obedience. A family that thus exercises this principle enjoys prosperity. If the lords of Japan exercise it the country will be prosperous and if not the country will decay. Self sacrifice is the foundation of all virtue and the five relations. Rich men are like people at the top of a mountain, all things lie at their feet, and they are in danger of becoming proud and of falling into luxury and finally of being destroyed. My teaching of self sacrifice will save a man from such folly and disaster. Ninomiya used to teach this idea to young men in a very impressive way. He said, "If you wish for success you must unselfishly serve men. This must not take second place to anything. I learned this truth by experience. When I was a boy I was very poor and possessed only one spade. One day I broke it and was at a loss to know what to do, so I asked the old man who lived next door to lend me his, but he was using it. I could do nothing without a spade so I went and dug his garden for him and planted it. He then handed me his spade and said "If there is anything else you want, do not hesitate to ask for

it you are perfectly welcome to anything I have." My experience may be of value to you. You are young men and do not need to spend your mornings in bed. While others are still asleep, rise early and make straw sandals and other useful things and then go where the labourer is at work and give them away. You need not care for their value because you made them in your leisure moments. Some men will accept them in silence without any recognition of your work. Others will thank you very profusely while still others will throw you a sen or two for your trouble. But whatever they do does not matter, it is your duty to give yourself to man.

Ninomiya's teaching about natural law and human virtue is very suggestive and helpful. One original spirit prevails by which the four seasons circulate, and rain, wind, frost and snow come in their proper season. This is Nature, obeying which plants grow in Spring and fade in Autumn and Winter, and birds, animals, fish and worms follow after their daily food. If food is plentiful they gorge themselves, but if it is scarce they starve. In ancient times men, like birds and animals, barely existed physically, but not being provided with the same means of protection, they were constantly in a state of starvation and suffering, quarreling over their food and resorting to theft and murder. Then sages appeared, and, taking pity on man, established "The Human Way," teaching the people to live quietly together, to cultivate the soil, and plant the five kinds of grain, to build aqueducts, dikes, and roads, to use farm implements, to make furniture and wear clothing, to live in houses of bamboo instead of in the open air or in mountain caves. Then they established the moral law and taught the people to obey it. In this way man escaped the misery of his former existence and became distinct from other animals. But as this is a made way, if men neglect it they will quickly degenerate; fields will soon be deserted, aqueducts, dikes and bridges will be broken, their clothing will be torn and lust will abound. The important point is to restrain lust and follow economical principles, perform

ing works of righteousness and benevolence. Walking in this way, men are saved from misery, but neglecting it they quickly degenerate into their former animal existence.

Of good and evil he says "The difference between good and evil arises from man. If there were no men there would be no good and evil. Man thinks it good to develop waste places, and bad to neglect them, but the bear and the deer think waste places good. The thief thinks it good to steal, but the law pronounces it an evil. We cannot discern what is good and what evil. It is like saying near and far. Suppose you put up two stakes one marked, far, and the other marked, near. Your position decides which is really far and which near. I have a poem "MIWATASEBA TOKI CHIKAKI WA NAKARI KERI, ONOREONORE GA SUMI TO NIZOARU." If you look far enough there is no difference between near and far; the difference depends on your standpoint. In the same way there is no good or evil. We can only judge whether a thing is good or evil by looking at it from a disinterested standpoint. Nothing is absolutely good or absolutely evil. Ninomiya believed that happiness and misery always went hand in hand. Water controlled is useful and brings happiness, but uncontrolled it floods the land and brings misery. So when a cat catches a rat, the cat has joy, the rat calamity. The pleasure of the hunter is the discomfort of the birds and animals. He pointed out that good results spring from a good source and bad results from a bad source, and he attributed much of the idleness and misery of the people to the unsympathetic attitude of the government and the burden of taxation.

Speaking of human destiny he said, "Common people talk about luck or chance. They imagine that people are like pears or persimmons turned out of a box, and that it is a mere accident which comes to the top. If they were right, life would be as useless as gambling. I shall teach you the true meaning of human destiny. It is revolution to a given point, first revealed through the order and law, manifested in the revolutions of the planets. One man would have been killed but his lantern

suddenly went out. Another man was saved from disaster by the breaking of his sandal string. People call such things chance or accident, but there is always a cause for such events. Confucianism expresses it thus, "If we do good, good will surely follow, but if we do evil, disaster is sure to follow." Buddhism is still clearer because it teaches us of the three worlds, past, present and future, and thus makes human destiny clear. People must not be dissatisfied with the future because their future misery or happiness is the direct result of their own conduct. Here is a blade of grass; in the past it was a seed; in the future it will become a flower or fruit."

He says that this teaching is not merely Buddhism; it may be read from the unwritten sacred book of nature. Although he did not like religious teachers yet his nature was deeply religious. He had a poem, "Without sound, without odour, heaven and earth repeat over and over again the unwritten sacred book." If you wish to read this book you must close your physical eyes and open your spiritual eyes. He says there are mistakes in the written books and therefore he compares them with the unwritten book of nature and unless they are in harmony with the universe-book he rejects them.

Ninomiya took a very liberal attitude toward all the religions of Japan. He thought that just as you may reach the top of mount Fuji by various paths so you may reach truth, through any of the various sects of religion. Shintoism was the religion for opening up the country, and Confucianism was the one for governing the country, while Buddhism was the one to give the people peace of mind. No matter how you study their sacred books, even if you go to the extreme of becoming a hermit you can never exceed the purpose for which those religions exist, viz. to bring salvation to men. The true teaching of these three religions is intended to save the world, and even if you become scholarly, you must not forget that this also is the object of scholarship. He claimed that his own teaching was like a medical tablet, composed of two parts of Shintoism to one part

each of the other two. These various elements were well mixed, for if taken separately they might increase instead of curing the ills of the people. He thought that modern Buddhism, modern Confucianism, and modern Shintoism were not so pure as they once were, and he criticized the priests very severely. Buddhism was profound, but of very little practical value to the people. The scenery of Hakone and Nikko was very sublime, but the people were not fed by mere scenery. He compared his own teaching to the plains and villages, which though lacking in scenery were able to produce much grain for the people. The wisdom of Buddhism was as beautiful as the sand of the sea shore while his own teaching was as mud from which the beautiful lotus plant springs. Speaking of the attitude of Buddhism to the taking of life he says, "They forget that all we eat is living and we could not subsist without living food. About Nikko other living things were scarce, so Buddhism made a concession to the people in that vicinity, and permitted them to eat animals and birds. It would be more correct in prohibiting the killing of living beings of the same order as man." "Buddhists believe that men become Buddhas after death. We Japanese, believe we become gods. A man must be during life what he expects to be when he dies. It is just as impossible for a mackerel to become a dried Bonito after death, or for a pine tree to become a cedar when cut down as it is for a man to become a god or a Buddha, if he is not one during his life.

He valued the individual in a way that was unusual for his time. Once, pointing to the statue of Buddha that represents him when he was born as saying, "Between heaven and earth only I am holy," he said to his disciples. Buddha did not use those words out of false pride, nor must they be applied exclusively to him. The teaching ought to be that every man thinking of himself should feel, that between heaven and earth there is no more noble man than he, for were he not existent there is nothing."

"True learning does not consist in knowledge of books; it must be practical and capable of practical application. The

Analects state that "Virtuous manners constitute the excellence of a neighborhood. If a man in selecting a residence does not select one where such prevail, how can he be wise?" While recognising that environment affects character, Ninomiya did not approve of a man moving out of a community because it was bad. He urged that one should live an exemplary life among his neighbors and thus refine his surroundings. He said many scholars do not know how to read and apply truth and urged that truth must be studied from the unwritten book of nature, with the spiritual eyes.

Without sincerity and practical virtue the greatest learning and wisdom are useless. Good thoughts, not put into action, will not make a good man. Good conduct is to be desired above everything else. He emphasized the importance of the spade and the sickle in developing the country. By using them industriously every day the people may reap abundant harvests and have peace and happiness. His poem on this subject is still popular. It means that unlimited treasure, piled up by the Sun God, may be dug out with the spade and reaped with the sickle.

This in brief is the record of the life and teachings of Ninomiya. His work is the natural outcome of nearly three centuries of earnest moral teaching, on benevolence, righteousness, filial piety and loyalty. This was at first almost completely confined to the samurai class but under the self-sacrificing efforts of Ishida Baigan, it became common among the merchant classes. A century later it broke out among the farmers under the teaching of Ninomiya and later it so leavened Japan that even the parias were made citizens of the empire. This remarkable development reveals the same spiritual power that has been at work in the hearts of men throughout the history of the world.

Any one wishing to continue this study of Ninomiya may find the following list of books useful.

"Hotoku Ki" By Mr. Takayoshi Tomida.

"Yawa" By Mr. Masaye Fukuzawa.

- "Hotoku Ron" By Mr. Takayoshi Tomida.
 "Hotoku Gwai Ki" By Mr. Takayuki Saito.
 "Hotoku Gaku Nai Ki" By Mr. Masaye Fukuzumi.
 "Hotoku Kwan" " "
 "Ninomiya wo Kenkiu" Sapporo Agricultural School.
 "Hotoku no Shinzui" Mr. Kosuke Tomeoka.
 "Ninomiya wo Itsuwa" " "
 "Hotoku Issekiwa" " "
 "Ninomiya O to Shoka" " "
 "Ninomiya Sontoku to Ken-
 mochi Hirokichi" " "
 "Ninomiya Sontoku to Sono
 Fuka" " "
 "Hotoku Kyo Yoryo" Mr. Usuji Iguchi.
 "Ninomiya Sensei Goroku" ... Mr. Takayuki Saito.





DAZAI ON BUDDHISM.

INTRODUCTION.

Many causes have of late years concurred in attracting the attention of European scholars to the study of Buddhism. The large place which that religion occupies in the lives of the millions of China and Japan, and other Far-Eastern countries; its highly philosophical character; the beautiful art, pictorial and glyptic, for which it supplies the *motifs*; the lofty spirituality and saintly life of its founder, and the numerous points of resemblance between his doctrines and those of the founder of Christianity, all combine to excite curiosity and to solicit our sympathetic examination of so remarkable a system. The publication of the Sacred Books of the East, supplemented by the labours of the Pali text Society, has placed the means of study almost at first hand within the reach of the ordinary reader; and as a consequence there is a growing appreciation of Buddha's character and religion amongst liberal-minded people in Western Europe and America. This is as it should be, and it is to be hoped that the comparative study of religions will soon be deemed of sufficient importance to be admitted into our older English universities.

There is, however, another side to the picture. The West, which is only beginning to make the acquaintance of Buddhism, sees as yet only its good points. But it has its defects also; and these have been found out, in due time, by every country that has had a few centuries experience of its working. Why it

disappeared, nearly 1,000 years ago, so completely from the land of its birth is a historical problem which has not yet been worked out. From India it passed into China about the date of St. Paul's captivity at Rome, and after flourishing for some centuries under various short lived dynasties, its weak points were discovered and exposed to view in one of the most celebrated of Chinese State papers eleven centuries ago. From China it passed into Korea in the fourth century, and from Korea it was carried into Japan by Korean missionaries in the sixth century A.D. and from that time to the present it has been the predominant religion of the whole of the Japanese nation from the palace downwards. Here it has had no antagonistic scheme of thought to contend with in the arena of popular favour till the commencement of the 17th century; when the orthodox Confucian doctrine was introduced by the Tokugawa Shoguns for the enlightenment of the upper classes; and it was consequently cultivated assiduously by the feudal gentry and literati. So stimulating was this new Chinese influence to minds satiated with Buddhistic beliefs, that, in the Japan of the eighteenth century, the great fundamental questions of philosophy and ethics were discussed with as keen a relish as in contemporary France, and with a metaphysical ability and acuteness not perceptibly inferior. At first, the Japanese adherents of Confucianism, throughout most of the seventeenth century, were quite satisfied with the orthodox interpretation of it as established by the great Chinese Scholastic, Chu Hsi, some six centuries previously; but as their acquaintance with the ancient sources became more extensive and exact, they perceived that the original views of the Chinese Sages had become mixed with other ingredients, imported mainly from the Indian religion, and there arose in Japan a school, amongst others, of Confucian Puritans, in whose eyes the orthodox system of the Chinese literati was nothing better than a degenerate heterodoxy. Some of the ablest and most learned scholars Japan has ever produced belonged to this sect of Confucian reformers; and it

is to the estimate of Buddhism, published in 1736 by one of the most eminent authors of the school, and one of the best known to us of this Society, Dazai Shuntai, that I now beg leave to introduce my hearers. As his object was to demonstrate the superiority of primitive, or pure, Confucianism over both Shinto and Buddhism, as well as over the amalgam of Confucian ethics with Buddhist metaphysics which had been elaborated in China by Chu Hsi and his predecessors under the Sung dynasty, Dazai's review of Buddhism amounts practically to an indictment of it, both as a philosophy and as a religion. In the little treatise from which the present paper is an excerpt, entitled *Bendō Sho*, ("The Ways discriminated") he contrasts the two Ways or Systems of belief, Shinto and Buddhism, which at that time competed with Confucianism in Japan, very much to the advantage of the latter. His treatment of Buddhism is, of course, much more respectful than his castigation of the pretensions of Shinto. As for Bushidō, he never even mentions it; probably because that so-called Way or System was as yet in the womb of time, a concept reserved for the mythopœic imagination of a later day.

DAZAI'S STRICTURES ON BUDDHISM.

Buddhism is the doctrine of Shaka. Son and heir of King Jobon (i.e. Pure-rice, *Suddhodana*) king of Magadha, one of the kingdoms of India, Shaka in his youth was called Shitsuta (*Siddhartha*, desire accomplished). He took the lady Yashu-tara to wife and had by her a son named Ragora (Rahula); but at the age of nineteen he became converted, went forth from home and studied the Way (i.e. moral philosophy). Though the eldest son of the king, and as such entitled to the royal succession, he did not care about it, but, abandoning both parents and wife and child, he went forth from home and retired from the world; his notion being that to dwell amongst mankind was, in a sort of way, to be fettered or manacled. Intent only on individual freedom, he looked upon the feelings and desires of

this transitory world as a painful disease, and sought, by getting loosed from them, to attain tranquillity of mind. "Leaving home," as he called it, meant going away from his parents' house and entering hills and forests, making oneself like a fleeting cloud or running water. Those who study the Way (system) of Shaka are called monks (clergy, *religieux*.) Inasmuch as Shaka's Way was to discard kingly rank and become simply an individual, those who cultivate this Way do not take up any occupation, either as officials or farmers or artificers or traders. Having neither prince over them nor retainer under them, the relation of ruler and subject has, for them, no existence. As they have already abandoned the parental home, they have no parents; and since they renounce wives, they have no children of their own; which means that for them the relation of parent and child is non-existent. As they have no sexual intercourse, they have not the relation of husband and wife. Not having parents, they have not the relation of elder and younger brothers. Keeping aloof from the world and not mixing with men, they have no friendships. Since they do not follow the callings of the professions, farming, the handicrafts or trade, and so have no means of earning food and clothing, they make an occupation of begging. By begging I mean keeping themselves alive by obtaining something to eat from other people, as the beggars of our own day do. Inasmuch as the clergy have a rule that none of them is to have a home or labour at producing food, what the clergy in old times used to do was to take a bowl and go out and stand at the cross-roads; and then people from the houses in the neighbourhood would bring them the leavings of their meals and put it in the bowl for them. Sometimes also people would dispense fresh food to them, by way of performing alms-giving. As the food put in the bowl was only enough for that day's subsistence, they would go back and eat it, and then come again in the same way next day. Neither would they make clothes for themselves to wear. As the people of India are fond of cleanliness and detest anything

dirty, it is their custom to throw out on the dung-hill any garment that has been worn by sick people, or the dead, or women in child-birth, or that has been singed by fire or stained by liquids or dirtied in any other way whatsoever. It was these thrown-away vestments, clouts and pieces of cotton or silk that the first Buddhist clergy picked out from people's middens and took away and washed them in bean suds, and when thus cleaned, sewed the pieces together, regardless of whether they were embroidered or printed, damask or gauze, cotton or silk. It is from this circumstance that the two designations of Buddhist monks from their dress, *funketsu* and *na-i* are derived. Being made up from things which had been thrown away and had therefore no owners, these vestures were adopted as the very best that the clergy could have for their regulation costume. When the very surplices were made from clouts picked out from dunghills, needless to say, it was the same with the other garments.

The Buddhist clergy, moreover, having no fixed place of abode, took shelter from wind and rain in the shade of trees or under bridges, or went into caves to sit meditating. Regarding empty space as their only dwelling, like floating clouds or running water, they do not remain in one place; and this they do on system.

Well, the learning they pursue is not in touch with the sentiments and wants of the world, aiming mainly at intellectual enlightenment. Though the feelings and desires of man are without number or limit, they specially fix upon three, covetousness, anger, and stupidity, which they call the three intoxicants that poison the mind; and these they employ various devices to eliminate. The eye, ear, nose, tongue, body and mind they designate as the six roots of sensation, which are soiled by what they call the six (sorts of) dusts, viz. form, sound, smell, taste, touch and perception. As these six dusts are outside of us, being the world with which we are in contact, the Buddhists call it the exterior region; we Confucianists call them outer

things. But, to continue, when man's six roots of sensation come into relation with the six dusts, all sorts of feelings and desires are aroused, in accordance with the kinds of objects; and the mind's becoming concerned in this manner is what they call vexation. When the slightest vexation is aroused the mind becomes darkened, or, as they term it, there is non-illumination. When the Buddhist novice first of all goes forth, he recites the passage:—"He who putting aside kindness enters into impassiveness is the true recompenser of kindness." This means nothing less than that a man who disregards the immense kindness of his father and mother and enters on the Buddhist Way of impassivity is in reality requiting the kindness he received. As he has already relinquished his parents, he has done with the feeling of affection. Having no conjugal tie, sexual feeling is forgotten. Since he has made mendicancy and sponging upon others his occupation, his mind is not drawn away by having to work for his food and clothing. As he has neither house nor property, he has no apprehension about floods or fires, thieves or robbers. As he does not remain settled in one place, he has no feeling about holding on to a piece of land. Hiding himself away in hills and woods, he does not mix with the world and so does not come across the region of the six dusts. And as he has thus no contact with the region of the six dusts, the six roots of sensation are in no way soiled; and this is what is called Purification of the six roots.

Again, inasmuch as man is an animal, man's mind is likewise a very lively thing; and even when it is debarred from contact with the outside world, all sorts of feelings and desires are incessantly arising in the mind itself from within. These the Buddhists call disorderly thoughts, disorderly fancies. The human mind is just like a child; if it has not a toy of some sort to keep hold of or to play with, it is always getting into mischief. Hence, in order to prevent these disorderly thoughts from arising, the Buddhists practise sitting in meditation. There are various modes of sitting in meditation. That called Breath-

counting Contemplation consists in sitting at ease in a quiet room and counting the inhalations and exhalations of the breath. Whilst thus engaged in counting the breathing the mind is not free to wander as it likes, and so disorderly thoughts are prevented from springing up. Another mode is that called Impurity Contemplation, which consists in recalling vividly to the imagination the foulness of the human body. This is the theme of Su Tung Po's poem, *The Nine Mutualities*.^{*} This imaginative exertion is resorted to for the purpose of eliminating sexual inclinations. Another mode is Moon-disk Contemplation, gazing fixedly at a disk of the bright full moon suspended in front of the devotee's breast. This is done in order to get rid of unenlightened annoyances; the idea being that though at first the moon-disk's brightness is merely on the breast it will, through the gazing, make its way through into the breast, and so the mind will become as the full moon. Indeed there is a tradition that some of the ancients, owing to the accumulated efficacy of moon-disk contemplation, were able to read books in the dark without a lamp. Then there is also the Water-concept Contemplation; the dwelling on the thought that one's whole body will melt away and become water; the idea being that as the human body is a confection made up out of the four great impermanents, earth, water, fire and wind, it must ultimately be annihilated and revert to the great void. In addition to the foregoing modes, some practice the severely serious contemplation of the Jodo Sect (*i.e.* the Pure Land Sect) and others the contemplation of the physiognomies of the Bodhisatvas.

The one purpose of all these various modes of contemplation is to tranquilize the mind and prevent disorderly thoughts from arising, so as to get rid of unenlightened vexation and attain to *Bodhi*.

This term *Bodhi* is a Sanscrit word, which is rendered in Chinese by *Chioh* (conscious perception). This *Chioh* (in Japanese pronunciation *Kaku*) means the same as *kaku-go*,

^{*} 九相.

comprehension; in the Japanese vernacular *satoru*, (to perceive, to be conscious of.) By perceiving they mean that out of the multitude of matters of the world by which man's mind is bewildered, it distinguishes and intelligently apprehends some one or another as being certain. Their notion is, as I have above explained, that the six dusts clog with dirt the six roots; the mind is drawn away and excited by its feelings and desires; we become enamoured of beautiful forms and pleasant odours, and through enjoyment of them comes vexation and unenlightenment; covetousness and lusts and anger are aroused, and lead on to the commission of theft and murder; and so the thoughts are made untrue by specious phrases and lying suggestions, to the injury of ourselves and others. In view of this state of affairs, the Buddhists betake themselves to the practice of asceticism, their idea being that as it is the six dusts that bring pollution on one's personality, it is well to keep aloof from them, and not to allow the mind to concern itself in the slightest degree with worldly affairs, so that the mind and body may attain to the state of being always like a polished mirror or pellucid water; and that is what they mean by perception. It is, in effect, the same thing as is known amongst the various branches of the Contemplative Sect as the Great Awakening. To use an illustration, suppose a man has been bewitched by a fox. He goes wandering over moors and hills feeling amused and pleased, when all of a sudden he comes to his mind again and perceives "There now, I was bewitched by a fox." Thereupon his mind becomes steady, and the things that formerly gave him pleasure are now subjects of regret to him. So it is with Buddhist Awakening (apprehension, conviction); and they do not go astray again. A person whose mind has been opened by this awakening conviction is called a Buddha. This is originally a Sanscrit word, which in Chinese is translated, one who is aware. To have reached this stage of conscious perception is regarded as the highest degree of moral attainment. Buddhism, therefore, is a system which aims only

at individual enlightenment ; and in teaching it to others all that it seeks to do is to illuminate the intelligence of each adherent.

In Buddhism, moreover, there is both the Greater Vehicle and the Lesser Vehicle, the Five Times and the Eight Teachings, and so forth ; which are all set forth in over five thousand volumes of Sutras, with their multifarious disquisitions on the various rules of the system. Hence the founders of its sects in after times had a wide range to choose from in setting up their various schools to instruct people of the world. Even at the present day each sect has its own specific doctrine ; and though there is considerable variety as regards depth or shallowness, they all come to much the same thing in the end, being neither more nor less than theories of mind-methods. But as the ignorant lower classes cannot easily comprehend such theories, the clergy give them formulas to repeat or Sutras to chant, and tell them that if they practise these they will each become a Buddha. That, however, is only a pious device for enlisting their interest ; the real teaching of the system is that it is only through meditation and apprehension of the mental norm that one becomes a Buddha. As for becoming a Buddha merely by intoning the Sutras or fixing the mind on Buddha, there is positively no such doctrine.

The Way of the Learned (i.e. Confucianism) is the Way of the Two Sovereigns (*Ti*, i.e. Yao and Shun) and the Three Kings (*Wang*, i.e. the founders of the three ancient dynasties, Yu the Great, T'ang the Successful, and Wen Wang) the cultured king who founded the (Chou dynasty). The Two Sovereigns and the Three Kings were all Sage Emperors in ancient times, so their Way is comprehensively styled the Way of the Former Kings. This Way of the Former Kings is for the government of the whole empire. Buddhism as set forth in its five thousand and odd volumes, though it seems a vast, all-embracing system, is not a way for governing the empire. It is only for the government of the solitary individual mind. As I have already said, the Buddhist churchman has neither lord nor vassal, neither

father nor child, neither wife, nor brother, nor friend. As he is a being without either country or family, he has nothing to regulate but himself. To compare this Way for regulating the isolated individual with the Way of the Former Kings for regulating the empire, as if they were on the same level, is, I submit, a great misapprehension.

The Way (Path) of the Buddhists makes mendicacy the proper way of getting a livelihood: to earn it by engaging in any of the occupations of the gentry, the farmers, the artisans or the merchants is pronounced to be a heterodox mode of living; and under the designation of "Nourishing the body by a heterodox mode of life," is expressly forbidden by one of the "Fifty-eight Prohibitions of the Boddhisatva." Nevertheless, the Buddhist churchmen of the present day are not true mendicants. What they call "Holding out the bowl" (*i.e.* begging from house to house) means that they take a bowl, go into the town or market, get some hulled rice, take it back and cook and eat it. The Buddha's rule prescribed that the food begged should be any cooked food whatsoever, to be eaten just as it was given. The boiling of fresh rice was not allowed. As regards clothing, too, the rule was that it was to be made of patches and rags discarded as rubbish; but the churchmen of to-day are clothed in fine silks and gauze, embroidered and figured. And whereas they ought to be dwelling in caves, and sitting under trees or upon rocks to do their meditations, they now-a-days reside in large monasteries and have young slaves to wait upon them, and do not know what it is to have the trouble of gathering fruits or drawing water themselves. Especially in the case of the wealthy and high-born churchmen dwelling at the great temples are the food, dress, style of living, carriages, horses, servants and followers all copies of those of kings, princes and nobles, reaching to the highest pitch of grandeur, dazzling the eyes of the beholder.

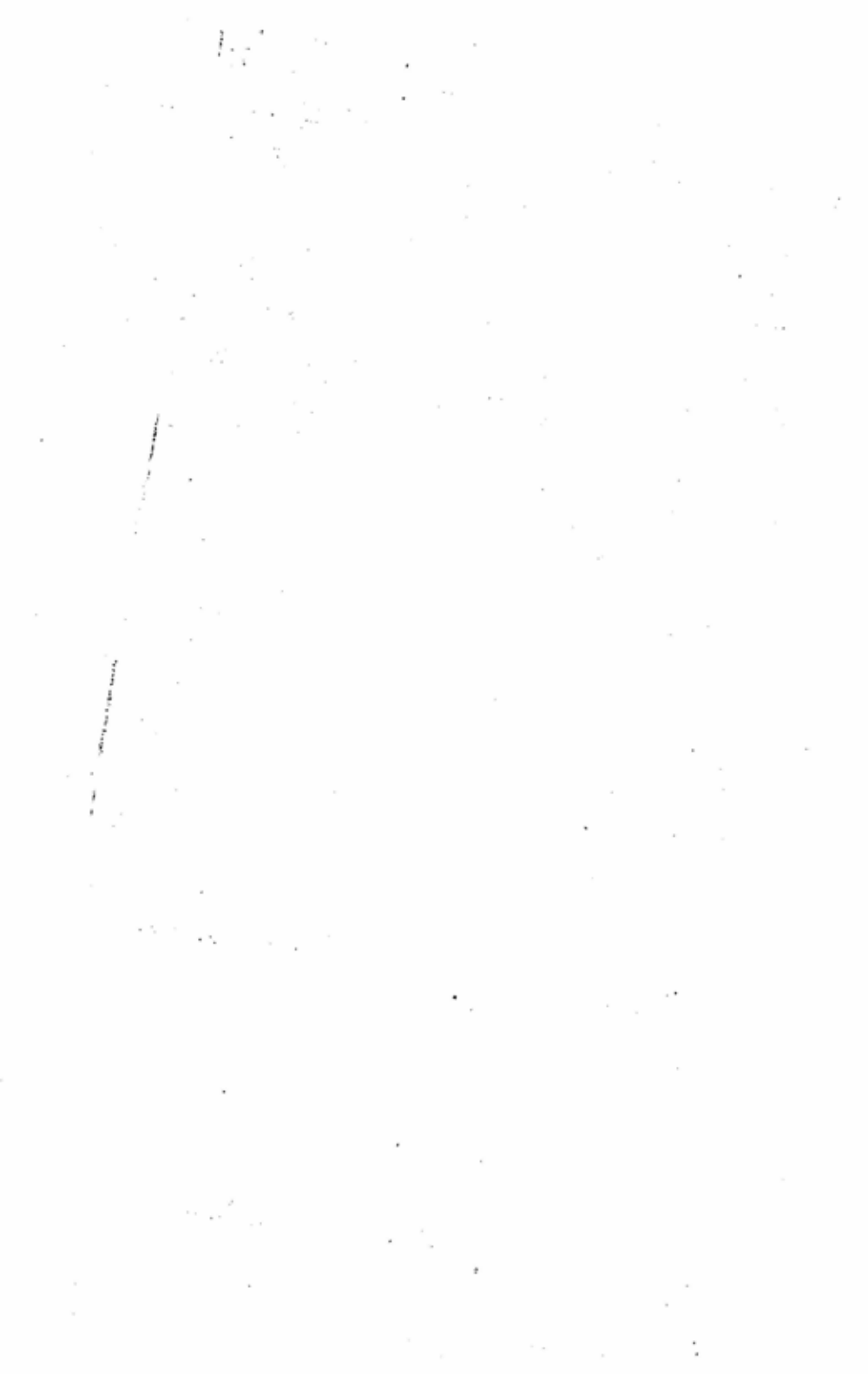
When the churchmen of these latter ages thus forget the law of Buddha and behave in a manner not different from lay

folk, they no doubt consider that they are only fulfilling their original aim ; but, as viewed from the standpoint of Confucianists, the present day Buddhists are all accepting the Way of the Former Kings. Why do I say so? Although Buddha's law ignores the relation of lord and vassal, as soon as a Buddhist cleric of the present day becomes the incumbent of a temple he gets slaves to wait upon him ; and when he rises to be the abbot of a monastery he keeps a retinue of menials and followers and does his best to emulate the style of a nobleman or the lord of a province. In substance this amounts to the same thing as establishing the relation of lord and vassal. Although Buddha's law is silent on the subject of parental and filial relationship, the Buddhist clergy of the present time call their pupils their religious posterity, and imparting the law to them they describe as bequeathing to them the law ; thus treating the law as if it were descent by blood. All this comes to much the same thing as paternity and sonship. The supporting of their pupils as if they were their sons, and the transmitting to them of their temples and the making over to them of their property and valuables, all this is the counterpart of what people of the world do when they make bequests of their lands and houses and family estates. And just as this is virtually being fathers and sons, so amongst the pupils the more advanced are called by the others their religious elder-brothers, (literally *law*-brothers) and the more backward are styled younger-brothers in religion ; which is simply an acceptance of the Way of elder brother and younger-brothers of the Confucian teaching ; and the practice of the pupils calling the teacher's elder and younger brothers in the law their uncles in religion and the teachers calling the pupils of their religious brothers their religious nephews, is simply making the connection in the law the bond of a family system of relationship, analogous to the connection by actual blood relationship. Though Buddha's law puts an end to family ties, the fact that such a custom has spontaneously come into existence is in itself a manifest proof of the impossibility of

really putting an end to the ties of family. Again, the Buddhist clerics have the custom of a crowd of them sociably assembling together in one place and there pursuing their studies in company: this they call a synod of the same association; but in reality it is a practising of the way of friends. So that the Buddhists have, in principle, four of the five human relationships established by the way of the Sages, viz. those of lord and vassal, of parent, and child, of elder brother and younger brother, and of friend and friend. The only one which they have not got is that of husband and wife. And even in that they have not always been deficient; for in these later times there are Buddhists who marry wives; and even in China there are what are called clerics of hearth and home. How much more impossible, then, is it for them to be devoid of that love of man for woman which nature has implanted in us, as in every living creature, male and female, that is born. Not the most exalted prelate, not the most saintly abbot, when he beholds the lay affection between husband and wife, can help a feeling of envy in his heart, short of his attainment of Buddhahood. Moreover clerics, although they live in monasteries, receive grants of estates from princes, and others receive glebes and stipends, and thus, in reality, enter into the relation of vassals towards their patrons. And amongst these there are some who are appointed by the governments as the financial and administrative heads of their respective sects, over which they, in turn, exercise control, and thus become, in effect, officials of the State. As for the rest, whether they are or are not incumbents of parishes, they are all subjects of the State, and should not be allowed to be exempt from the common law of the country.

To sum up then, we must say that the churchmen of the present day are one and all subjects of the sovereign; and that those of them who receive official salaries are the same as magistrates and officials. Moreover, in their celebration of Buddhist services, they observe a fixed ritual appropriate to

the various occasions; in other words, they make use of ceremonial. Bells, cymbals, conchs and drums are made use of very frequently; in other words, they employ music. Without ceremonial and music the Buddhists simply could not hold their services. Although they profess to have abandoned this world and to be a peculiar people apart, and not to be subject to the same laws as the common folk, and though they object to being classed with the gentry and commonalty, nevertheless the clergy of the present day gradually become assimilated to the rest of the people, in no degree different from the gentry and commonalty and equally with them amenable to the ordinary laws of the country. This is what they themselves call a decline of the faith in the latter ages, but it is simply an inevitable result of the ordinary working of the way of the world. If the Empire or the nation were to reject the Way of the Sages, they could not be governed for a single day. If any one, from the Son of Heaven down to the day-labourer, were to withdraw from that Way, they could not, for a single day, maintain their position. Buddhism, in spite of its lofty pretensions and spacious theorizings is, after all, nothing more than a way for governing the mind and setting the individual at ease; it is not a way by which the state or the nation can be governed. Its Clergy, however erudite or intellectual they may be, can not be entrusted with the functions of political government. On the contrary, they are responsible to the administrative authorities, and their proper rank in the social scale is below, not above, that of the gentry and commoners.



ASIATIC SOCIETY OF JAPAN.

A General Meeting of the Asiatic Society of Japan was held in the Society's Rooms, No. 1, 4-chome, Ginza, Tokyo, on Wednesday, March 16, 1910. The Vice-President for Tokyo Prof. E. H. Vickers, was in the Chair. The minutes of the previous meeting having been printed were taken as read. The Secretary reported the election to membership in the Society of P. A. Davey, Esq., Thos. Sammons, Esq., and Clarence A. Hibbard, Esq.

R. J. Kirby, Esq., was then introduced by the Chairman, and proceeded to read his paper on "Ukemochi-no-Kami, the Shinto Goddess of Food."



UKE-MOCHI-NO-KAMI, THE SHINTO GODDESS OF FOOD.

The food Goddess is the subject of my paper. She is variously known as Ukemochino-omi-to (保食ノ命), Ogetsuhi-menokami (大宜都比賣ノ神), Uganomitamanomikoto (宇迦之御魂ノ命), Wakauganomenomikoto (稚宇能賣迦命), Toyouganomenomikoto (豐宇迦能賣ノ命), Ouganokami (大字迦ノ神), Omiketsunookami (大御膳ノ神), Toyoukenookami (登由氣ノ大神).

According to the Kojiki Toyoukenookami but the grandchild of Izanagi and Izanami, and the child of Wakumusubi, but according to the Nihongi and also according to the ideas of Hirata, Toyouke was the greatgrand child of Izanagi and Izanami. Izanagi and Izanami were the first Gods and Goddesses who had earthly bodies, and were married, and were the first born Gods in Japan of a defined lineage. Toyosuke was killed by Susanoomikoto, because he thought he had been insulted by the food offered to him at a feast given to him by Toyouke. Toyouke's father Wakumusubi was really the first to produce the fruits of the earth, but they were fully developed by Toyouke, after whose death the different seeds came from the different parts of her body. That is say, cocoons from her eye-brows, from her forehead millet etc., from her eye upland rice, from her stomach rice, and from her head cattle and horses etc., etc.

The following is translated from Hirata Atsutane's
Tamatasuki, 3rd. vol.

In the Tamaboko Hyakushiu, (Poems on the Old Religion,) we read: "Each time when things are eaten, morning and even-

ing, we must remember the kindness of Toyo-uke-no-kami." This is a true teaching and ought to be well remembered and it ought not to be necessary to tell people to remember the goodness of this Goddess, Ameterasu-no-o-kami saw that the different cereals were good for the Green Grass Men (An old name for mankind), whom she loved, to eat and to live, and to begin to plant.

Forget not the love of the great Goddess, and approach the food tray after giving thanks, and, in lifting up to the head the chopsticks and bowls, think of this love. Think also of the work of the farmer who cultivates the grain. Forget not the meaning of the word "to eat" (*taberu*) which means to give. When one has finished eating, the chopsticks and tray should be lifted to the head. But in this world there are those who quarrel at their meals, with their children, wife and brothers, and end by throwing the trays and bowls at each other. This bad practice cannot be too strongly reprimanded. It is just same as dogs quarrelling at their food.

For good manners at meals there are none who can rank with the people of this Empire, No matter how lowly in condition a person is he has a separate tray from those of his parents, children, wife and brothers, and there is a separate set of chopsticks from his own for the pickles. When the barbarians see this custom it is said they are much astonished. I should like to see this custom continue for ever.

In the country of China the inhabitants are very proud of their good manners, but they place their utensils upon one table and all the principal guests put their spoons into them, and also put their chopsticks for eating into these utensils. The household, seeing this, follow their bad example. It is superfluous to say that Indians and Dutchmen are worse.

The common people have a dish called Shippoko. It is a foreign one in which rice and vegetables are put into a pan with pork or dog's meat, and boiled. The principal guests without any shame put their chop sticks into the pan and eat therefrom. The original reason for this behaviour is that in foreign countries

when guests were invited, poison was very often mixed with their food and in order to avoid suspicion this custom was practised. This mode of eating has become quite common in this country. This is a custom which does not accord with the customs of this country of the Gods. The food too is of a vulgar and defiled nature. But the followers of foreign learning do not regard this, and in eating venison and pork put their chopsticks into one common dish. The vulgar call this "let us enter together with dirty feet" which means to eat together out of one common dish. It makes one feel sick to see such people eat.

All things which injure the good manners of this country are practised by the students of foreign learning, and the gods are much displeased by this bad conduct. This was not the manner of the ancients. The reason of the increase in the number of people who follow this bad custom is that people do not remember, when eating at morning and evening, the Gods who are the means of these gifts. As they usually have plenty to eat they become ungrateful and while eating do not ask themselves the meaning of the word "taberu." Those who wish to acquire the learning of the ancients must be careful not to learn the customs of the barbarians.

As the Gods have specially bestowed their love upon Japan, the people are accustomed to bountiful harvests of rice and cereals, though they do not remember to be grateful. In China and similar countries rice and cereals grow, but the quality is poor; as for the other countries they are usually unable to obtain rice for food. Most of the people of these countries never once see rice in a lifetime. In the very cold countries when the inhabitants are very ill, and upon the point of death a few grains are boiled to pieces and used under similar conditions to what ginseng is used in Japan. On hearing of countries of this kind the people of God's country should be very thankful and not forget the right manner of eating.

As regards the earliest clothing it was produced from the body of Toyo-uke-no-kami, in the shape of cocoons and mulberry

trees, and Amaterasu-okami caused these latter to be planted and cultivated and silk to be spun from the former. The Goddess Princess Ama-no-yachigi was caused to weave soft clothing and the God Prince Ama-no-hiwashi to weave white linen from the bark of the paper mulberry. The God Prince Nagashiraha also known as Prince Ame-no-hatsuchi-wo wove green linen from hemp and vertical-striped cloth. The first kinds of cloth made in the early ages were soft cloth and rough cloth. As the paper mulberry is of the same nature as the ordinary mulberry, it is not necessary to explain about it. Without doubt the hemp made from it was produced through the goodness of Toyoukenokami's separate soul known as Prince Kukunochi, the parent of all trees, and Princess Kayanu the first parent of grasses. Then again as regards cotton cloth, it is sung in the "Many O Poems" that Tsukushi (Kiushiu) produced cotton. Up to the time of the Nara dynasty the Dazaiфу (local government) of Tsukushi was ordered to send cotton as taxes. In the time of the Emperor Kwammu in the 13th year of Yenryaku 794 A. D. certain Indian castaways came to Japan and in their ship they had cotton-tree seeds. These were planted in the different provinces. In the middle ages the seed was exhausted and it was again introduced about the year of Yeiroku Tensho (1558 A. D.) and was again sown, and because of the soil and climate was of better quality than that of foreign countries. This fact every one knows.

Though cotton was thus sent as tribute by foreign countries yet because it is of the same nature as grass and trees it cannot be denied that it was originally produced through the separate souls of Toyoukenokami, and though the Gods were created in Japan their mercy reaches over all countries.

Then again Japan excels all countries in the quantity of her silk thread and the quantity produced is great, so that it is not necessary to use the skins and feathers of beasts and birds. A person may be ever so lowly yet he wears several thicknesses of cotton, and in his old age he is well cared for, and he always

ought to remember that it is all through the mercy of the spirits of the two temples at Ise. In all foreign countries silk cotton is very scarce, and even vegetable cotton does not grow well in cold countries, therefore the barbarians design and make clothing from the skins and feathers of animals and birds.

With respect to the above it recalls to my remembrance that a short while ago in the first year of Bunkwa (1804) when the Russians brought back some castaways, the Envoy named Ct. Resanoff was sent to ask for trade with Japan and that amongst several things bestowed upon the King of Russia there were two thousand packets of silk cotton and five hundred bags of salt, and the Russians when they saw this silk piled like a mountain were surprised and asked what it was. Again when the salt was being put into the ship the lower class Russians crawled up and greedily licked up the salt which had been spilt upon the sand of the beach.

As Russia is a very cold country salt is very scarce and large quantities cannot be obtained for use. In some countries when they are able to obtain a small quantity of salt from other countries they are very careful with it and put it into small utensils and hang them upon the posts of the house where they can be easily seen, and they call it salt to be seen (and not eaten). There are some places where it is only seen. Those wishing to understand the "Old Way" have from ancient times listened to most of the stories of those who have drifted to foreign countries and travelled abroad, and have told those who were not aware of the state of affairs abroad, of what they have learned, in order to show us Japanese how thankful we ought to be. Some may even doubt that such a thing as salt is difficult to obtain in foreign countries. Salt is of such a nature that unless the heat and cold are just the right temperature near to the sea, the taste is not quite good, and as Russia is a country with a cold sea, because the rays of the sun are not very strong there, the salt in the sea is very scarce. In a hot country like India where the rays of the sun are very strong the salt is too bitter

and is not good for food. In some foreign countries it is specially scarce for eating purposes, because the country is rough and communication with the distant sea is difficult. There are many places distant from the sea where salt is obtained from the earth and from grasses, and it is used for food, but the flavour is not good. For these reasons there are some places in China where salt is very scarce. We can thus understand that beginning with Kwanshi (管子) there have been many essays written upon iron and salt. These few remarks are just a slight digression from the topic I am writing about. Houses for the people were built of wood and thatched with rushes just as originally constructed in the time of the Gods. The wood and rushes were both created by the separate emanations of the soul of Toyoukenoōkami. In ancient times on the completion of a house the ceremony of moving in was called Niimurohagi (Long Life to the New Dwelling) and both high and low among the people worshipped this God. This worship is carried out at all times and not only at the time of moving into new houses. This can be seen in the form used in the prayers for the Palace Building (The Palace itself was considered a God.) The God of this ceremony is called Yabunenomikoto. The word *Yabune* means a house and can be seen in ancient writings. As a house is a thing where people go in and live it is called *Yabune* (Roofed Boat) *Fune* (boat) really means a utensil of any kind. The Commentary or Imperial Ordinances (Riyonogige) explains that the house Goddess worshipped by the people is this great God Toyouke.

By referring to the Ogisho of Kyosuke Asaomi, we can see that Ukemochinokami is the Goddess of the House referred to. As Toyoukehimenokami is the Goddess from whom originally comes the far reaching mercy of food, clothing and dwelling.

Because of what she does for the people of the earth Amaterasunoomikami causes her to be worshipped greatly in heaven, and Toyoukenokami because of this worship gives more and more of her love and beneficence, and creates enough clothing, food, and dwellings, for Japan.

Though foreign countries have through the workings of the soul of this great Goddess the means of food etc., according to their respective merits, yet naturally they are not so favoured as our country. Thinking of this it is but right that we should not forget the love of the great Goddesses of both of the temples of Ise.

Prior to Toyoukenokami being present in the outer temple at Ise she inhabited a place called Hiun, in Manai in the province of Tamba, and 484 years after Amaterasunookami had commenced living in the present inner temple at Ise, in the 22nd year (479 A. D.) of the Emperor Yuryaku, this Emperor in a dream received notice from Amaterasuokami saying "As I am alone it is difficult for me to obtain my morning and evening meals and I wish to have Toyoukenookami, who at present is in the plains of Manai of Hiun sent for." There upon Toyouke became present in the outer temple at Ise.

The explanation of the meaning of this message, given by the great and honourable Goddess, that unless Toyoukenookami was present she could not easily eat her morning and evening meals, is that as Toyoukchimenokami is a Goddess whose soul dispenses food, and though it means giving of food to Amaterasu yet if there were not this Goddess to dispense the food it would be difficult for Amaterasu to obtain her food, and even in this case we must think of the goodness of Toyoukenookami. Therefore the custom exists even now that Amaterasu omikami is presented with food in the inner temple which has been prepared in the kitchen of the outer temple.

After Toyouke became present there was again a message from Amaterasu saying that the Souls of Sumemimaniniginomikoto, Amanokoyanenomikoto and Amanofutotamanomikoto who up to that time had been living in the Aidono (palaces connected with the inner temple) should be moved to the Aidono of the outer temple.

All the other shrines may be looked upon as the children or subjects of the shrine of Amaterasu. No shrines can be compared with these of Ise. Though the shrines in the different

provinces may be called Sessha (攝社) and Massha (末社) Sessha and Massha are branch shrines of Amaterasu, yet the Massha of Ise being at Ise is a special Massha. In addition to the outer temple at Ise there are many shrines where Toyouke is worshipped, of these there is in province of Yamashiro in Kinogori the Inari Shrine of three seats all, are Myojin, ranking as great shrines with Niiname worshippings. In ancient writings these three Gods are given as Uganomitamanomikoto, Sadabikonomikoto and Omyanomenomikoto. As already mentioned Uganomitamanomikoto is worshipped as the chief. Another name for this Chief is Toyoukenookami. The origin of this shrine was according to the Yamashiro Fudoki as follows. There was a man named Hata Irogu who built a granary (Inabari) and who, being rich, gave thanks and called the Shrine Inabari. In the Shojinki it is written that in the time of the Emperor Gemmyo in the 4th year of Wado (A. D. 711) in the 2nd month and 9th day Uganomitamanomikoto was first seen at Inarisan and was called Nunatano Myojin and she was worshipped as Inari Myojin and this Inari was no doubt an abbreviation of Inabari (granary) Inabari no doubt means the warehouse where the grain (Inabo) is stored, I think this explains why the God of Storehouses (Tsugino mikura) of Ise is called Uganomitamanookami. The reason for writing it Inari may be that given in the Shojinki, but I do not think that the explanation that Nunatano Myojin was the local God is clearly proved.

The character *Ni* (荷) is read in (荷前) as *nosaki* which also means grain (稻). *Ni* and *no* are interchangeable, *ni* and *ri* are also interchangeable as they end in *i* then Inani can be read Inari. It may have anciently been written Inari (稻利) *Ni* no doubt being a mistake for *ri* (利) We hear a good deal about the great number of Shrines erected as Inarinokami such as Toyoukenokami also called Miketsukami (御食都神) (Honourable God of food) in ancient writings also written Miketsukamif (三狐神) (Three Monkey Gods) People make a mistake and call the God sitting in the centre of the three Gods of the Inari

Shrine, that is Onyahimenomikoto, who is the God who stands in front of Amaterasuomikami and who acts for him, Tōme (Noble Woman), a fox. Foxes are called Tōme they are also called Tōka (稻荷 Inari) and the shrines where foxes are worshipped have thus become known as Inari shrines. Near the Capital foxes are called Tōme. In the eastern provinces they are called Tōka. I think the name is a very old one. In the Shrines at Inari in Kyoto there is the shrine of the white fox and this known as Tōmenokami. This naming of foxes has come down from ancient times and foxes themselves have come to imitate the Inarinokami and call themselves Inari of such and such a place, or make such comical requests as of asking to be worshipped as Inari. The origin of this must be the false statements made by the Shingon Hoshi (Followers of Kobo Daishi). Because when Kukai Hoshi (Kobo Daishi) crossed over to China he met a white fox which appeared as an old man who agreed with Kukai to observe the Buddhist law which he was spreading. After Kukai returned to the Capital he met this old man in front of the Tōji (Eastern Temple) carrying grain (Ina wo inate) and this old man was worshipped as the guardian of Tōji, and through men calling him the carrier of grain he became known as the Grain Bearing Myojin. The common people say however that this is the Eleven-Faced Kwannon of India. We can find this report in the records before and after the Kamakura period. This falsehood is also treated of in the "Shinja Komo" and such like works. It is also seen in the explanations of the saying of the vulgar by Izawa Nagashide. In the Nijunishachushiki it says "When Chiso Daishi (Yenchin, Head of Hieizan Temple, about sixty years later than Kobo Daishi) was passing through the village of Inaba, Ishidanokawashimo in the province of Kii there was an old man cutting grain and carrying it and two women carrying it on their heads (The three Gods of Inari?) It is of course not necessary to say that all of these stories are falsehoods. It is said by the Shingon sect that Inari is the Dakinitemu of India. I have heard also that this is the deceiving fox of Sanscrit.

The spreading of above falsehoods in the land has bewildered the people who have become fascinated by Buddhism and thus become lax and have not investigated the ancient truths of the Gods.

The foxes and priests seeing the empty hearts of the people have in a wonderful way acquired the power of deceiving them. These Buddhist priests appropriate the aforementioned noble and virtuous (Shinto) Gods and use them for the benefit of Buddhism. This is a state of things which ought not to be allowed.

Tokunaga Shigehiko says "There are people who believe in Inari, and Buddhist priests persuade them that in praying to Dakine they are praying to Inari." This is a false teaching. For instance as a proof of this false teaching, in the "Records of the Rise and Fall of Gempei" we see that when Kiyomori was young and very poor he drove out a large fox while he was on the plains of Rentai and was about to shoot it when the fox suddenly turned into a woman dressed in yellow who said "If you save my life I will do for you what ever you wish." Hereupon Kiyomori thinking she was a Kikoten (Honourable Fox of India) came down from his horse and did reverence, whereupon the woman again changed back into the fox and disappeared. Kiyomori thought that through the instruction of Dakini he would have good fortune and therefore he prayed to Dakini. Then he remembered that though this promise were true he could not hand down the benefits to his posterity and asked himself what he should do, thereupon he said to himself "Let it be, for instead of being poor as I now am, it is better that I should suddenly become rich and able to up raise my name." He therefore conformed to these rites.

In the Issho (Book for Doctors) it says "Disease is always the result of weak mind" This is the truth and when the Buddhist priests spread their false doctrines the people cannot distinguish the truth, and priests take advantage of this ignorance and deceive the people; therefore the teacher (Motoori) warns the people not to be deceived by the priests.

That Inari was worshipped on the first day of the Horse is seen in the Annals of Yamashiro (Yoshiu Fushi) where it is written that Inari was seen on the ninth day of the second month of the fourth year of Wado. If the Choreki (Long Almanac) is referred to, this date will be found to fall upon the first day of the Horse. Now the ninth day is not used and people worship on the first day of the Horse. The common people call this the worship of the first day of the Horse. (Hirata says) This is right. In the Kinotsurayukinoshu in the sixth year of Yengi in one of the monthly poems, in the middle of the screen, is the poem called "Ongoing to worship Inari on the first of the Horse in the second month." It reads "I did not cross over alone and how was it that Mount Inari was hidden by the spring mist," We can therefore assume from this old writing that the worship of the first day of the Horse is a fact. And though there are many old poems which prove that the worship of the first day of the Horse is an old custom it would be troublesome to bring them all out as proof, so I pass them over.

It is not necessary to mention the Inari of Yamashiro, but there are Inari which have moved to different places and ought to be lovingly worshipped.

In Yedo and other places the people think that in worshipping Inari they only worship Fox Shrines. The foxes are only the messengers of Inari. But the Lord Gods (the true Inari) are, as already explained above, great Gods. All of the love of the Gods is really their kindness. It is hard to explain, its extent is without limits. Their great love encompasses us whether we are travelling, residing, sitting, or lying down. In living on the soil of the country created by the Gods, we receive the changes wrought by the four seasons and by day and night, and what we wear and eat and thereby live. All of these things have come from the God's soul, and there is nothing from the time of our birth which we eat, discharge, wear and put on our heads which has not come from the Gods. We take all of these things as a matter of course and think nothing of them. Should we

on the spur of the moment pray to a God of medicine and a wart be dispersed, or pray to Kwannon and by drawing lots become rich or get such like unimportant benefits, it is the way of the world to be very thankful and become excited. People say that Bosatsu and Buddha are noble because of these things. Is this superstition not enough to make one sorrowful and pity these people?

Shigehide says, people take the beams of the sun in the heaven as a matter of course and do not feel grateful. They do not think as much of them as of borrowing a lantern on a dark night. Again a young child thinks nothing of the love and care of a parent, but if on the street a strange person unexpectedly gives it a cake the child is especially pleased and speaks of that old man as a good man and always remembers the gift. Which is the greater love, the giving of a cake on the street by a stranger or the love and care of the parents? Those who are not children ought to ponder these things. It may not be generally known that this medicine God and Kwannon were moulded and deceitfully formed by the priests of India. They are famous falsehoods and have no benefit-giving power. The benefit which they are credited with are the deeds of hobgoblins and imps.

The explanation of this is very long and I do not give it here. It will be found carefully considered and explained in my "Thoughts on Ancient and Modern Hobgoblins."

But as regards the insignificant benefits derived from Hobgoblins and Imps how can they compare with the love of the Gods who create the four seasons which produce all things and bestow the necessary clothing, food, and dwellings. Ordinary people do not understand this. It is as taught by Hayashi Razan that to rebel against the teachings of the Imperial Ancestral Gods of Heaven and worship Buddha and Bosatsu is as it were to come down from a high tree and enter into a deep valley. Though the Gods for a time are not an angered yet must they ultimately mete out punishment.

The Gods of Heaven and Earth are indeed merciful and

considerate with regard to what they see and hear of these beneath them during the peoples, lives, and they rectify their evil deeds and forgive them. And though they do not conform to their teachings, the Gods do not punish at once, but they do finally punish in different ways just as is explained in those Chinese books where it says "The nets of Heaven are widely spread and the meshes are large but they lose not." "That where good deeds are many there is much love for the descendants of that family." "In the house where much evil is piled up there is much sorrow remaining for it." "Though one can flee from one's own life, after death remains the power of punishment which will encompass one, and generations of children and grandchildren will suffer." For further explanations wait until you come to the teaching (in vol. 4).

At the conclusion of the lecture the Chairman asked for remarks from any members present, whereupon Jamohedff Edalji gave most interesting series of comparisons of the Parsi beliefs with Shinto. He said,

Mr. Kirby has in his paper referred to the Japanese customs pertaining to their meals, and I should like to point out the similarities of some of the customs and practices of the Japanese and Parsis regarding food and food offerings. Both the Japanese and the Parsis have to wash their hands before taking their meals. They have to bow before commencing as well as after finishing their meal. They set apart a morsel of food as an offering before taking their meals. They are enjoined not to utter a word during their meals. They are also enjoined not to waste or throw away a single particle of food if they can help, it, since it is considered a sin to do so. Fasting, which is rather common among the Hindus and Mahomedans, is unknown among the Parsis and the Japanese. Unlike the Hindus and the Mahomedans, the Parsis as well as the Japanese are not prohibited from eating meat or drinking wine. Both the Japanese and the Paris abstain from eating meat for a certain number of days

after the death of a relative. On a funeral occasion the Parsis give the dog bread* and the Japanese give it dainty food and not milk, because both the communities believe that milk—an animal product—is to the dog what meat is to men. In religious ceremonies the Japanese and the Parsis make offerings of fruits, flowers, cakes, sweet-meats, and liquor. The Parsis also offer milk, preferably goat's milk. The Japanese do not do so, simply because they have never had flocks of sheep or goats, and cattle have been very scarce.

Mr. Kirby told us that of the principal deities of Japan, Izanagi and Izanami gave birth to the Food Goddess. I am of opinion that the description of cosmogony as given in ancient Japanese works has some resemblance to the Mithraic cosmogony. Mithraism had much in common with the Parsi or Zoroastrian religion and had numerous followers in Asia as well as in Europe in the beginning of the Christian era.

According to Mithraism, in the beginning of Creation there was Chronos or Boundless Infinite Time, who corresponds to Zervane Akarne of the Parsi Scriptures, the words Chronos and Akarne being evidently derived from the same root. Chronos begot the God of Heaven and the Goddess of the Earth. This couple gave birth to a number of deities, including the God of the Ocean, the Goddess of the fecundating water, the God of the woods and forests, the God of Wine, the God of Fire, and the Demon of a dark and dismal region in the bowels of the Earth. To save the world from the scourge of this demon and his progeny, Mithra was born. He first fought with the Sun and brought him to subjection. Next he had an encounter with a bull and slew it. Out of its body there sprang all the useful plants. He then saved mankind from the evil influences of the demons, and after partaking of food with the other gods on the Earth, he ascended with them to Heaven. According

*At the November meeting of the Asiatic Society of Japan I said the Parsis gave the dog milk on a funeral occasion. It should be bread and not milk. They give it bread at a funeral and milk on any other occasion.

to the Japanese version of Creation, Heaven and Earth were first formed out of chaos. Seven generations of Divine Beings were then produced between them. The last of these Izanagi and Izanami, gave birth to the Islands of Japan and to a number of deities, including Marine Gods, Amenomikumari or Heavenly Water Distributor, the God of Woods and Forests, the Goddess of Food, and the God of Fire. In giving birth to this last deity Izanagi died, and Izanami went after her to the land of *Yomi* or darkness. Finding her a putrid mass from which eight Thunder Gods were generated, he returned to Japan, and whilst bathing in a stream he gave birth to the Sun Goddess Amaterasu, the Moon God, and the "Impetuous Male" deity Susanowo. At first Susanowo had a quarrel with the Sun Goddess, who had in consequence to withdraw into a cave. Next, when he was offered food by the Food Goddess from different parts of her body, he got offended and killed her, and from her body there sprang rice, barley, millet, beans, and silkworms. He then had an encounter with an eight forked serpent, which was a terror to the inhabitants of the Earth, and killed it. These exploits of Susanowo bear a striking resemblance to those of Mithra. Many European writers, ancient as well as modern, have described Mithra as a Sun-God. The Japanese Sun Goddess Amaterasu, the Mithraic God Mithra, the Persian angel Mithra or Meter, the Hindu God Mitra who is described as the Protector and Friend of man, and the Assyrian Goddess Mylitta have their names evidently derived from the same source, as Mithra was a very popular deity in ancient times. According to the Parsi religion Mithra is a very powerful and warlike angel, the demons or evil spirits being always afraid of him. He carefully watches the affairs of this world with his eight companions, from a lofty mansion on the top of Mount Alburz. He helps and protects the deserving and punishes the undeserving. The eight companions of Mithra to whom I have just referred may be compared with the eight Gods of the Jingikwan or the Japanese Government Chapel, to whom prayers are addressed to grant the

Emperor long life and prosperity. The Parsis as well as the ancient Zoroastrians never worshipped Mithra as a God, nor did they tolerate the setting up of an idol for his worship in temples as Mithraists did. The Mithraists worshipped fire, water, the Sun and the Moon. The Parsis merely reverence them, but this reverence is confounded with worship by many European writers who call the Parsis fire-worshippers.

Mr. J. C. Hall said that Mr. Kirby, after having given the Society some specimens of Dazai's writings, had now done a good thing in turning his attention to Hirata. For these authors were leading representatives of two antagonistic schools of thought. Indeed, it was his repugnance to Dazai's ideas that first drove Hirata into authorship. Dazai was a high and dry Confucianist of the straightest sect and opposed to the practice of prayer, whereas Hirata was the principal founder of modern Shinto pictism. Mr. Kirby's paper was an excerpt from a work of Hirata's written just one hundred years ago, entitled Tamadasuki, "A Girdle for the Soul," of which an excellent summary was given in Mr. Satow's paper on the "Revival of Pure Shinto," read before the Society thirty-five years ago. It is a breviary, a collection of prayers to the chief Shinto deities, accompanied by extensive comments that are virtually sermons. The special subject of Mr. Kirby's paper, the Goddess of Food, or rather Hirata's prayer to her, with its elaborate commentary, had, in Mr. Satow's summary, to be compressed within the compass of a page. How much interesting matter of various kinds has necessarily to be eliminated in the condensing process necessary for giving in a first sketch a clear general outline of so large a subject, we can now judge from Mr. Kirby's paper, the first large excerpt given in English from the great Shinto theologian's devotional treatises.

The selection, from amongst the deities of the Pantheon, of the Goddess of Food was a judicious one for several reasons. To begin with, she held a high place of honour in the old national mythology, coming with, but after, the chief deity, her half-sister,

he Heaven-illuminating, Great Goddess at the centre of the Solar system from whom, the national tradition avers, the Imperial House is descended in an unbroken line of filiation. These two goddesses are the only deities worshipped at the great Shrines of Ise, the national Holy of Holies. In the next place, she has her analogues in the mythologies of many other nations. How important a role in ancient Greek life was played by her counterpart the goddess Demeter, we know from the frequent mention of the Elusinian Mysteries. Her Italian double, Ceres, gave us the generic term for grains. Another interesting analogy possibly may be that pointed out by the preceding speaker, Mr. Edalji. The coincidence between the eight deities recognized by the Jingi-kwan and the eight companions of Mithra in Zoroastrian mythology seems to be a point worth following up.

But there are several indications that, in Japan, the old worship of the earth as a food producer was early eclipsed by the worship of Inari, the spirit of the rice-grain, if not indeed by that of his messenger, the fox. Of course Hirata is indignant at this substitution, which he attributes to the trickery of those other wily heretics, the Buddhist monks. A very different explanation of the change is given in Dr. de Visser's learned paper on the Fox and Badger in Japanese folk-lore.

But apart altogether from such technicalities, Mr. Kirby's paper was interesting from another and more general point of view. It gave us a peep into the inner mind of a distinguished Japanese writer of a century ago, whose impress on Japanese thought is still palpable at the present day. It thus enabled us to judge how immense is step of intellectual progress this country has made when we contrast the narrowness of view and insularity of spirit displayed by Shinto believer with the breadth and culture of our Japanese friends and acquaintances of to-day. How rapidly have the old religious ideas melted away before the light of modern science and criticism. That is a process which is going on in other countries besides Japan and in other religions besides Shinto; but theological dogmas, when once

they have been embedded in a state supported system, are wont to die hard, and it ought not to occasion us much surprise if a few remnants of the old mode of thought are still fondly cherished in the high places of Japanese education.

The Chairman, Prof. E. H. Vickers, observed that such papers as this translation from Hirata not only had a positive value of their own, but also they incidentally threw a vivid light upon the mind of the writer and enabled us to measure the greatness of the advance of the Japanese mind in the last century. He also referred to the curious mental disposition which was revealed in Hirata, which caused him to go out of his way to explain the differences between Japanese and "barbarian" customs by means of guesses which were grotesquely divergent from the truth and founded on the assumption that the "barbarian" customs must be inferior to the Japanese customs in moral excellence.

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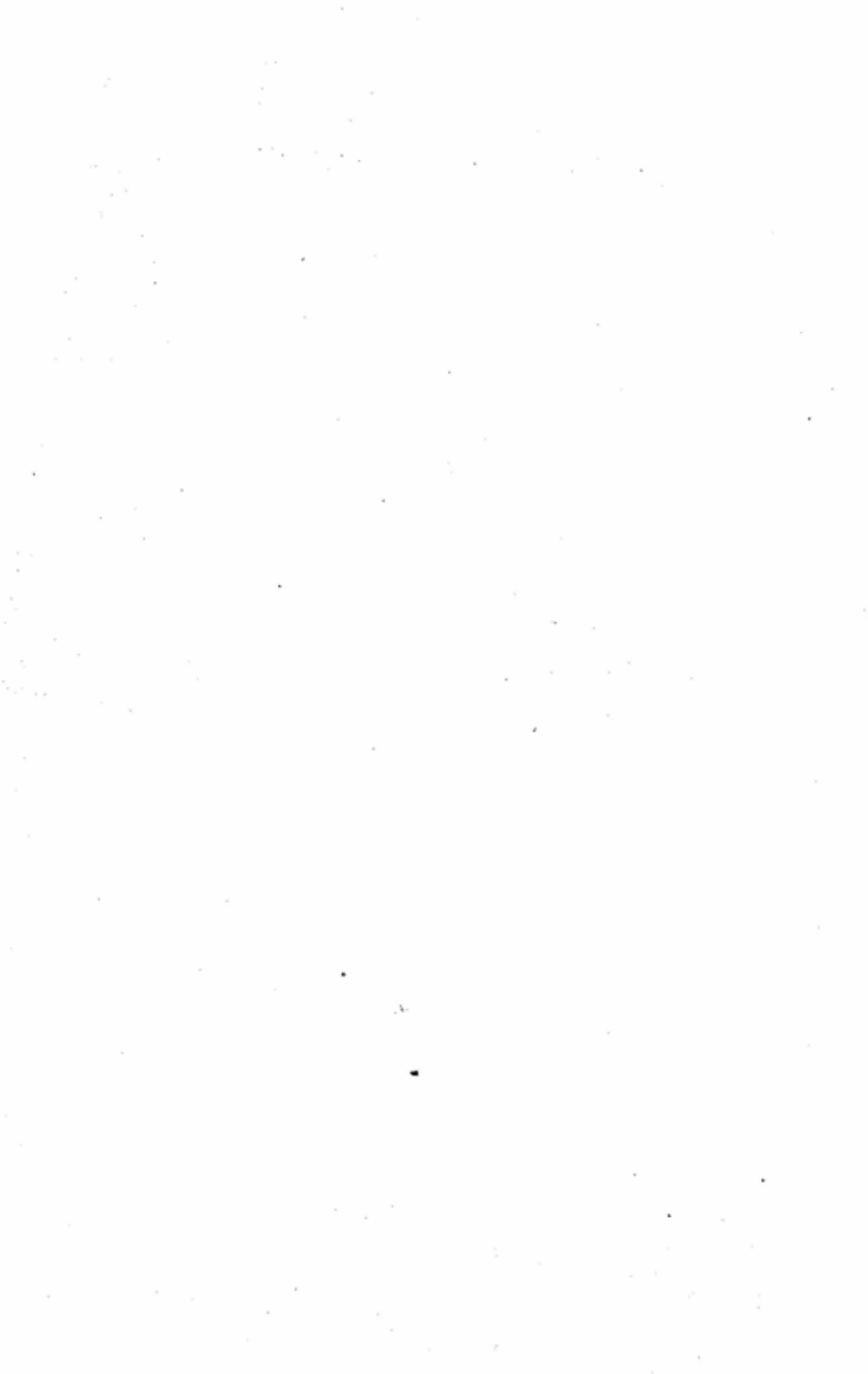
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TAKAMAGAHARA,

BY

W. G. ASTON.

One might have thought that the Euhemerism which seeks to identify Takamagahara with some place in Yamato or Hitachi was unworthy of serious notice in the Transactions of the Asiatic Society of Japan [see Supplement to Vol. XXXVII. p. 8.]

It is surely obvious that this phrase, which simply means "the plain of high heaven" is neither more nor less than a poetical synonym for *The Sky*.

It is here that the Sun Goddess, identical according to Motoori, with the Sun, the Moon God and other celestial deities, have their abode. Hence Ninigi no Mikoto descended, cleaving his way through the clouds with an awful way-cleaving in order to take up his rule over Japan. The River of Heaven (the Milky Way) in the dry bed of which the Gods hold their assemblies, flows through Takamagahara. Here, too, is the Floating Bridge of Heaven (the Rainbow) where Izanagi and Izanami stood when preparing to create the sublunar world. When a norito speaks of a horse pricking up his ears to the Takamagahara, and when the *Nihongi* says that Jimmu Tennō erected the pillars of his palace to the Takamagahara, it is simply ridiculous to suppose that a place in Yamato, Hitachi, or elsewhere in Japan is intended.

SOME ORIGINS AND SURVIVALS

By N. GORDON MUNRO, M.D.

In previous Transactions of this Society I ventured to emphasise the resemblance between the neolithic relics of Japan and of the world in general. Although we see stone implements and weapons with features more or less peculiar to this area, many of the Japanese specimens are practically identical with those found in other regions. This affinity extends to objects which are rarely encountered here or elsewhere. One of the most remarkable instances is seen in the polished axe with expanded blade, rounded edge and narrow butt, from my excavations at Mitsusawa, a specimen which I have already illustrated and described.* This axe, which is now on view in my collection of Ainu neolithic specimens in the Imperial Museum in Tokyo, has its *alter ego* in one found at Malton,† England, embedded in gravel, a position which has been questioned on account of the apparent incongruity of the association. In Japan, our occasional experience of the torrential displacement of gravel eliminates the notion that its mere depth is a reliable criterion of antiquity. The relative height of a river gravel deposit and the nature of its osseous content chiefly decide its age.

It was remarked that the variety of flint implements and weapons from the gravels of the river Thames, and the technique displayed in their construction and finish are of such a high order, that their credited inferiority to the ground and polished type is open to serious question. The superiority of the latter lies in its associations rather than in its inherent merits. One is almost persuaded that stones easily brought

* "Primitive Culture in Japan." Transactions, Vol. XXXIV, Part 2, pp. 40-1

† "Ancient Stone Implements of Great Britain," by Sir John Evans, p. 135-6.

to an edge, or to shape, by attrition might have coexisted with the chipped and flaked "palaeolith." Where the stone age lingers the reverse at least is true, that roughly hewn and flaked implements occur together with those fashioned by grinding. These crude implements occur in great profusion in the neolithic sites of the Japanese Ainu in company with the polished celt, which is still accepted by many as the prevalent stone implement of neolithic man in Europe. The proportion of ground to chipped celts in Japan, I take to average about one in fifty. Among the latter, we see some which roughly suggest the outline of the Malton, or Mitsusawa, axe. The polished Malton type is said to be scarce in Europe and it is certainly very rare in Japan; indeed I know of no other example.

Some of the chipped and flaked implements of the Ainu neolithic culture, exhibit but little deviation from the pristine models met with in the European gravels. I have found among the Ainu implements a good many of the designs so dexterously fashioned in England at least 100,000 years ago. A more extended acquaintance with European palaeoliths would, perhaps, reveal further examples of this formal resemblance, already so remarkable. It stamps, as with a common seal, the content of the stone age both in its palaeolithic and neolithic phases. Inspection of the chipped and polished implements alike assures us that the Ainu neolithic culture was not an exclusive growth, but a cosmopolitan product, a synthesis of human efforts, wide spread upon this planet, and deeply rooted in time.

When I perceived the shell derivation of certain palaeolithic knives belonging to the drift gravels of the Thames, it became apparent that a similar origin might be claimed for some of the curious flaked knives of the Ainu neolithic phase, called by the Japanese peasants *Tengu-no-meshi-kai*, or "rice spoons of the Tengu" (gnomes). That certain English palaeolithic and Japanese Ainu knives were copied from shells actually in use, as well as from flint copies of such shells, I have already pointed out

in these Transactions.* There is no need to recapitulate the evidence, but one may refer to this thesis as affording examples of the dependence of early human concepts on natural productions.

Lime salts, deposited by vital activity (interaction of plasm and immediate environment) assume (through interaction of individual and contemporary environment)† certain "shell" forms which are subject to change during innumerable generations, but are fairly constant within the limits of human time.

Within these shell forms early humanity found a constant supply of food, while the bivalve shells supplied both knife and spoon. Here one may quote a passage from Cushing‡ the very gifted and devoted investigator of the primitive life in America:—"We can readily conceive that it was on the old ocean shore, man learned to crack food things, shellfish and bone, against the convenient stones of the beach; then to crack them with stones and thus to crack stones against other stones . . ." If we add that palaeolithic man, and perhaps his "colithic" precursor, strove, with growing success, to reproduce shell models in flint, we are not without material for a sketch of really primitive origins. We cannot suppose that the attempt to

* "Reflections on Some European Palaeoliths and Japanese Survivals."—Transactions, Asiatic Society of Japan. Vol. XXXVII: Part I, p. 134-6 and 152-6.

† The objection of Weismann and his followers to the inheritance of acquired characters is based, not only on a presumptive dearth of evidence, but mainly on his assumption that no mechanism exists for the transmission of changes in the soma-plasm to the germ plasm, which carries the parental characters through succeeding generations. But the results of Cope ("The Primary Factors of Organic Evolution") and others seem to place the transference of changes from the soma to the germ beyond reasonable doubt. My hypothesis ("Further Evolution" 1891) as to the nature of the physical basis of mind, which postulates a transmutation of various *wave* motions from environment to *vortex* motion (of corresponding periodicity) in the neurons, this change corresponding to a multiperiodic magnetism, may perhaps, help to remove this difficulty. See p. 69.

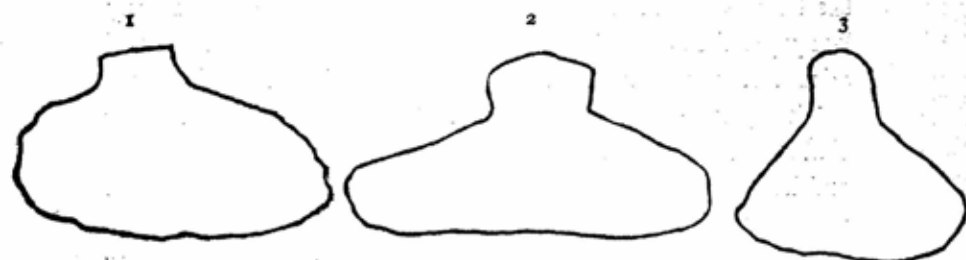
‡ Address before the Section of anthropology by the late F. Hamilton Cushing, Vice-President. Proceedings of the American Association for the Advancement of Science. Vol. XLIV.

copy shell forms in flint was co-incident with man's emergence from the arboreal life and his choice of a habitat on the shore. It goes without saying that this must have occupied periods of greatly varying duration, according to the exigencies of his surroundings, involving, in all likelihood, the transition from a tropical to a temperate climate. Where stone was difficult to split and flake, it is unlikely that any reproduction was attempted. Nor is it probable that the pre-man began to copy his flint knives from shell models immediately after the fundamental discovery of splitting a flint pebble. Doubtless simple splits and flakes of stone supplemented the shell knife long before the first attempt to trim the flint flake, with its shell-like cone of percussion, into a closer copy of a shell, thus leading to deliberate reproduction in stone. Whether such shell forms are to be detected among the tools of the "eolithic" phase, is quite an open question.

There need be no hesitation in conceding that the palaeolithic phase had advanced beyond the rudiments of human culture. It exhibits a higher stage of stone artizanship than that of some existing savages, and certainly much in advance of the recent Tasmanians, who seem to have been in the eolithic phase. This eolithic phase, the relics of which, in proportion to their crudity and absence of design, lie open to criticism, represents the dawn of deliberate stone-craft and human handiwork in general. To apply a Scottish expression, it is the "back of beyond" in relation to the rest of the stone age, an inchoate state, where it might seem hopeless to look for definite forms in stone. But eoliths found at some distance from the sea, are possibly not the earliest efforts.

As cutting and scraping tools, shells themselves, especially bivalves, sufficed for much of the material to be treated. By such means comparatively tough and hard wood can be cut, as any one may ascertain by trial. Their natural abundance compensated for wear and tear, just as in ancient Egypt numerous chisels of soft metal were utilised for working stone. Nature's gift of shells, free and unstinted, continued to play its

part even in the late neolithic culture of the Ainu and tended to restrain the conventionalisation of the copy in stone by its persistent utility. As, however, there would be little advantage in hafting the less durable shell, the stone knife would inevitably become conventionalised for this purpose, the part representing the umbo of the shell becoming knob-like, either for securing the handle, or attaching by a cord. I have not seen enough material to be able to hazard an opinion whether the palaeolithic knife was usually hafted, but there are indications that it was sometimes adjusted to a handle. In the Ainu neolithic specimens, the conventionalisation of the umbo and of the cutting edge has advanced to a degree which sometimes makes shell recognition difficult, Figs 1, 2, and 3.



The armamentarium of the primitive life (using the word "primitive" as synonymous with the pre-metallic culture of humanity) embraces various devices which at first sight might seem to be the creations of human intellect. But the more we seek into the origins of these expedients the more we trace the parentage to nature's presentations and less to the imagination of *homo sapiens*.

Cushing has observed, that man probably learned to use fire without undue fear, on the shore, where most of the expedients of primitive man have a plausible origin in natural objects on, or near, the beach. The notion of prodding with a stick, which is the fundamental *raison d'être* of the spear, javelin and arrow, has been traced by Cushing to the probing for shellfish in the sea sand. This might in part be derived, as it seems to

me, from the necessity for prodding in arboreal conflict when bush or branch interfered with the swinging of a club. Beyond the positive statement that some knives are shell derived, my remarks anent these origins are offered merely by way of suggestions which conform to our knowledge of this shell derivation. The spear head conceivably took its origin in a spiral shell. Nothing is easier than to pick up such shells on the point of a stick, but previous to binding with thongs, creepers, or grass, such an expedient would be quite unreliable. Following the art of binding, did the split stone not yet prove effective, various shells or broken bones might have been utilised, instead of the rubbed, or burnt, pointed stick. The shape of palaeolithic spear and javelin head lends colour to the notion of shell derivation. In my last paper the suggestion was made, that some of the axe and adze forms, and perhaps the hoes, of neolithic culture, were originally taken from shell models. There is no lack of evidence that bivalve, and even spiral, shells have been used as scrapers and hoes, while as pans, dishes, ladles and spoons the use of shells extended far into the metallic age.

Perhaps I may be excused for repeating here my former conclusions on this matter:—"Enough has been said to prove that the shell played a conspicuous part in the culture of an age so remote that it is a geological quantity. Primitive culture clung to the sea and river mouth, and, except for a necessary hunt, left the hinterland to the wild beast and the goblin. When dissociated from the cradle of his culture, man took with him his models, his rituals and his myths. As he carries in his blood the salt which permeated the primal forms of ocean life, so he carries in his culture the reminiscence of the sea shell. The shell derived implement and utensil, the shell amulet, shell ornament, shell trumpet, shell money, shell deity and the sea legend, reveal lingering traces of this association."* In the responsive resonance of the whorled shell primitive man hears the

* Transactions Asiatic Society of Japan. Vol. XXXVII, Part I.

voice of the ocean. And we, of modern times and culture, still have the innate, the primitive, yearning to return to the habitat of our distant forebears, there to breathe its freer air and to feel the vague thrill of familiarity which the poet has expressed in song :—

“O fair, green girdled mother of mine,
Sea that art clothed with the sun and the rain.”

Swinburne.

Not only the implements and weapons of early man, but his ornamental designs too, may be followed to natural origins, chiefly but not exclusively, of an animal, or vegetal kind. The patterns, formerly believed to represent an instinctive tendency to create geometrical figures, are, with the possible exception of a few elementary concepts, the outcome of primitive portraiture, which has successively copied its erring efforts in place of the original. Various circumstances, such as the transference of pottery designs to textiles, have conspired to produce extreme conventionalisation, or departure from the original representation. These have been considered in detail by Balfour, Grosse, Holmes and others, and need no amplification here. But as it is my intention to present some rather striking instances of conventionalism which have come under my observation in Japan, a few words of introduction and comment may not be out of place.

Speaking broadly, the initial causes which tend to produce conventionalism of mechanical appliances and of decorative designs are the same. If we admit the natural origin of the primitive armamentarium, it becomes a question only as to whether departure from the pristine model is the direct result of human prevision, deliberately foreseeing the superiority of a certain alteration and acting upon this knowledge; or whether it may not have arisen from those uncontrolled circumstances which we loosely designate as “chance.”? In other words, is the departure purposive, or accidental? There can be little doubt that the latter alternative gives the key to the problem of primitive invention.

From what we know of the mentality of existing savagery, we have not the faintest hope that beings still lower in the scale of intelligence could conceive the form of a "handy" implement without experience (probably frequently repeated) of its merits. Nor is it at all likely that even the comparatively civilised man of the European drift gravels and caves was able to do more than profit by alterations of form which came to him through, it may be, lack of skill. But it is certain that he learned to value, to use and to preserve these modifications, so that we speak of the original forms as having been conventionalised for use. Having reached the stage of fairly close adaptation to its 'job,' the implement would henceforth be less subject to change, for further departure would be checked by the purpose for which it was made. A stage of conservatism, of fixed conventionalism would supervene, lasting sometimes for many thousands of years, to yield only to advancing needs, or to change of material, as from flint to grained stone, or to metal.

The departure of graphic designs from initial concepts has been less restrained by considerations of utility. The process of degeneration is apt to be more rapid, while less likely, perhaps, to be balanced by stable additions, such as the knob-like 'umbo' of the Ainu shell derived knife. Witness, for instance, the transformation of anthropomorphic and animal concepts into significant lines (Plates 1, 16 and 17 and Figs. 4 and 5) which may lose

Fig. 5.



Animal concept conventionalised for space.

Fig. 4.



Anthropomorph carved in wood.
Modern Ainu.

even their suggestive character, through the transformation of curves into straight lines and angles, in the process of plaiting and weaving. This loss of features without other complexity than that brought about by subsequent fusion of elements into which individual concepts have disintegrated, is characteristic of decorative art; but special features have occasionally retained, or acquired, a symbolical significance, or have been altered to emphasise this significance. This is particularly the case with religious concepts.

As a rule, primitive man has been content to let his crude portraits disintegrate into patterns which betoken, rather than depict, the objects which they originally represented. On the other hand, each advantage experienced in the modification of a weapon, implement, or utensil, has tended towards its preservation and ultimate adoption as a model for future reproduction. This may be seen, not only in matters of utility but also in connection with musical and other devices, where a purposive motive has been operative.

The following instances of conventionalisation are taken from a later culture than the foregoing. But their origins are unquestionably primitive and they are not too far removed from the stone age to retain an archaic flavour. Two, indeed, the *Magatama* and the *Kitsune-no-kuwa*, exhibit immediate descent from the stone age, while the *Suzu* and the tub drum have claims to a neolithic association. The *Tasuki*, with the two concepts known to Japanese as *Manji* and *Mitsudomoe*, might seem to be the outcome of a later civilisation. But the last two are actually of very ancient lineage, which reaches back into prehistoric times, if not into the early stone phase. These conclusions I am obliged to submit without the support of an adequate literature, but they may stimulate further investigation.

MAGATAMA.

The *Magatama* is a curious claw, or comma shaped object of stone or glass, (Plate 2) found in the sepulchres of

the Yamato; that is to say, of the Protohistoric Japanese. These sepulchres* consist of caves, or of burial mounds covering coffins of wood, stone, or terracotta; they very often overlie chambers built of stone. The latter vary in size and design from mere cists to megalithic dolmens of rude, or highly finished, masonry. Some of the tumuli are of colossal dimensions, such as could only have been erected for kings, or powerful chiefs. That of the Emperor Ojin, for instance, is stated to be 9000 feet in circumference and still larger ones are said to have existed. Of course these are exceptional, but quite a number of tumuli have a circumference approaching 1000 feet, measured outside the moat, which is a usual feature of the larger mounds. Dolmen burial was condemned in the 7th century, but probably lingered on for a century or two later. It is probable, however, that *Magatama* excavated from dolmens are seldom less than 1000 years, and some of them approach 2000 years of age, or possibly more. On the other hand cave and cist burial lasted till a few centuries ago, so that it would be difficult to tell the age of specimens found therein, except by some tell-tale relic which had been buried contemporaneously. As a matter of fact, most of the caves and cists which have not been formerly pilfered, show by their contents that their antiquity is not much under 1000 years.

Magatama occur not only in the tombs of the prehistoric and protohistoric Japanese. They are found in other ancient sites, notably on spots formerly reserved as holy ground, or sacred enclosures. Such specimens nearly always differ materially from the classical *Magatama*. Again, *Magatama* of the classical, that is to say, of the Yamato sepulchral type, have been made in recent times and are sometimes worn by devotees of the Shinto faith. They are said to be not infrequently worn in the

* For details of sepulchres and contents see the writer's "Prehistoric Japan" pp. 341-552. Also the excellent monograph by Prof. W. Gowland "The Dolmens and Burial mounds of Japan," communicated to the Society of Antiquaries of London.

Luchus. Lastly, this claw-shaped object is occasionally met with in shellmounds and other neolithic sites of the aboriginal Ainu, who were driven from their settlements by the better armed Yamato and survive to the number of 15,000, or over, in Yezo, Saghalin and the Kuriles. These primitive *Magatama* are usually rudely fashioned and occur with similarly perforated teeth of bear and other animals, Nos. 1 and 2.

The *Magatama* of the Yamato, or early Japanese, were made of various kinds of stone, and sometimes of glass. We find them wrought in agate, jasper, chalcedony, serpentine, quartz, crystal, jade, nephrite, chrysophrase, and steatite. Those cut from this last material, which could not stand much wear, are occasionally exhumed from the soil in considerable numbers and were perhaps votive offerings deposited in ancient shrines or uncovered sacred enclosures. I think it was Mr. Takahashi who informed me that those from the very ancient sites in the former Yamato region, are usually close imitations, while those from the later Kwanto area are commonly cut from flat pieces of steatite. They are thus conventionalised for economy, while even more closely simulating the claw of an animal. *Magatama* were also made of glass, usually of blue colour, which seems to me identical with that of ancient Egypt and Europe. In the Luchus especially, green and white glass *Magatama* are seen.

This object is generally admitted to be the copy of a claw of some ferocious animal. I have elsewhere suggested a derivation from *Maga* "curved," and *Tume*, the Yamato, or archaic Japanese, word for the present *Tsume*, a claw.* This may be merely an incidental homonymy, but the inherent probability is that the Japanese word *Tama*, which means a jewel, or bead, should have acquired a secondary meaning of roundness, when a later technique succeeded in fashioning a round bead, rather than that this most primitive amulet and ornament should have its name from the latter. In view of the prevalence of animal deities in the primitive culture, and of the

* "Coins of Japan." p. 5. 1904.

awe inspired by such formidable divinities as the tiger and the bear, it is little wonder that their deadly claws were regarded as potent amulets. This has been the case in Korea, from whence the Yamato came to Japan, and is so still, the tiger's claw being regarded to this day as an amulet of the greatest efficacy. In primitive philosophy the part partook of the power possessed by the whole, and imparted its virtue to the wearer. The teeth and claws of the bear are in similar repute with the Ainu and corresponding examples are numerous elsewhere.

Magatama were worn by the protohistoric Yamato and are sometimes seen on the necks of the terracotta images called *Haniwa Ningyo* or clay-tube figures, from their being mounted on a hollow pillar or tube of this ware. They were substitutes for living burial and doubtless represented the physiognomy, dress, personal decoration and accoutrements of their time as closely as the art of the period permitted. These figures, which include horses and occasionally other animal forms, are disinterred from the immediate proximity of certain dolmen and other burial mounds, which they encircled, with the interposition of numerous unsurmounted tubes of the same material.*

Magatama were also employed as amulets for the dead; this at least, seems the most reasonable interpretation of certain flat steatite *Magatama*, which surround a stone headrest for the corpse, exhibited in the Imperial Museum in Tokyo. With such exceptions, the *Magatama* from the Yamato sepulchres are similar to those worn by the living. There can be little doubt that they were placed in the last home of the dead, not merely as ornaments; together with the food, armour, weapons utensils and sometimes implements which were bestowed according to station, they were necessary to the welfare of the departed. What was useful to the living was useful to the dead, who had merely gone away.

* Hence also the ancient name *Tatemono*, "Things set up." (Aston's *Nihongi*, Vol. I. p. 181.

Magatama are regarded with peculiar respect, if not veneration, by many intelligent Japanese, who recognise them as survivals of the *Jindai*, or Age of the Gods. They seem to be peculiarly Japanese; though the prototype is found throughout the primitive culture, nowhere else, so far as I am aware, does the claw concept exist in the conventionalised forms so abundant in this land. Old Japan might be fitly named the Land of the *Magatama*. The classical *Magatama* is round or oval in section, is often somewhat rudely made and the hole shows defective, or rather one should say, primitive, technique, in being drilled conically, usually from both sides. But some of the specimens are really exquisite, and are fully entitled to the name of jewels.

Nor do I know of any other spot where the claw concept has been elevated to so high and significant a position, as in Japan. It is frequently mentioned in those ancient books the *Kojiki* (A.D. 712) and *Nihongi* (A.D. 720) which essay to give the history of Japan from about 1000 years previous to the introduction of writing. It shares with the sword and mirror the position of Imperial insignia. On the branches of a *Sakaki* tree (*Cleyera japonica*), the *Nihongi* tells us,* Itote hung Yasaka jewels (*Magatama*), white copper mirrors and ten span swords, and, meeting the Emperor Chiuai, addressed him in the following words:—"As to the things which thy servant dares to offer, mayest thou govern the universe with subtlety tortuous as the curvings of the Yasaka jewels; may thy glance survey mountain, stream and plain, bright as the mirror of copper; mayst thou, wielding this ten-span sword maintain peace in the Empire." We also read that on the arrival of the Emperor Keiko at Saho in Suwo Province, a chieftainess named Kamunashi-hime (*Hime* is princess) hung on a tree an eight-span sword, an eight-hand mirror and a *Yasaka* jewel.

When Amaterasu, the Heaven Shining deity was visited by

* Aston's Translation. Vol. I, p. 221.

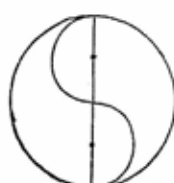
her obnoxious young brother, the storm god Sosa-no-wo no Mikoto, his Swift-Impetuous-male-Augustness—"She twisted an augustly complete (string of) curved jewels."* Adorning, and possibly protecting, herself with these and armed with bow, quiver and *Tomo*, or "arm pad," she gave stern greeting to the coming deity. From these *Magatama* Sosa "having crunchingly crunched them," procreated various deities. But his subsequent conduct disgusted and ultimately alarmed the Sun-goddess, who retired into the sacred cave of Heaven. Darkness overspread the world. The gathered gods, solicitous for her return, suspended the mirror and the *Magatama* on the branches of a "true" *Sakaki* tree.

The word *Yasaka* as applied to the *Magatama*, is very obscure. It might possibly apply to the *Magatama* with lines radiating from the hole (Plate 2. No. 4), *Ya* perhaps having reference to the spokes of a wheel.† In some way, not yet fully explained, the *Magatama* is associated with the sun and we shall see that the sun has been symbolically represented as a wheel in Chaldea and elsewhere. Conceivably, the rela-

Fig. 6.





Fig. 7.



* Kojiki. Chamberlain's Translation. p. 53 *et seq.* Transactions, Asiatic Society of Japan, Supplement to Vol. X. I might suggest that Sosa is the Dog Star, Sirius or Sothis, god of rain and darkness, but bringing fertility through moisture, (his continual weeping). Hence the antithesis of the Sun and night star. See also the myths of the dissipated Dionysos, the early Bacchus, "God of the night sun," of the vine and of trees, who wore the dappled skin of fawn, or leopard.

† *Ya* is generally translated as "many," but its primary meaning i.e. "eight" is not without significance in this connection. *Ya* also means the spoke of a wheel. The Sun as a wheel, with eight spokes, or rays, will be considered along with the Swastika. The popular worship of the sun in Japan, under the title of *Nichi-rin* or "sun-wheel" is significant in this connection.

tion of the *Magatama* to the Sun-deity in Japanese mythology, is not merely by way of an explanatory myth, but founded on its resemblance to the Korean figures known in Japan as *Futatsu-domoe* (Figs. 6 and 7). These figures are produced by drawing semi-circles whose diameters are the radii of a circle on the diameter of which they are produced in contrary directions. The centre of each smaller circle corresponds to the hole of a *Magatama*, while various radii would stand for the spoke-like lines on certain *Magatama*. If, like the *Mitsudomoe*, which will later be treated in detail, we take the intervening line as the significant concept, to the exclusion of the spaces which recall the *Magatama*, or even *Tomo*, (Figs. 38 and 39) we have the sun snake of Western mythology, which is perhaps represented in some

of the ancient Chinese ideographs for the sun  and possibly as  with the significance of 'god' and the esoteric meaning 'to extend, to develop.'* It may be that on this snake-like concept the early Chinese philosophy, following the old, world wide belief in the procreative power of the serpent, based its hypothesis of the generative powers in nature, of the *Yo* and *Yin*, which the Korean (formerly a Chinese) emblem is supposed to symbolise.

The *Komochi Magatama*, represents a kind of conventionalisation which apparently had some felicitous intent, possibly founded on sympathetic magic. The word *Komochi* means "with child," but it actually has a wider signification and is employed to denote certain objects compounded of large and small things of the same kind, e.g., a large dish with a cluster of small ones, occurring in the Yamato ceremonial, or sepulchral, pottery; seen also in the ware of Mycenae and even in Fiji.

No. 9 of Plate 2, is a good example of the *Komochi Magatama*, which, so far as I am aware, is not known in the Yamato sepulchres, and which is met with in various stages of conven-

* Shoo Wan.

tionalisation. No 11, of Plate 2 for example, is so altered that its relationship to No. 9 has escaped notice, and it has even been called a sword handle. But if we compare it with the intermediate form, No. 10, it is not difficult to detect, in the position of the hole for suspension, the projecting knobs and the conical projection of the concavity, a highly conventionalised descendent of the *Komochi Magatama*. Nos. 12 and 13,* appear to be also departures from this concept; even in the latter, the position of the hole and the radiating lines enable us to trace the *Magatama* descent. Perhaps these were amulets.

KITSUNE-NO-KUWA.

Among the stone relics preserved in the Yamato sepulchres, one of the most peculiar, and hitherto the most mysterious (Plate 3, Nos. 1 and 2,) is the *Kitsune-no-kuwa*, or "fox hoe." The late Baron Kanda remarked that the name had been explained by a specimen having been "found in the earth dug up by foxes from an ancient tomb."† This probably reflects a folk explanation. In the Journal of the Tokyo Anthropological Institute,‡ two shell objects are illustrated, (Figs. 8 and 9,) one from a Yamato sepulchre in Buzen Province and the other from a shell-mound. The resemblance between these objects and the *Kitsune-no-kuwa* is really remarkable. The general shape, the form and dimensions of the opening, a slight concavity sometimes seen in what I take to be the blade, together with the otherwise incomprehensible projections, all tend to support my supposition that the stone object is a conventionalised survival of a shell hoe. As an instance of shell derivation occurring in the Yamato culture, I may mention that bracelets of shell, including striated ones in jasper which have the appearance of shell survivals, have been exhumed from the tombs. Nos. 3 and 4 of

* From Baron Kanda's "Notes on Ancient Stone Implements, etc. of Japan." Plate XVII.

† Ibid, Note to Plate XVIII.

‡ Nos. 49 and 176.

Fig. 8.

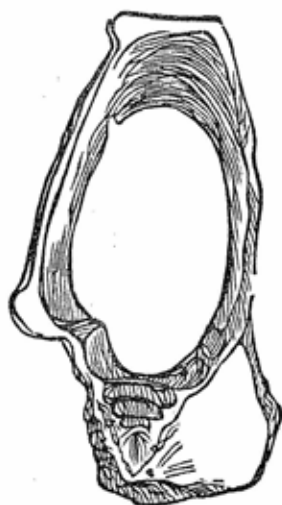


Fig. 9.



Plate 3, are apparently shell derived. It is remotely possible that they are sun concepts. The form of these recalls a certain kind of Japanese hoe. Shell hoes are still used by American Indians and even in modern Japan one may sometimes see oyster or other shells used as trowels. I propose, therefore, to include the preceding shell and stone objects in one category and to interpret the *Kitsune-no-kuwa* as a conventionalised copy in stone of a shell hoe, offered as an appropriate and acceptable implement to agricultural ancestors in the Elysian Fields. The paramount importance attached to agriculture in the mythological and legendary lore of the *Kojiki* and *Nihongi*, harmonises with this suggestion, while the existence of other substitution offerings in the tombs, such as stone knives, swords, arrowheads and chisels made in imitation of metallic objects, intimate that a conventionalised copy of a primitive hoe was not outside the probabilities of the time. The name "fox hoe" may even be reminiscent of its purpose, the fox being the potent messenger of

Inari, the cereal god, and popularly invested with agricultural attributes.

Suzu.

The *Suzu*, (Plates 4, 5, 6 and 7,) which we may designate as 'jingle bell,' is usually of globular form, Plates 4 and 5 Nos. 1, 2, 4, 6 and 7, but occasionally takes fancy shapes, e.g., of a ring, No. 5, a fish No. 3, or even of a *Magatama*, Plate 6, No. 3. The *Suzu* proper (Plate 4, Nos. 2, 4, 6, and 7 and Plate 6, Nos. 2 and 4) is characterised by its narrow, slit-like orifice which gives vent to the air vibrations and at the same time serves to confine the clapper of pebble or unattached morsel of metal. The ordinary *Suzu* resembles the jingle bell of Europe, a design of great antiquity, surviving into later times as the jester's bell and the infant's toy. In Europe it goes back to protohistoric, if not to prehistoric times, when it was sometimes worn on the person. It is perhaps, referred to in the old English custom of "bearing the bell."* It was employed in falconry and was attached to the trappings of horses, still to be seen on gala occasions. Small bells were also attached to drinking cups, a jocular test of sobriety in olden days. The familiar nursery rhyme which delights childhood with the lady who had "Rings on her fingers and bells on her toes" revives the shadows of an archaic past, when griffins stalked to Banbury Cross.

Conical tinkling bells with open bases and without clappers were known in early Japan and China. They were often oval in section. A very interesting type from a railway cutting in China recently came into my hands, Fig. 10. This type which exhibits a slit on the side, occurs in various sizes, the above specimen being little over an inch long. Large bells of oval section with archaic decoration are found in south-eastern Japan, but not in Yamato sepulchres.†

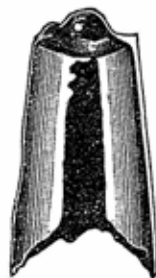


Fig. 10.

* Brand's Popular Antiquities. Vol. 3, p. 393.

† "Prehistoric Japan" p. 319-24.

The ring *Susu* of Japan (No. 5, Plates 4 and 5) was formerly strung on the breast-strap of horses, to scare away wolves, foxes, and perhaps demons. Occasionally it is still seen in rural districts. It is also reputed to have been used as a house pull-bell, attached to a cord.

The fish type of *Susu* is usually made of wood. It is met with as a more or less perfect copy of a fish, occasionally a work of art, as in the case of a very large and perfect specimen in my collection, now in the Royal Scottish Museum. This specimen is hollowed out, with a slit in the belly, to add resonance when the fish was struck. Generally the wooden model of a fish is of solid wood, as in No. 1 of Plate 7, which represents the *Koi*, a kind of carp. In the mouth a free moving ball of wood has been carved out, but the result obtained by striking this specimen is even less musical than with the wooden clappers called *Hyoshigi*, still used to call attention in theatres &c. Though I have not ascertained the precise rationale, the sound was doubtless intended to attract divine attention, as in the case of the *Mokugyo* Nos. 2 and 5, Plate 7. In No. 1, Plate 9, the fish concept is clearly detailed, the mouth holding a ball (sun?) meets the tail to form the handle. The *Mokugyo* is one of the quaintest objects associated with religion in Japan, being prominent in many Buddhist temples. If properly tapped, the sound is not unmusical, something like the note of the cuckoo. It occurs to one that this "knocking on wood" may have had a magical origin, possibly based on the efficacy of sound in driving fish into the nets, a familiar process in this country. The *Mokugyo* has the globular shape of the *Susu* and the same slit-like opening with the same widening at its extremities. The fish concept is usually extremely conventionalised (Plate 7, No. 2) and the *Mokugyo* is frequently covered with red lacquer. Small *Susu* of hard wood, are occasionally played on by itinerant mendicants as an accompaniment to recitatives. The sound of the former is not unpleasing, reminding one of the castanet. In Nos. 3 and 4, of Plates 4 and 5, one sees the fish concept in the metal *Susu*, both conventionalised.

The *Susu* with handle, and the large specimen, No. 3 of Plate 7, are still in use, the latter to invite the attention of the Shinto deity Inari, at his shrines.

Susu of polygonally globular form, are found in the dolmens and other tombs of the Yamato, anterior, as well as subsequent to, the 8th century. They are also seen on the trappings of the terracotta, or *Haniwa*, horses previously alluded to, which moreover, are occasionally decorated with a small open bell, not unlike the Swiss cow bell. *Susu* were worn on the person as bracelets, a fact which is testified to, not alone by the *Haniwa* human figures, but also by the presence of these relics in the Yamato sepulchres, (Nos. 2 and 4, Plate 6, No. 1.) The ancient records refer to the vogue of "wrist" and "garter" bells. At the end of the 6th century, according to the Nihongi; when Moriya no Ohomuraji trembled while pronouncing the funeral oration of the Emperor Bidatsu, Mumako no Sukune laughed and said:—"He ought to have bells hung on him," and the Nihongi adds:—"From this small beginning, the two ministers conceived a hatred of each other."* We are also told that the *Susu* was attached to dogs and to falcons. The Nihongi mentions its employment as a token for the provision of horses to officials, or privileged persons, while travelling, a curious side light on government control previous to the 8th century. It is believed to have been employed for this purpose as late as the Tokugawa period. No. 2 of Plates 4 and 5, was either used during the historic period, or copied from one reputed to be used. It carries on one side the character *Eki*, and on the other *Rei*, which together mean "post-bell." As in Europe, the *Susu* has become a toy, and it is sometimes affixed to the hollow in the sole of the children's pattens, or clogs.

The *Susu* and the rattle belong to the same family and share the same ancestry. The dried bladder of peas, the cala-

* Aston's Nihongi. Vol. 2, p. 105.

bash containing shells or stones, the shells attached to sticks and the *Suzu* with its free clapper of pebble, or of metal, differ in form and material, rather than in concept. In 1908 I saw, in the Royal Scottish Museum, at Edinburgh, a musical anklet of the kind here shown, (Plate. 8.) Through the kindness of Mr. D. Vallance, the curator of ethnology and acting director, and of Miss Jacob, attached to the museum as botanical expert, I am enabled to give this photograph, and the following description. Genus, *Pangium*, species, *edule*, natural order Bixineae. *Pangium* is allied to the Papaw tree and is common in the Polynesian Archipelago. The native name of the nuts is probably *Marotti*. The locality originally given for this specimen was New Guinea; which is perhaps correct. It is certain that the *Pangium edule* grows in New Guinea, that the kernels are picked out and that the nuts are strung together by twine inserted in the natural opening, brought out through the opposite end, and retained in place by a knot. Corresponding information was also kindly placed at my disposal by Colonel Prayne, the Director of Kew Botanical Gardens.

Not only do the form of the nut and the disposition of the opening correspond to those of the *Suzu*, but the dumbbell-shaped opening seems to be foreshadowed in this specimen. I have been informed that a cluster of *Suzu* such as No. 6 of Plates 4 and 5 is occasionally employed in a mimic dance, but I cannot confirm this from observation. *Suzu* are to be seen on the frequently ornate palanquins, called *Mikoshi*, in which some object, believed to retain virtue or even personality of the god and known as the *Shintai*, (God-body) is carried in religious processions. Clusters of *Suzu* attached to handles, No. 4, Plate 7, are seen in Shinto shrines and in the *Kagura* dance, which, with variable details, has carried for a thousand years and probably more, the conventionalised theme of the dance performed by Ame-no-Uzume to entice the offended Sun Goddess, Amaterasu-no-ohokami, from her retirement in the Heavenly Cave. It is not improbable that the *Kagura* is much more ancient than the

tradition which gives it birth. We can scarcely be wrong in following the principle enunciated by Robertson Smith, that the ritual always precedes the myth. The music associated with the *Kagura* is of a very primitive kind, and its bamboo flute, drums, flat gongs and clustered *Suzu*, are suggestive of an origin in a stage of culture remote from present civilization.

The castanet, more primitive than the *Suzu*, somehow appeals to me as either shell-derived, or, as its name suggests, evolved from the chestnut. Nor is it perhaps stretching analogy too far, if we regard the *Pangium edule* as an ancestor of the *Suzu*.

DRUM.

A curious drum, which I noticed and photographed in the Chinese temple in Yokohama, might possibly furnish a connecting link between the drum and the tub on which *Ame-no-uzume* danced to amuse the assembled Gods and excite the curiosity of *Amaterasu-no-oho-kami* during the retirement above mentioned.

This drum is in the form of a tub, or cask, (Plate 9 No. 2). I have not seen a Japanese drum exactly like this, but in some country districts a drum is said to be specially made for the dances of the *Bon* festival, of "All Souls." This drum is stated to be of a primitive kind, being nothing more than a large tub covered by a stretched skin, or sometimes merely one upturned, as in one version of the cave dance. Curiously enough, the old fashioned Chinese drum is specially intended for funeral and ancestral ceremonies and thus presents a survival of an archaic design presumably agreeable to those who have "gone before." The *Bon Odori* (dances) too, are intended for the delectation of the departed quite as much as for the living.

Doubtless this primitive form of kettle drum (*Catillus*, a deep bowl) has survived through the conservatism of religious ritual. The obvious inference of an origin common to percussion instruments of this kind barely justifies the conclusion that

the story of the Kojiki is an explanation myth. Without further study of the drums utilised in the varied renderings of the *Kagura*, one can only say that the association is eminently suggestive. When, however, we reflect that analogy is the seed of conjecture, the probability that the mythical genesis of a tub drum is embodied in this story, assumes a somewhat insistent character.

THE TASUKI.

Every resident in Japan is familiar with the *Tasuki*, a kind of shoulder band used to restrain the loose sleeves of the national garment, when engaged in certain hand tasks. It is also employed to bind the *Haori*, or over garment more closely to the body while fencing, and to check undue movement of the flowing sleeves. A band is used to support burdens on the back, such as boxes or babies, or objects held in front e. g. trays. For adults the length of the *Tasuki* is usually about six or seven feet, but it depends on the size of the individual. A strip of woven stuff is sewn with inverted edges to form a band something over an inch in width. This band is often slightly padded by inserting another strip of cloth, or by free involution of the edges.

The *Tasuki* is applied in various ways. With domestic servants, both male and female, though more continuously used by the latter, it is customary first to tie the ends of the *Tasuki* and then apply it in the following manner (Plate 10 Nos. 1 to 4). The continuous fillet thus prepared, is looped round the neck; (No. 1), the left arm is passed through from behind (No. 2); the right arm is inserted from the front (No. 3) and the loop is then passed behind the head by the left hand (No. 4) and adjusted by straightening the body and pulling into position with both hands. The result is a loop round each shoulder in front, the *Tasuki* being crossed behind. This, with trifling variation in the mode of application, is the method usually adopted. Another plan, known as *Haya-dasuki*, or quick *Tasuki*, though it is not really quicker, is much employed by actors and such like entertainers, and also in fencing. So far as speed is concerned, it would seem to be easier to loop the open band round the neck, cross it in

front and tie. But this is not a usual method. It is looped-round the right shoulder and below the left arm, the left end being held in the mouth. Then the right end is grasped and thrown round the right shoulder. The end is held in the left hand, while the other is taken in the right; the two ends are then tied together. The result is the same as the foregoing, except that the knot is always, instead of occasionally, in front. Yet another plan is to make a figure of 8 with the closed fillet and, passing the arms through the loops, to place it over the head.

A favourite way of carrying children on the back is to fasten them by means of a sash, or of the same fillet commonly used as *Tasuki*. It is looped round the infant's back under the arm-pits, over the shoulders of the bearer, crossed in front of the latter's body and passed round to embrace the legs or buttocks. It is often tied round the bearer's waist. An instance of crossing the *Tasuki* in front is given by an old servant who says that it was described to him in his youth as intended to brace together the outer garment, but I have obtained no confirmation. A sling for the quiver &c., was sometimes crossed in front. The *Engishiki*, which is devoted largely to ritual observances, describes a band, called *Tasuki*, which was looped around the neck with the ends tied to the hands. The object was to support the tray containing sacred offerings during long ceremonies, "Hanging stout straps on weak shoulders." The origin of the name *Tasuki* is thus traced to its function in supporting the hand;—*Ta* (hand or arm, an old form of *Te*) and *Tsuki* (help). I am not altogether satisfied that this derivation is correct. No *Tasuki* of this kind, so far as I am aware, has been found on the Haniwa figures, which long preceded the *Engishiki*, and as these terra-cotta images were substitutes for living burial in the interests and services of the greater dead, the omission is noteworthy. Ancestor worship, as the foundation of Shinto ritual, might be expected to condition similar usages at the tomb and shrine; on the other hand, some of the rituals of the *Engishiki*, as Professor Florenz (an eminent authority and translator of

the Rituals and of the Nihongi), tells me, bear internal evidence of being immensely older than the main text of the Engishiki. The *Tasuki* figured on the *Haniwa* images is, with one known exception, identical with that in ordinary use at the present day, Plates 11, and 12. This exception, Plates 13 and 14, is apparently a sash crossed in front and behind like those of ancient

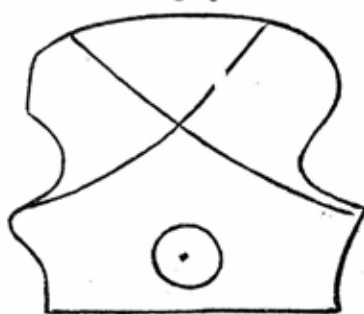
Fig. 11.



Fig. 12.



Fig. 13.



Greece. There may be some doubt whether this really is a sash or band, but Mr. Takahashi of the Imperial Museum in Tokyo, whose opinion is important, also thinks so.

There is some probability that what one may provisionally call a *Tasuki* of the usual Japanese type, was known in

ancient Greece. The statue of a charioteer, seen in Plate 15,* appears to represent a similar contrivance, such as might naturally be used to restrain the garment while driving. Mr. Whibley, the learned editor of "A Companion to Greek Studies," to whom I referred this point, is inclined to think that this represents a sash or band adjusted in a fashion somewhat like that of the Japanese *Tasuki*, and that it had a similar function. Figs. 11, 12, and 13, which rough outline sketches I was kindly permitted to make of the rude Trojan stone idols in the Museum für Völkerkunde in Berlin, establish

* From "a Companion to Greek Studies."

the use of the crossed breast band at a very early period. They indicate, moreover, a service so prevalent that the cross-like form became a distinguishing feature of the conventionalised anthropomorph. This is exemplified in Fig. 13, where, together with the umbilicus, primitively regarded as the centre of being (see remarks on swastika) it gives a clue to the identity of the anthropomorph.

Whether the cross concept was reinforced by other considerations connecting death with divinity, and the latter with fire, or the sun, is a question which might be put. The crossed breast band does not appear to have been common throughout ancient Greece, though the fashion may have been revived from time to time. Possibly its association with the dead was regarded as inauspicious, as is sleeping with the head to the north in this country. Or, its

employment might, like the *Tasuki* in Japan, have been mainly confined to certain occasions and for certain tasks. In Japan, the *Tasuki* is not considered as part of the costume; indeed a servant will doff the *Tasuki* in the presence of a caller on the master, politeness calling for this negative form of "dressing." The presence of a *Tasuki* on the person in the streets usually indicates an errand of urgency, or need for its continuance in spite of publicity. There is good reason to believe that the Grecian breastband was in general use during the Trojan epoch and that it was sometimes employed in later times, but I have not been able to find a name for it. A similar device was used in Assyria, Fig 14. It would be strange if a device, so fami-

Fig. 14. *



* After Rawlinson.

liar in the old days that it became identified with the anthropomorph, did not have a name. There are many words in Greek and other languages which seem to be connected with the root and which carry the idea of binding or arranging. The Greek *ταυρα* was not only a headband but also the breastband of young girls. This latter was probably a simple circlet, and it is a bare surmise that a word of similar origin distinguished the crossed breast-band. The English "tie" and "tassel," in the old sense of binding, seem to share this root idea. I am not competent to discuss the question whether there is any relation between the root *τα* and the Japanese word *Tasuki*. It occurs to one as a possible affinity. It is not at all clear that the explanation based on the description in the *Engishiki* is the correct one. We know that the *Tasuki*, as figured on the *Haniwa* images (Plates 11 and 12) resembles that of the present day and it is curious that none of the images on which it occurs have flowing sleeves. It is open, therefore, to infer that, as represented, it was not intended either for a support to the hand or for restraining loose and superabundant sleeves. As the images on which I have seen it seem to represent females, it was, presumably, sometimes worn to bring out the contour of the figure. A decree of the Emperor Temmu, A.D. 682, forbade the wearing of "shoulder straps" (*Tasuki*) and scarves by the court stewards and ladies in waiting. There is so much finical detail in the sumptuary regulations following the "Great Reform," that the mention of the *Tasuki* need not imply any special significance. There is nothing in the above reference to the *Tasuki* which throws any light on its purpose. A passage dated A.D. 684 in the *Nihongi*, speaks of the *Susotsuki*, probably identical with the modern word which applies to the padded band or hem sometimes worn at the bottom of the *Kimono*. The *Suso* is the lower border of the dress and the termination *Tsuki* may be taken to mean an attaching or fixing. *Tasuki* might thus be simply an attachment to the arms, but I am disposed to look farther afield for an origin more in

keeping with a device which has been handed down from the ancient *Haniwa* images. The earliest mention of the *Tasuki* in the *Kojiki* and *Nihongi* conveys no hint that it was employed for supporting the hands, but rather to enhance the charms of *Ame-no-uzume*, when she performed the mimic dance for the entertainment of the gathered gods and the edification or appeasement of *Amaterasu-no-oho-kami*.

THE MANJI, JIUJI AND NICHIRIN.

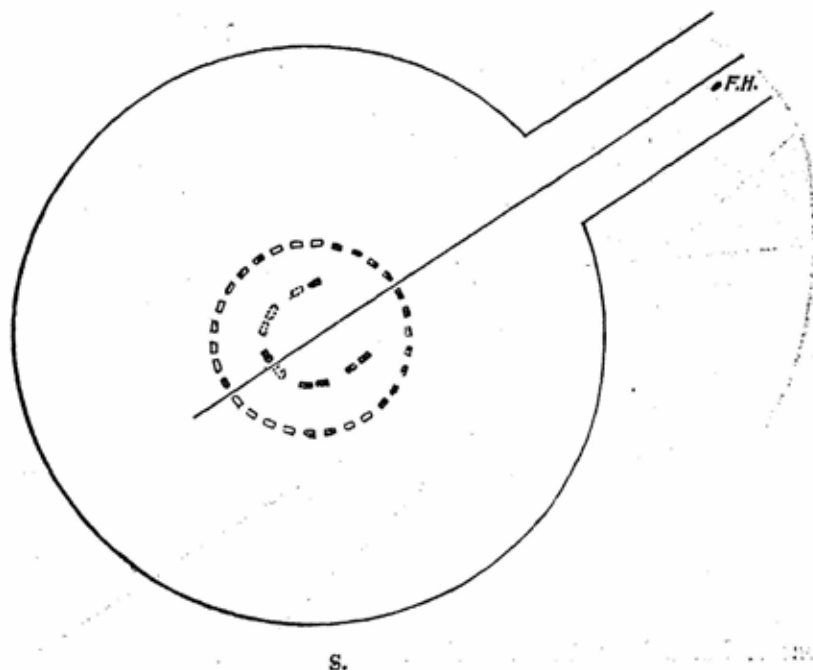
So much has been written about the swastika or fylfot and its congener the cross, that some thoughts anent their derivation may seem to lack originality, as they do that transcendental flavour which gives a filp to obscure origins. The swastika, known in Japan as the *Manji* or "ten thousand character," (卐), and the equilinear cross, "Jiuji," or "ten character" (十), have existed in the designs of primitive and barbaric art from remote antiquity. They are to be detected in the modern *Ainu* patterns, in those of their neolithic phase, and in corresponding phases of other lands, where they specially indicate the cardinal points. Much information regarding this, and other matters of the primitive life, has come through a study of the living culture of the American Indians.* By these, together with other primitive people, the world is believed to consist of four quarters, or spaces, inhabited by world powers of feral, human or elemental attributes, from whence come the winds and other manifestations of living activity (breath and motion). As the horizon everywhere presents itself as a circle, except when broken by neighbouring hills or trees, it was natural to represent it as such. The stone circle may be taken as a reduced copy of the horizon, whence the rising and setting of the sun due east and west at the equinoxes could be more easily observed. As the true horizon always appears to be on a level with the eye, no matter the height

* Recorded in the Bulletins of the United States Bureau of Ethnology.

of the observer, the earth was naturally conceived of as flat and divided accordingly. The artificial horizon supplied by stone circles, such as Stonehenge, Fig. 15 and alignments preserved by stone avenues in Great Britain and the

Fig. 15.

N.



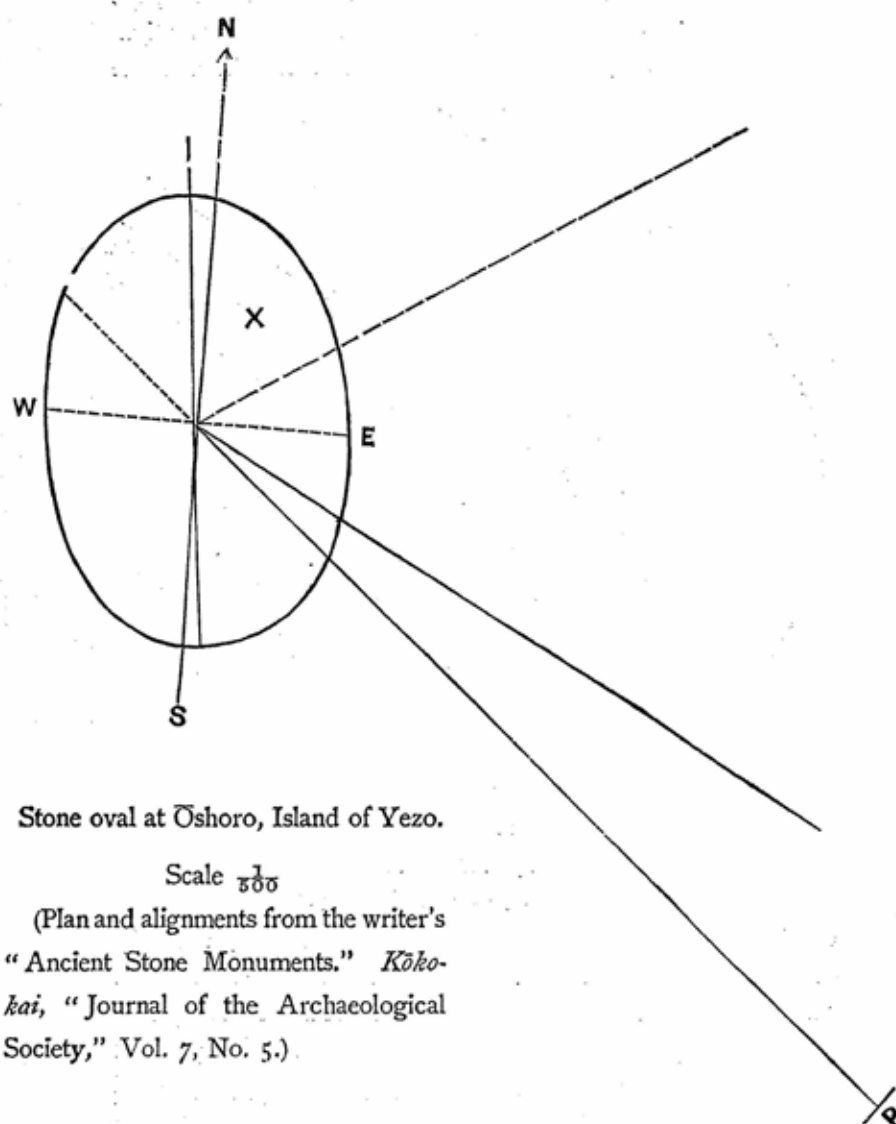
General plan of Stonehenge.

(From Sir N. Lockyer's "Stonehenge," p. 60).

continent of Europe, greatly facilitated observations, not only of the sun but of other heavenly bodies. A few stone circles survive in Yezo, Fig. 16*, and one would not be at all surprised if such were yet found in remote and uncultivated parts of

* From my theodolite observations on the bearing of a probable pointing stone, latitude and height of horizon being considered, there appeared to be an orientation to the winter solstice. Several outlying stones had been removed. "Ancient Stone Monuments" *Kōkokai* (Journal of the Archaeological Society Vol. VIII, Nos. 2 to 5.

FIG. 16.



Stone oval at Ōshoro, Island of Yezo.

Scale $\frac{1}{800}$

(Plan and alignments from the writer's
 "Ancient Stone Monuments." *Kōkoku-
 kai*, "Journal of the Archaeological
 Society," Vol. 7, No. 5.)

Honshu. These circles, avenues and pointing stones gave some precision to the observations of the primitive astronomer on the change of position during many such risings and settings at the horizon. They also emphasised, if they did not originate, the discovery of the relative fixity of the north star, the alignment of which from the centre of the circle forms a right angle with the line of the equinoctial points, Fig. 17, and which, being continued, gives the north-south line. This completes the equilinear cross, so often seen in the designs of neolithic man, and I have not the slightest doubt that one source (and that probably the earliest) of the cross, is traceable to primitive astronomy. That it is not the only source I am equally certain, and shall try to show. But in the meantime it remains to say that this notion of the astronomical origin of the cross derives striking confirmation from ascertained facts of the primitive life.

It has long been known that the equilinear cross and swastika have been original symbols of the American Indians and are generally interpreted by them as indicating the four directions and dividing the four regions. It is to Hamilton Cushing that we mainly owe the explanation of these primitive concepts in relation to primitive cosmology and religion.* The following is a resumé of his results obtained through long investigation and intimate knowledge of Indian thought. A circle with two

Fig. 17.



Fig. 18.



Fig. 19.



diameters at right angles represents the world and the four directions. Sometimes this is represented as a double circle, Fig. 17, by the Navaho; the inner circle I take to be the visible area bounded by the horizon. "A very significant variant of this," says Cushing, "is sometimes to be observed, in which the points where the arms of the cross join the inner circle are broken off at one side," Fig. 18. By eliminating the outer circle, the

* "American Anthropologist," Vol. 9, No. 2.

"symbol of the four winds," which suggests the gateways necessary for their entry on the mundane plane, becomes the curved swastika, (Fig. 19) which is "common throughout ancient America from Ohio to the ruins of Yutacan and the Andes." Cushing drew attention to the resemblance between the Zuni diagram of the "four sacred ancient spaces or terraces of the gods of the four directions," (Fig. 20), and that of the "ancient Finnish fylfot-arrow symbol of the thunderbolt," Fig. 21. Corresponding figures are met with in Japan, (Fig. 22) and Annam, Fig. 23.* The well known association of the fylfot with Thor, who was a god, not of thunder alone, but of the storm-wind and rain, may be recalled in view of Cushing's statement that the swastika of Europe "had practically the same genesis as these early American forms." One may instance also in the same connection, a curious likeness between a variant of the swastika, embroidered on the mitre of Thomas à Beckett, Fig. 24, and that on an altar symbol of the Navaho Indians, Fig. 25.†

Fig. 20.

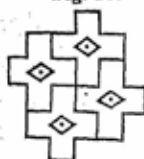


Fig. 21.



Fig. 22.

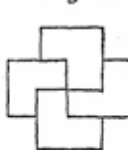


Fig. 23.



Fig. 25.

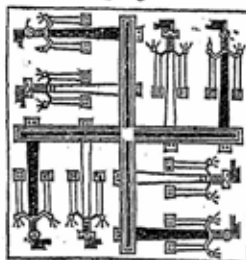


Fig. 24.



While conceding this origin of the equilinear cross and swas-

* Fig. 23 kindly copied by my friend Mr. H. Ramsden from "Numismatique Annamite."

† "Handbook of American Indians."

tika to be essentially primitive, it is certain that other motives have nourished these symbols and have perpetuated them during the vicissitudes of changing beliefs. The necessity for having fixed points of direction, forwards and on either side, doubtless led the primitive hunter to the solar and stellar observations which form the basis of astronomy. His notions of living elemental power perpetuated the cross and initiated the swastika. But when man entered on the agricultural stage, his relationship to the sun assumed a more direct and intimate character and led to the adoption of the cross, and, as I shall also try to show, of the triskelion, as emblems of the effulgent solar disk and of the heat and motion which demonstrated its living personality. The sun, "Ruler of the planetary system" as Proctor has called him, was surely a proper object of human adoration and, regarded as a philanthropic deity, filled worthily the rôle of godhood, from the dawn of divinity (brightness) to the conception of enlightened benevolence.

The man of modern culture sees absurdity where his forefathers found their gods. But all concepts whatsoever, are based upon experience. Primitive philosophy as much as that of to-day made its deductions from facts, or what presented themselves as facts. To understand the full significance of the emblems with which we are about to deal, it is highly important to keep in mind that a stage existed when the sun was not generally believed to be merely inhabited or presided over by an anthropomorphic being, but that the seeming disk *was itself alive*, and potent in the affairs of the world. That a light giving object could be alive was proven by the existence of the glow worm and the firefly; that a round body could live, move and impart light might have been demonstrated by certain of the *Noctilucidae*. The fundamental idea that motion *was* life sufficed to outweigh recurring exceptions till the accumulated experience of millennia, with multiplication of mechanism, loosened the connection between organic and environmental activity. Even the fuller development of the anthropomorphic concept in relation

to the sun was not without support from actual phenomena. The occasional phosphorescence of decaying bodies, and the 'after image' seen when the mourner turned from the light of his evening fire to the gloomy recesses of the forest, whence the spirits (breath, wind) of the dead had their abode, have conspired to identify divine beings with sources of light*.

In Japan the sun is actually worshipped in its visible material presentation. In the opinion of Aston, who is well qualified to speak authoritatively on such a matter, the worship of *O Tento Sama*, "August-Heaven-path personage," has preserved direct relations with the sun, "The solar character of Amaterasu or Tenshodaïjin having become obscured."† There certainly seems to have been a tendency to expand the attributes of the "Heaven Shining" deity in the direction of benevolent omnipotence.

But the earliest accounts of Amaterasu show us a human personality, and one tenderly feminine at that, notwithstanding her readiness with the weapons of the time. When the *Kojiki* and *Nihongi* were written near the beginning of the eighth century of our era, the literature of China had been accessible to the official classes for at least two centuries, so that the published accounts of Amaterasu-no-oho-kami perhaps conformed to that culture. Aston remarks that attempts have been made by various writers to reconcile the conception of the sun's disk-like presentation with the anthropomorphic attributes of the "Heaven Shining" deity, who is commonly spoken of as *Tensho Daijin*, the Chinese equivalent of her rather lengthy Japanese title. It is only within recent years that the written traditions respecting Amaterasu and the "Age of the Gods" have been widely inculcated in the public mind, Buddhism having previously sup-

* In Japan the belief in the *Hito-dama*, or personal soul-sphere, a luminous appearance of indistinctly globular form, is almost universal and I know several intelligent Japanese who believe they have seen it floating gently away from the vicinity of the corpse. Of a similar nature are the 'corpse lights' and 'corpse candles' of European credulity.

† "Shinto, The Way of the Gods" p. 127.

planted the native religion in the line of dogmatic teaching. "To the lower classes of Japanese at the present day," says Aston, "and especially to women and children, *O Tonto Sama* is the actual sun—sexless, mythless, and unencumbered by any formal cult, but looked up to as a moral being who rewards the good, punishes the wicked, and enforces oaths made in his name."* The accuracy of this description is apparent to observant residents in Japan, in whom the spectacle of this unsophisticated and humble worship of the great luminary cannot fail to awaken a chord of sympathy, perhaps of reminiscent longing to share such simple adoration.

Apart from this double aspect of the sun cult in Japan, there are indications of other sun deities which seem to harmonise with the scanty indications of distinct political centres in prehistoric Japan. Aston has referred to the similarity between the story of Moses and of Hiruko, the first born of the male and female creative deities, Izanagi and Izanami, and therefore elder brother of Amaterasu. Hiruko, as Aston pointed out, though known to ancient and modern Japanese commentators as the "leech child" (*Hiru* being a leech and Hiruko having been without legs) is really the "sun male," Hirume, another name for Amaterasu, being the "sun female."

Ignorant of Aston's prior suggestion, I arrived at the same conclusion regarding the analogy to the legend of Moses who, like Hiruko, was set adrift in a basket, or boat, of reeds. I likewise concluded that there had been several cults of sun worship. There are many deities mentioned in the *Kojiki* and *Nihongi* whose names denote various relations of the sun to the earth and its produce, and festivals are set apart for some of these which correspond to ancient sun festivals in Europe. One is devoted to Hiruko, who vanishes from the mythological stage to reappear in popular belief as Ebisu Sama, the smiling personage who stands first among the seven gods of luck. This deity is always represented holding a fish, which might

* "Shinto, The Way of the Gods" p. 127.

be taken to symbolise the association of the sun at the vernal equinox with the constellation Pisces,* commencing about two thousand years ago. Whether this be the case, or whether, perchance, it carries an echo of the Babylonian fish of Ea, father of the fire god, from whose ocean home the sun rose, and into which he retired, is more than I am prepared to argue. But if Ebisu is Hiruko, of which there is little doubt, his equinoctial festival suggests the former existence of a separate cult. In certain districts too, Amaterasu has a festival at the autumn equinox.

The worship of the sun's disk in Japan has given rise to a title, viz., *Nichi-rin sama*, "Sun wheel," or "Day wheel" personage, which takes us back into the conceptions of primitive times and links the present with the remote past. To say that the sun's disk has been, and still is, regarded as a living personality in Japan, is to announce a divergence of ideas from the average sane, not to say the educated, thought of Europe. It would tax the credulity of most to assert that the sun could be regarded at once as a living disk and as a wheel. But there is nothing more incongruous or absurd in this proposition than that a round table, at a "spirit" seance, could spin across a room because actuated by a personality, such as the primitive mind understood by life. It is a striking testimony to the tenacity of primitive concepts and, inferentially, to the inheritance of acquired characters, that some of the greatest scientific lights of modern times have reverted to the primitive philosophy which saw in the motion of matter, whether solid, liquid or gas, the manifestation of personal activity. It seems to me highly probable that in the submerged 'consciousness' we have, not only the personal past, but what Huxley would have called an "epitome" of racial cerebration in certain of the neurons




* The association of Mithra and Bel with the bull, and Apollo with the sheep, probably denoted the entry of the equinoctial sun into the constellations Taurus and Aries.


and (or) their tracts. Whether the investigations now proceeding in civilised countries will eventuate in the complete demonstration of telepathy, remains to be seen. It seems to be not unsupported by evidence, the quantity of which, at least, is unexceptionable. This may furnish a clue to the explanation of certain occurrences accepted, by certain scientists, as beyond doubt or reproach. But the main factor in such furtive movements and appearances, is probably the momentum of a thousand centuries of primitive ideation which cannot be stopped by the block system of modern criticism, especially when conditioned in appropriate obscurity. In the "dim religious light" of the cave, the gloaming, the rushlight and the hut or camp fire, suggestion took the place of critical vision. Tylor has remarked that were a North American Indian to visit a London spirit-seance, he would, as regards the 'physical' phenomena be "perfectly at home in the proceedings, for such things are part and parcel of his recognized system of nature."*

The limits of this paper do not call for further demonstration of our proximity to the primitive life. "Scratch the European and find a savage," would be a truer saying than one which is in vogue. Enough has been said to prove that the career of the sun across the heavens and the table careering across a room have been, and are, open to the same interpretation. I shall only add that the notion of "vital force" and the still prevalent belief that life is an entity which comes and goes in individual members of the organic world, are, like the fetish and the amulet, survivals of an epoch which sought in personal volition and its transmutation, the explanation of all activity.

There is abundant evidence that the "Nichi-rin" or sun wheel concept has not been confined to Japan, but has existed in various countries throughout a great stretch of time. It is not an absolutely primitive concept. It could not have originated before the invention of the revolving disc, such as the spinning





* "Primitive Culture" Vol. I, p. 156.

whorl, or the fly wheel of the boring, or fire, drill. We can scarcely be wrong in saying that the pictograph of the sun  existed before either. Next to the disk outline we have the circle and central dot , , which marks a new and advanced phase. We have something added to the simple picture which does not exist in the object which it portrayed, but something which is familiar in appliances for circular motion, namely, a pivot. We have a hypothesis, based as all are on analogy, on similarity, real or fancied, to the known. Perhaps this hypothesis did not immediately refer to locomotion. The circular motion of the fire drill, with its resulting heat and fire were suggestive enough and the human volition involved would further approximate this conception to a rationale of the sun's attributes.

The anthropomorphic associations of the fire drill are preserved in myth, legend, symbol and ideograph. Speaking of the Vedic references to the two fire sticks, Macdonell says: "These are his parents, producing him as a new-born infant who is hard to catch. From the dry wood the god is born living; the child as soon as born devours his parents. The ten maidens said to produce him are the ten fingers used in twirling the upright fire-drill. Agni is called the son of strength because of the powerful friction necessary in kindling a flame."* In Japan ritual fire is still produced by friction at the great Shrine of Ise, at Izumo and elsewhere. The Kojiki† and Nihongi have it that the fire god Kagu Tsuchi, produced by the male and female creative deities Izanagi and Izanami, burnt his mother, so that she "divinely retired," a euphemism for death. As I have elsewhere pointed out, the primitive forms of the Chinese ideograph for fire  represent a fire drill with its vertical and horizontal pieces and the sparks, or smoke resulting from circular motion. In some characters, especially in compounds, even the

* "Sanskrit Literature," p. 95.

† Chamberlains "Kojiki," p. 33.

drill wheel is indicated. Here we have, doubtless, the origin of the male and female principles of generation which have been read into the *Futatsudomoe* sun concept, Fig. 6, by ancient Chinese philosophy. In the linear Babylonian ideographs for fire, which are surely sketches, in the faulty perspective of archaic art, of fire drills, one finds too, direct evidence of fire production by friction,  ,  ,  and  .*

The vertical and horizontal pieces are given, albeit highly conventionalised. Like many of the Sumero-akkadian characters, these may have been originally vertical. It is apparent that the circular motion is represented by a cross and the fire, or smoke, by strokes. In the ancient Chinese character too, the cross was used to indicate circular motion and we may assume that the ideograph was taken from concrete examples.

The four spoked wheel is to be seen in numerous specimens of archaic art, in China, in Europe and in what one may call the region of the five seas. It is generally accepted that the wheel of locomotion originated with the roller, extemporised from the branch or trunk of a tree. In this manner were heavy weights transported, such as the mighty megaliths which formed the trilithons of the inner court of Stonehenge. Prof. Haddon, who has given special attention to the evolution of the wheel, has followed out the suggestion of Isaac Taylor, that the roller was gradually pared down in the middle, leaving the ends as clumsy but effective wheels for heavy weights. He has also given illustrations of block wheels strengthened by a cross piece or pieces against the grain.† This must have been the forerunner of the four spoked or cross wheel which was in use all over the ancient world. The four spoked wheel is very ancient. Isaac Taylor, in his "Origin of the Aryans," where the roller

* For reference to the following ideographs, the writer is indebted to various ancient and modern Chinese treatises and to the works of Chalmers, Giles, Wiegner, Takeda, Rawlinson, Sayce, Dangen, King, Boscawen, Erman, Conder and Sergi.

† "The Study of Man," pp. 175, 187.

origin of the wheel is introduced),* gives an illustration from Head,† showing the four spoked wheel on an ox cart of the 5th century B.C. In Figs. 25 and 26 are seen similar wheels. It was







Fig. 25 ‡



Fig. 26 §



a short step from the four to the six or eight spoked wheel and all three varieties occur in ancient drawings and sculptures.

With the archaic cross-spoked wheel in mind, we turn again to the ideographic cross which signified revolving motion and we find quite a number of examples which illustrate this concept and which appear to have been derived from it. Thus we have not only the dot in the circle representing the axle with the idea of "centre"  but also the cross in the square  (conventionalised from the circle). Then it is seen as a cross having the meaning "fire-stick," together with the character "wood" in the linear Babylonian and cuneform as the name of Gibil, the fire god. Here, as with many of the Assyro-babylonian deities, it is accompanied by the interesting determinative  || which was derived through  and  from 

which signified either the eight divisions of the heavens, or an eight rayed star. In favour of the former view one may state that opposition, intervention, or crossing was signified by a cross in the Asianic, Babylonian and Chinese characters. The notion of "cross purpose" was perhaps derived from the crossing of the north-south and east-west lines. In China, the cross also stood for the four directions of space, with a fifth,


* Op. Cit. p. 180.



† Ibid. p. 179. From *Historia Numorum*, 7. 180.


‡ From "A Companion to Greek Studies," p. 500. Edited by Leonard Whibley.


§ From Rawlinson's "Five Great Monarchies." Vol. 1. p. 586.




|| Ibid. Vol. 1, p. 64.

namely, depth or height, indicated by the crossing point. Such an interpretation would bear out that of the ideograph  as a subdivision of the heavens by intersecting crosses. But on the other hand, we know that the stars received not only the names but the personalities (spirits) of the gods and that the above sign added to each special name, became the determinative for such gods as Bel, Istar, Marduk, Assur, Sin (moon), Samas (sun) and a number of others. As a corollary to the identity of life with motion we find the cross also indicating life, and carrying an anthropomorphic or even phallic significance. Examples of the former will follow, but to the known instances of the last attention may be called to its employment as a Babylonian determinative before male proper names. The probability that

 represented a star is somewhat enhanced by the connection of the cross and sun. From the neolithic phase of the old world to an advanced stage of its iron culture, the cross and triskelion, one or other and sometimes both, were held in veneration as symbols of the sun. Thus  was a druidical concept and has survived on the hot cross bun of Easter, which, by reason of its form, heat, equinoctial sunrise service, and history, was clearly a solar theophagy at the vernal equinox. The cross

 is met with in the neolithic dolmens of France, at Mas-d'Azil and various other sites of prehistoric Europe, e. g. Mycenae, (Plate 14, Nos. 11 and 12). It is seen in the precuneform

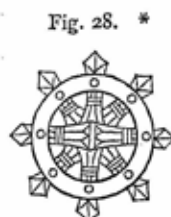
characters of Babylon as  and . It occurs, moreover,

   as a personal ornament of Assyrian kings who claimed solar ancestry and is found in some of the ancient sun ideographs of China. It is also associated

* Found by Piette in a grotto at Mas-d'Azil, with other signs painted on pebbles with haematite. Later Magdalenian epoch, after Sergi.

with a sun decorative motive in certain forms of monstrance, Fig. 27, belonging to the ritual of the Roman Catholic church. In Buddhism it survives as the "Wheel of the law," Fig. 28.

The sun-wheel concept persists in Europe in the custom of rolling a blazing wheel on certain festivals which were anciently confined to the sun. It is found on the so-called spinning whorls in the Schlieman collection in the



Museum für Völkerkunde in Berlin, which, I fancy, are mostly votive offerings of fire drill wheels, Plates 16 and 17. In this series† are the rayed sun, the wheel concept and various forms of the cross and swastika, together with anthropomorphic motives. Those of Nos. 9, 10 and 11 of Plate 16 are readily perceptible on comparing them with No. 20, and No. 16 of Plate 17, which exhibit the continuous eyebrows seen in Fig. 11 and found throughout the primitive culture, including that of the neolithic Ainu. A sign for fire resembles one for face upturned. Nos. 11, 12 and 18, Plate 16, show the cross; the latter also the tau. No. 13 shows an anthropomorph approximating to the swastika. In passing, we may note some resemblance to the ancient form of the Chinese character Tien, or Heaven, 天 which was originally an anthropomorph, 𠂔, 𠂕, 𠂖. It will be noticed that the swastika in No. 14, together with those just mentioned, occupy the same relative position. Here, possibly, we have, as in No. 4, and even in No. 18, an entrance, or location, for the god. This would be in keeping with primitive ideas, but is merely a surmise. It might convey a hint of the anthropomorphic origin of the tau, seen in No. 18. No. 17 presents the combination of curved swas-

* From Murray's "Handbook to Japan," by Prof. Chamberlain and W. B. Mason.

† Selected from illustrations in the "Sammlung Trojanischer Altertümer."

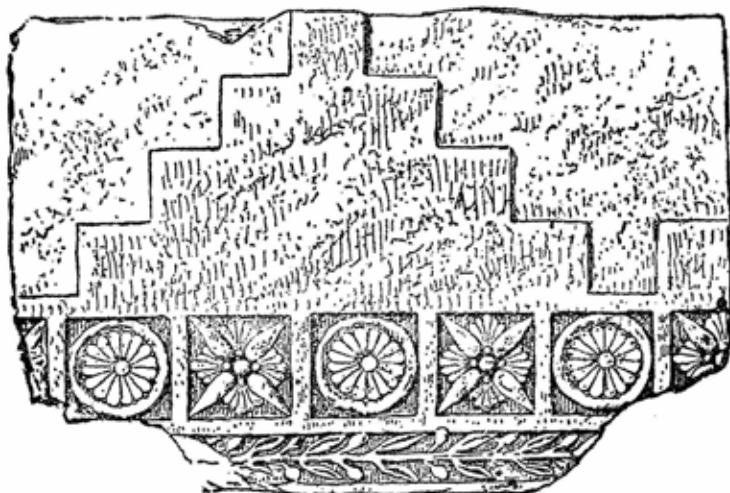
tika and sun concepts, the curves perhaps indicating motion as those of Nos. 3 and 15. Although the sun concept is distinctive in No. 17, as in other specimens from Hissarlik, it is to be detected on many of these objects, in the rayed appearance around the pivot hole. No. 19 illustrates the voluted conventionalisation of the swastika. No. 5 shows the cross with circles, or dots, a design occasionally met with in the primitive culture; this has been popularly interpreted as "punctured wounds" in the case of the hot cross bun.

Fig. 29. *



rays or 'petals,' the square of the original four spokes.

Fig. 30. †



* From "Goodyear's Grammar of the Lotus" p. 96.

† From Rawlinson's "History of Phoenecia" p. 177.

Such forms as the above, bear so close a resemblance to the "chrysanthemum" sun crest of Japan, Figs. 31, and 32, that the common origin cannot be doubted. This em-

Fig. 31.



Fig. 32.

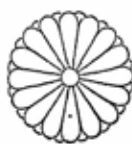


Fig. 33.



Fig. 34.



blem, which has been suspected of recent origin, is in reality, of ancient standing in this country. I have called attention to its occurrence on a clay coffin which cannot well be less than a thousand years old, and which may be considerably older. The sun derivation of this emblem has not been called in question. As the crest of the Imperial House, traditionally descended from the sun deity Amaterasu, it adorns the official buildings and stationery. The war flag takes another form of the rayed sun, Fig. 34, and the national flag shows the simple disk (Fig. 33.) The sixteen "petals" of the chrysanthemum crest are a multiple of the four primary limbs of the cross, or swastika, forming the spokes of the original wheel concept of the sun. In Plate 16, No. 2, the num-

Fig. 35. *



ber 16 is doubled, while half of this number occurs in No. 8 and four spokes in Nos. 6 and 7. Fig. 35, a sun concept of the Druids, has also sixteen at the periphery of the disk. The military flag, actually almost modern yet conceptually very ancient, shows

the simple rayed sun as one sees it in the whorl of Troy, No. 2 of Plate 16. Still more elementary, is the round disk of the national flag. Aston has remarked the recent adoption of this last figure as a national emblem and is inclined to trace these origins, together with many other things, to China. The sun concepts might be traced farther and deeper, and it would be a difficult task to unravel their interwoven motives. But I see

* Taken, with Fig. 41, from a paper on "Ancient Cymric Medicine" by H. S. Wellcome, 1903.

no reason to assign the sun concept an arbitrary period of migration to this land. We cannot doubt that sun worship has been the fundamental cult of the Japanese from time immemorial, and certain sun emblems must have shared this antiquity. That Japan borrowed very considerably from China is as true as that Europe borrowed from Egypt and Babylon; but the Yamato, or early Japanese, came from the continent and must have acquired the essential elements of their religion previous to leaving the mainland. After all, it must be considered that such origins are merely relative. Our speculations as to time and place may bring us near the mark, but it may be questioned whether we shall ever be able to trace back all the steps in their evolution and definitely assign a single *fons et origo* to such concepts as the multiple cross or swastika.

The notion of life in the sun found expression in its frequent character as a totem and its association with animals, most, or all, of which have played the part of the totem. Among many others we have the frog, crow, crane, cock, peacock, eagle, mouse, rat, lion, horse, bull, sheep and fish. The last five have had a zodiacal association* with the sun. The flight of the sun across the heavens doubtless suggested some of the bird associations of which the fabulous phoenix is probably a synthesis. Clement of Rome and likewise Tertullian, repeat the ancient belief that the phoenix carries the bones of its parent to the city of Heliopolis and deposits them on the altar of the sun. The relation of the horse to the sun was very intimate and finds an echo in Japan where the storm god Sosa having failed to arouse the anger of his sister Amaterasu by open defiance, destruction of fields and watercourses (a heinous offence) instantly aroused her fear and wrath by throwing into her heavenly weaving hall a piebald horse "flayed with a backward flaying." The "piebald" reference applies to the clouds which obscure the sun; or possibly, to the stars which come as it goes. The horse being specially reared for speed became, as every one knows, a

* Babylonian. The rat and other animals occur in Chinese and other zodiacs.

favoured representative of the sun's rapid progress across the heavens. As Herodotus remarked in explanation of the sacrifice of the horse to the sun:—"They think it right to offer the swiftest of all animals to the fleetest of the gods."* In Japan, votive pictures of horses are still offered at numerous shrines. In Japan, too, the process of divination by the shell of the tortoise, which perhaps supplanted that of the Ainu† under Chinese influence, points to a trial by fire of this cosmic animal, the round carapace of which might have recalled the sun's disk. In Nos. 1 to 3 of Plate 17 are seen a few animal and arboreal concepts from what I venture to call the votive fire drill whorls of the Schliemann collection. Although highly conventionalised, even No. 6 probably originated in a mammalian concept. No. 1 might present a stork, or, possibly ibis, both of which were revered as destroyers of snakes, the mythical associates of the sun, ultimately inimical, though otherwise regarded as ancestral and procreative spirits. I fancy (without reference to hand) that some one has made the suggestion that the winged

Fig. 36. ‡



concept of the sun, (Fig. 36) and of the sun bull of Babylon might have originated in the appearance of the corona during an eclipse. The flight of a bird, reinforced by the sometimes wing-like appearance of the corona during the

* Book I. par. 215.

† The shoulder blade of a deer was used for divination by the Yamato and later Japanese, as it is by the Ainu. As part of the ritual performed before the cave in which Amaterasu took refuge, one may infer an endeavour to divine the intentions of the sun deity.

‡ After Rawlinson.

imagined attack on the sun by dragon or serpent, presented an analogy which might well have seemed to confirm the preconceptions of that day. The definite though tenuous forms presented by the sun's corona (Plate 18) during the few minutes of total eclipse, must have greatly impressed the ancients, to whom this spectacle was familiar. Not the winged concept alone, but those of the cross and wheel might have been materially strengthened by the actual sight of the corona which, from time to time, appeared as ghostly counterparts of these familiar things. Heaven and earth conspired to promote the concept of the living wheel, which, erroneous enough to us, was nevertheless a scientific concept in its day and generation. There still remains in the lingering belief in astrology (practised even by Kepler), a survival of the animistic hypothesis which finds its modern demonstration in the subjective or fraudulent happenings of the spiritualistic seance. To look for signs in the sky and to interpret cosmic phenomena (particularly of an untoward nature) as omens of human destiny, was the logical outcome of this hypothesis, in which we find the wrath of the thunderbolt and the unlucky visitation of the comet.

The foregoing considerations, have, I think, made it sufficiently clear that the equilinear cross originated in an essentially primitive state of human culture, when to the instinct of direction so obvious in lower animals, there was added the selfconscious memory and the will to communicate the results of experience for the guidance of others. Fire, flood and storm, inspiring terror in all denizens of the soil, came to be vaguely regarded as the embodiment of dreaded violence and, ultimately, as manifestations of the power belonging to transmuted personality varying according to mood and disposition, from horrific malignity to benevolent influence in human affairs. All motion was life and in great part theophany. Hence the 'open door' to the each of the four wind gods, the primeval origin of the swastika.

Supervening on such concepts, the analogy of fire and sun

culminated in the intimate association of heat with frictional motion, involving not merely an anthropomorphic relationship but a common origin in rectilinear, or circular motion (fire plough or fire drill). The comparative facility of fire production by the latter, doubtless led to the concept of the sun wheel, by steps which have been briefly indicated. Into the latter came the swastika and cross from Europe and the cross and triskelion from western Asia. The triskelion, as we shall presently see, spread to the extreme west and east of the Eurasiatic continent. As the tree bends to the gale and man to the race, the curve of motion came to triskelion and cross. The latter, however, had conservative tendencies in wheel forms and in ritual. The swastika too, probably became a concept of enhanced activity when the genesis of its curved or rectangular "arms" faded into oblivion. The three emblems were certainly associated with the living activity postulated for the sun. One may also add that the ideas of living and circular motion as expressed by concepts like the sun bird, sun cross and sun wheel, were probably accentuated by the conformation of the corona witnessed during solar eclipse.

MITSUDOMOE.

The emblem, known in Japan as the *Mitsudomoe*, is of ancient standing in this country. It is found on objects which are considerably over a thousand years old. Japanese references incline one to the belief that it was intimately associated with the career of the Yamato, or early Japanese, who crossed over from the mainland by way of Korea, several centuries B.C. The *Mitsudomoe* Fig. 37, the *Mitsudomo* figure (*E*, a picture or figure), occurs on Japanese-war drums and on the banners and lanterns at the shrines and festivals of Amaterasu-no-ohokami, the supreme Sun Deity.

Fig. 37.



A similar device is also found on the archaic *Tomo* or "Arm pad." The *Tomo* played the part of the gauntlet tab of

European archery in receiving the blow of the string, as the bow swung round after shooting. But the *Tomo* was hollow, whereas the tab merely reinforced the cuff of the gauntlet which took the recoil of the bow string. The tap of the bow string on the gauntlet became the resonating voice of the *Tomo*, which was said to be "defensive as a shield." The references to the sound of the *Tomo* are so emphatic in the *Kojiki*, *Nihongi* and *Manyōshū*, that it must have been quite a special feature of this contrivance. When preparing herself for the visit of her younger brother, the stormy deity Sosa, Amaterasu "Took and slung at her side a mighty and high (sounding) elbow pad, and brandished and stuck her bow upright, so that the top shook."* The hollow bulb of the *Tomo*, resounding to the impact of the bow-string probably shared with the humming arrow the magic of the defiant note which heartened the attack with assurance of victory. The fact that the *Tomo* bore the device of the *Mitsudomo* must have enhanced its potency as a talisman, for, if now overlooked, this emblem was clearly a sun concept associated with Amaterasu, the Heaven shining Deity, who protects and upholds her chosen people. If the relationship between the *Mitsudomoe* and the sun has been allowed to lapse, this cannot be said of its connection with the *Tomo*, which is generally believed to have originated the name *Mitsudomoe*. This name is said to have come from the fact that the concept consists of three figures of the *Tomo*, or possibly three figures on the *Tomo*, the word *Mitsu* being the Japanese equivalent for "three." This being so, a description of the *Tomo* itself may not be out of place.

This contrivance is found on several Haniwa images, which give one some idea of its antiquity, (Plate 19 A and B.) In the latter it is adjusted to the fore arm and the two varieties here shown correspond to the shapes given by the *Shakai Jii*, which illustrates both, (Figs. 38 and 39).

The former is said by the *Shakai Jii* to be a ceremonial *Tomo*, kept in the "Great Shrine" of Amaterasu in the province

* Chamberlain's "Kojiki" p. 53.

Fig. 38.



Fig. 39.



of Ise. According to the Teijo Zakki, this *Tomo* was washed over with chalk, on which the pattern was painted in black. The Engishiki describes the *Tomo* as having been made of an outer covering of bearskin about ten by six inches, with an inner portion of cowhide. The surface is said to be black, with the pattern in white; the reverse is stated to be contrary to ancient custom. The Teijo Zakki mentions one made of deerskin, which is perhaps of the kind seen in Fig. 39, styled by the Shakai Jii a "military *Tomo*." The respect paid to these relics as "Divine treasures" is noteworthy as corroborating the relation to Amaterasu.

Now we may ask the question, how could the name *Mitsudomoe* have come from the occurrence of this concept on the *Tomo*? It is evident that it is not a picture of three *Tomo*. It is certainly a variety of the triquetra or triskelion, the genesis of which I propose to consider. This figure is one of the designs common to Japanese and Ainu. The latter rightly recognise the triradiate pattern, not the three comma-like figures, as the essential part of this emblem. I cannot but think that Japanese commentators have been led astray, by the incidental and merely suggestive resemblance to the *Tomo*, in placing the derivation of the *Mitsudomoe* where it does not properly belong. Of course an analogy which suggests such a derivation might possibly have originated such a name. The derivation itself is proof positive that the original concept had lost its significance and it is by no means improbable that an original name of this concept had also disappeared. The fact that it existed on the *Tomo* might

have called for the choice of a name which is much less appropriate than, for instance, "three magatama figures," which the design more closely resembles, objects which, as we have seen, were equally associated with the Sun Deity. On the other hand, there is little reason to doubt that this device existed on the banners of Amaterasu and of the Japanese, and probably on their drums, from a very early period. One of the most archaic traditions of the Kojiki and Nihongi relates to the appearance of the *Yatagarasu*, a word which has been translated as eight (otherwise many) handed crow. But this bird was certainly the three legged crow of Chinese legend (Fig. 40) anterior to the present era and the three legged bird may be traced with some

Fig. 40.



degree of confidence, to the triskelion of eastern Europe and western Asia. The tri-radiate limbs of the *Mitsudomoe* rather strikingly resemble the claws of a bird and its constant association with other sun emblems in Japan, suggest (if I may venture to say so) the interpretation, less of an eight armed than of a spoke armed (*Yata*) bird. But whether or no the expression "eight armed" is permissible as related to the sun wheel concept, the point to be kept in mind is that the *Mitsudomoe* held a function, parallel if not actually identical, with the sun crow which led the van of the "Divine Yamato Prince" of Japanese tradition. The occurrence of the *Mitsudomoe* on Japanese war drums dates in all probability from a period at least coeval with its employment as an emblem on the *Tomo*.

The *Mitsudomoe* figure was certainly not derived from the *Tomo*, than which it is presumably much more ancient and with which it had merely an incidental connection. Unless the *Tomo* had the monopoly of this concept in ancient Japan, it does not seem at all a likely source of the name *Mitsudomoe*. For these reasons I suggested in my "Prehistoric Japan" that it might apply to a *Tomo* picture "in the sense of being found on that article." But to further consideration this is unconvincing. I

shall now present the reasons which incline me to the opinion that the word *Mitsudomoe* may be a "Volks Etymologie," based on the far travelled word "Sandom," which stood for a sun deity of the Hittites and of Asia Minor. I shall try to show that the *Mitsudomo* concept, as a variant of the triskelion, originated in an anthropomorphic concept of the sun, that it was an intrinsic emblem of solar deities and signally so of Sandon, Sandom, Sandan, or Sandes, and that there is not only no inherent improbability in the spread of west Asian cults to the farther east but that distinct vestiges of these are traceable in Japan.

Like the sun circle, cross and swastika, the triskelion dates back to neolithic Europe and probably to an early stage of this culture. Ten thousand years would be a moderate estimate of its antiquity. If we accept the verdict that the relics of the grotto at Mas-d'Azil belong to the later Magdalencan period, the presence there of the cross, tau and incipient triskelion entitle them to an antiquity greatly in excess of the above. The triskelion (Fig. 41,) was associated with the circle and axle and

Fig. 41.



Fig. 42.



Fig. 43.



with the rayed wheel, as sun emblems of the Druids. I have seen several examples of such concepts. The following rough sketches from my notebook were intended merely as memoranda of concepts seen on prehistoric stones in the Irish National Museum at Dublin, and I have not been able to amplify them, Figs. 42 and 43. Mr. George Coffey the curator of archaeology, gives these Irish stones an antiquity of about three thousand years. The concepts were somewhat defaced. The triskelion

seen in Fig. 44, occurs on an Irish prehistoric bronze plaque. A triskelion carved on a piece of ashwood was found in the prehistoric crannog of Lochlee in Scotland, (Fig. 45), and a highly conventionalised form, (Fig. 46), in the Scottish lake of Dowalton.

Fig. 45. †

Fig. 44. *



Fig. 47. ‡

Fig. 46. †



In the bronze mirror from Balmaclellan, Scotland, (Fig. 47), we see a form of the triskelion which is almost identical with the *Mitsudomoe* figured on the *Tomo* of early Japan. The

* Dr. R. Munro's "Lake Dwellings of Europe," p. 384.

† Ibid p. 415.

‡ From Dr. R. Munro's "Prehistoric Scotland," p. 249.

§ Ibid, p. 263.

occurrence of this on the mirror, which has been a world wide analogue of the sun, is not without significance. Still closer is the connection between the triskelion and the sun, exemplified by the engraved shell disk from a shellmound in Tennessee (Fig. 48), where the curved triskelion is surrounded by primitive concepts

Fig. 48. *

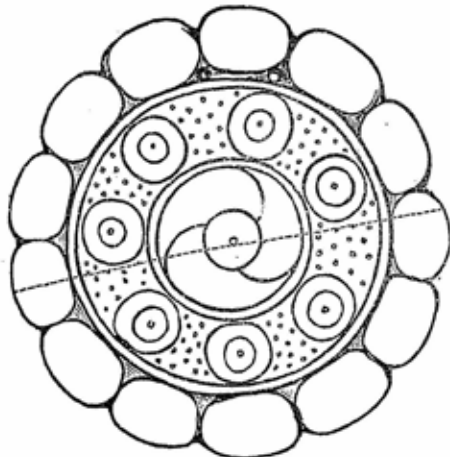


Fig. 49. †



of the sun, which probably indicate the seven days of the week.


In Mexico, at least, the triskelion  in the circle signified "Sunday" and here too is found the concept known in Japan as

Fig. 50.



* Wilson's "Swastika," p. 213.

† After Worsae.

‡ Bureau of American Ethnology, Bulletin 28, Plate XVIII.

the Futatsudomoe, ⑤. In Fig. 49, is seen a triskelion from Scandinavia, in a stage of advanced conventionalisation, but here one may distinguish the variant of the running legs, which has given the triskelion its name. This has long been known, (Fig. 50) on the coinage of the Isle of Man, now out of circulation. This triskelion reached the Isle of Man directly from Sicily, when the brother in law of Alexander III of Scotland was king of the Mediterranean island. It was adopted by Alexander as the badge of his new possession about six hundred years ago, but its lineage is of the eastern Mediterranean over two thousand years back. Seen on ancient coins of Sicily (Fig. 51), some-

Fig. 51. *

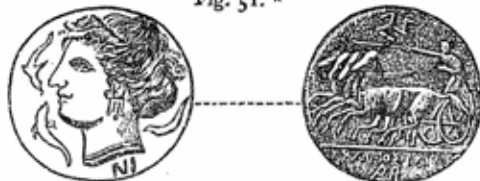


Fig. 52.



Fig. 53. †



times with the sun concept of Phoebus Apollo in his chariot of four horses and four-spoked wheels, it is traceable to Asia Minor and the region of the five seas. Figs. 52 and 53 represent the concrete concept of the three running legs, the movement being from right to left and from left to right respectively. In Fig. 52 we have the head of Sardon, the Sun Lord, whom the Greeks identified with Hercules. He wears the peaked hat characteristic of this deity, as seen on the famous sculpture at Ibreez, and

* From "Coins of the Ancients"—Copied from Wilson's "Swaatika."

† Figs. 52 and 53 from Jessel's "Unknown History of the Jews," facing p.

elsewhere. This hat possesses some significance, not only on account of its Mongolian associations, but also because it was the agricultural hat of Asia and perhaps of the old world throughout. The winged motive, expressing the sun's flight across the heavens is reminiscent of Egyptian and Chaldean cloisters, where astronomical observation lent verisimilitude to current concepts. The heads of wheat, bending to the breezy gyration, proclaim the unity of the solar and agricultural god. In Fig. 53, the head of Sandon appears to be conventionalised to a circle; perhaps the reverse was the case. The protean changes of symbolism, reflecting varying beliefs, are hard to follow. One may confidently state that the triskelion concept itself is not essentially a primitive one, but a conventionalised survival of something less sophisticated. The notion of three running legs to express rotary motion, or progression, is not "primitive," and far from likely to occur *de novo*. Without denying the possibility of such a concept eventuating as a flash of genius, as a kind of intellectual 'mutation,' it cannot be entertained in this connection. We have seen the curved triskelion going back to neolithic times. It is wide spread over the planet. The concrete, three legged concept is ancient, but we have no sign of it up to 2500 years ago or thereby. It materialised in a confined area and its excursion beyond Italy, i.e., to the Isle of Man, occurred in late historical times through the accident of consanguinity and the caprice of a conqueror.

The name 'triskelion' may, or may not be ancient. I cannot find it in the Homeric, or other Greek dictionaries. Τρις was already a sacred number in the days of Troy and the word 'triskelion,' if ancient, might conceivably be conventionalised from "Τρις" and (not σκελος, a leg, but) "ἥλιος," the sun. But I know of no warrant for an ancient recognition of this word, though the expression 'triquetra,' the three in one, has claims to antiquity. I understand that the triquetra is supposed to have referred to three lines passing from the circumference towards the centre, but not meeting there, as in Nos. 8 and 9 of Plate 17. It has also

been associated with the early European device of three intersecting* arcs, but like the former, these are probably but the triradial concept conventionalised to make room for the axle, as, in my opinion, is the curved triskelion through adaptation to the circumference of the sun circle. An instance of such "conventionalisation for space" is seen in Fig. 5. The derivation of the early word "triquetra" has not been clearly ascertained. Perhaps it simply meant threefold; possibly it referred to three curves, but this is beyond my province. Etymology apart, we know that the word triquetra embraced the triradial concept and, we may add, the curved triskelion. From the frequent association of the latter with the sun circle during a period long anterior to the three legged concept, it may safely be regarded not merely as a precursor but as an ancestor. The running leg concept is therefore the expression, at a certain time and place, of the opinion that the three curved figure signified circular or progressive motion, or, since the invention of the wheel for locomotion, of both combined. It will be noted that the idea of circular motion takes us up to the knowledge of the fire drill wheel, if not that of the waggon. It is a comparatively advanced idea and its representation as three curved lines proceeding from a centre, is a relatively recondite one. We have seen that circular motion was expressed by the cross, swastika, and wheel, the first two having been requisitioned to signify the motion of the last. This could have happened only by ignoring the original and primitive intent of the cross and swastika, as signs of the four directions and their interspaces. Symbols actually in existence received a new interpretation.

The curved triskelion signified similar motion; of that there can be little doubt. Must we assume that it was specially invented to express such motion? No. All who have studied the evolution of human culture and who have tried to follow the

* Might not the shamrock, ("Seamrog," or "Seamrag"), have been a sun emblem?

trend of the primitive mind, will admit that such a supposition is unwarrantable. The few abstract ideas of primitive man are evolved from existing things and are never created out of "airy nothing." One has no hesitation in saying that the curved triskelion is a modification of something which existed long before and which like the cross and swastika, eventually received an interpretation conformable to the beliefs of the time. What was this antecedent concept? I shall try to prove that the three legged concept and its congener the curved triskelion did not arise from the integration of human limbs, but from the conventionalisation of an entire anthropomorph, the biped concept of early humanity. It goes without saying that the conception of man as a biped must have been a salient one when comparative anatomy was in its infancy. It may be that this characteristic contributed much towards the intimate relationship between birds and men in totemistic and other myths. The importance of the erect biped pattern as the sign of humanity was referred to by Aristotle and is seen in primitive picture writing in all lands, where the process of conventionalisation has sometimes eliminated the arms and head, leaving the trunk and legs to represent the human personality.

In the cuneform writing of Babylon and Assyria, one sees examples of technical conventionalisation due to transference of concepts from one material to another and to the employment of specialised tools. To a slightly less degree this conventionalisation is seen in the present writing of China, where the ink brush has taken the place of the style. The pictographic writing of Sumero-akkadian origin, from which the cuneform arose, is so transfigured by transference to soft clay and the use of the rectangular style, that specialists sometimes hesitate to assign an origin to the conventionalised picture writing. The change, indeed, is comparable to that occurring in textiles, where the transferred concept of bird, or mammal, receives angular distortion in the process of weaving. Of the cuneform characters which have been identified with ideographs, the anthropomorphic concept is

one of the most common. We have , a corpse, with the secondary meaning "to die," derived from . As some of the linear Babylonian characters have, like some of the Chinese ones, been changed from the vertical to a horizontal posture, and *vice versa*, it is possible that this is a technical transposition. I do not think so, because there are various other characters,

such as , a judge, showing the erect biped, if I am not mistaken. In the Chinese ideographic writing , man,

anciently the biped and , becomes "corpse"

by assuming the pose in which the body is buried. This recalls the Egyptian determinatives for "revered dead," and



. The cuneform writing seems to have adhered to the horizontal, fallen pose, as appropriate to the dead who sleep perpetually, while free to use their spiritual powers. To give only one example, Bel, "the god" is represented by this anthropomorph alone, or commonly, with the character for Heaven (discussed in the former section) together with the above character for corpse, thus . The biped concept is well seen in other linear Babylonian ideographs, such


as , a chariot, a fortress, life, , "to reign,"



"to conquer." So far as one may judge from the cuneform, many other expressions, as "to slay," "flesh," "loin," "male," "brother," "an open hand" and so on, include the biped concept. The pictographic characters of Asia Minor too, which came into being in the cradle of the three legged concept, depict the erect biped found in Hittite inscriptions, e.g., a man holding something (weapon, implement, or sceptre?) with the probable meaning of "lord."

In the character , lord, one sees the biped concept


closely resembling that of the ancient Chinese. In the Chinese writing the biped character is fairly common in combinations.

It is less frequent in derivatives such as  anciently , a

man in prison (enclosure), but I am of opinion that it enters into an ancient Chinese ideograph of the sun. In ,


, and , we see ancient representations of bright-

ness, perspicuity and enlightenment, represented by the sun




and moon, celestial givers of light.  is called a window,

but presumably, it comes from sunlight. In  we have a

glimpse behind the veil of the unrecorded past. Blood, in a chalice, recalling the grail, is an acceptable offering, possibly to these heavenly bodies, certainly as a means of divination (enlightenment). In all these we recognise the biped concept expressing the human personality imputed to the sun.

Whatever views may be held as to the origin of nature deities, including the sun, it must be admitted that the great orb of day has eventually been credited with life by all his worshippers. By most of them too, the sun has been endowed with anthropomorphic attributes and numerous myths and legends testify to the tenacity of this association. I do not know whether any of the Akkadian ideographs of Samas the sun god, (generally signified by the solar disk ) contained the simple anthropomorphic concept, but his Hittite congener Sandon, Sandom or Sandan may have done so, for the triskelion figured in the sun's disc is assuredly conventionalised from the biped ideograph. Perhaps a hint of some such association may be conveyed by the combination of "Star" or "Heaven" with the biped concept in the name Bel as the supreme deity of Babylon. It

has been explained by various scholars that the word Bel had various applications, and the god of that name had wider attributes which masked his solar character, even more than was the case with Amaterasu. But it is generally admitted that Bel was eminently a solar deity.

In Plate 17, Nos. 6 to 12, there are several triradiate patterns which, taken in connection with my interpretation of these relics as fire drill wheels, and their evidently solar inspiration, may not be without some significance. No. 6 appears to be a triradiate concept of highly conventionalised animal motives. Nos. 7, 8 and 9, are triquetra remarkably similar to the biped character which we have just considered. No. 10, like Fig. 49, seems to be a conventionalised form of the running leg triskelion. But this is open to question. On the contrary, this concept, or one of a kindred nature, might well have been the ancestor of the other. A study of these and other specimens leads to the idea that the small parallel lines represent outgoing activity (heat and light) rather than conventionalised legs and feet, and I would tentatively suggest that a design of this kind, itself an interpretation, suggested the concept of three running legs which captured the fancy of Alexander III of Scotland. Attention may here be directed to Nos. 14 and 15 of this plate, which resemble the Druidical pattern now known as the broad arrow. Whether this may not be a highly conventionalised variant of the triquetra or biped concept is a matter for consideration. The latter has been so transformed in some Chinese combinations. In the Babylonian , the exact meaning of which is not clear (sun concept?) the cuneform equivalent  leaves no doubt that  was in this case conventionalised from the anthropomorph. The tendency towards this conventionalisation, might have been furthered by the ancient simile between the flight of the sun and that of an arrow. It is difficult to say whether some idea of this kind might not be responsible for the arrow concepts on the fire drill whorls. Fig. 54 is a Japanese

crest, of triradiate arrows. In other crests arrows represent sun rays, or spokes. In Japan, the relation between the triskelion and the sun is evidenced, not merely by the presence of the *Mitsu-domoe* at the shrines and festivals of Amaterasu-no-oho-kami and other celebrations of a solar nature, e. g. that of *Dai-tori* (great bird) the sun eagle, but it is figured on the sun itself. Fig. 55, which I was kindly allowed to photograph in the Imperial Museum, is from a very old painting on leather. The same connection may be seen in several Japanese crests, Fig. 56 and Plate 20 Nos. 4, 5 and 6. Numerous variants of the triskelion

Fig. 55.



Fig. 54.



Fig. 56.



or triquetra occur in Japan as badges or crests of the former nobility and gentry (*Kwasoku* and *Samurai*, or *Shizoku*), and of families either descended from these, or of some standing, as were many of the farmer class. The triradiate concept, indeed, is so common that one is disposed to regard its diversities as variations of the biped theme. It may be said that these varieties are nothing but the crystallised fancies of various minds acting under varying suggestions. But this applies to all

instances of departure from original concepts. It is not the variety but the underlying uniformity of these crest patterns, despite their variety, which is so striking. Nor is it necessary to suppose that the designers of these varieties were conscious that they were altering a sacred symbol. On the contrary such departures are usually due to ignorance of primary motives, or of any reason for preserving them. Yet, the persistence of the triradiate concept, through so many ways of expression, of which I have given merely representative samples, clearly indicates a consensus of choice which, unconsciously or no, tells in favour of the ancient popularity of this device. It is remarkable that while in Nos. 8, 9 and 10, the *Mitsudomoe* concept is merely conventionalised, in others the process of conventionalisation has affected the more primitive, though cognate, pattern the triquetra, or the curved triskelion. In No. 11 we see the curved triskelion made of feathers, in No. 12. of wistaria, while the oak leaf, Nos. 13-17, is a favourite medium for representing the triradiate concept. The association of the oak with the sun concept is suggestive, whether intentionally, it is difficult to say. In "Prehistoric Japan" I have instanced some survivals of the sun and oak relations so familiar in Europe. On the assumption that the "three legged sun crow" (Yatagarasu) was reminiscent of the triskelion, one may recall the Nihongi legend which described the "eight leaved" (mark the number) platters of oak leaves on which food was offered to the crow in its capacity as a herald. The boy's festival in Japan, held on the 5th day of May, is probably a survival of a solar cult and it is interesting to observe that rice cakes cooked in oak leaves are eaten at this time. In No. 17, the triradiate oak leaf concept is combined with the "three sword" figure. The intermediate triquetra thus formed is composed of patterns which suggest an ancient type of bronze sword. In Nos. 18 and 19, the same variant is seen, with cherry flower and leaf of the hollyhock, the name of which suggests a possible relation to the triskelion. No. 20 depicts a

most interesting "cherry flower and leaf of the hollyhock" device, viz., three sun concepts enclosing a veritable triquetra of the primitive biped order. Whether this is not a coincidence, is more than I am prepared to argue, but the combination is remarkable. The following, No. 21, is equally curious. It is said to combine the hollyhock with stork heads. But this explanation counts for little. The design itself is evidently that seen in Fig. 44, that is to say, it is a conventionalised triskelion; the "stork heads" might be various things. Some signs, Fig. 57, of a similar kind are figured in red on the back

Fig. 57*



walls of a Yamato dolmen in the province of Chikugo.* These are clearly associated with sun emblems and are capable of various interpretations, from the triquetra concept to the sun entering the constellation Aries! So easy is it sometimes to surmise and so difficult to ascertain. A stork, or

crane pattern, not unlike the last, is seen in No. 22. Then comes the triradiate concept composed of three *Hamaguri* shellfish (*Cytherea meretrix*) (No. 23), an offering at the great shrine of Amaterasu in Ise, and an ancient food of distinctly propitiatory, or congratulatory repute. The *Icho*, (*Ginkgo biloba*), solitary survival of a Mesozoic genus, lingered on in the precincts of Chinese temples after its general disappearance, and is quite a feature of some Japanese temple grounds. The leaf is a favourite element in Japanese crests and is seen in No. 24. A few ornamental forms of the triskelion are added in this plate, but need not be specially detailed.

The origin of the triskelion lies below the historical horizon, in that nether world of human activity, of which there remains but a feeble afterglow. But in this protohistoric twilight certain indications have been seen, dimly and fitfully, but significant

* After Ono. Similar signs are found in French dolmens.

enough to the enquiring mind, which identify it with one of the most fundamental concepts of humanity. Whether the biped concept antedated the actual worship of the sun is an open question, but it surely preceded the notion of the sun wheel. We have seen this biped concept disguised as the curved triskelion in the neolithic and bronze phases of Europe and America, with some indication of an anthropomorphic origin in the palaeolithic phase. The survival of this concept in ancient ideographs gives an important clue to the genesis of the triskelion and teaches us how the curved emblem might have become dissociated from the sun circle through technical considerations, as in the instance of exteriorisation given at page 61. It shows also that the biped concept had a wide range of representation, both singly and combined. In Japan, the *Mitsudomo* picture represents, not the triskelion alone, but the triskelion in a circle. It consists of the *triskelion in the sun*. It is obvious that without the enclosing sun circle, no one would have dreamt of the *Tomo* analogy; there would have been no intimation of such a form. Because it was a complete sun concept, the *Tomo* myth arose. We must go back to the real thing for the origin of the name.

In suggesting that the word *Mitsudomo* is a Yamato interpretation of Sandom the sun deity, I wish to say that there is yet no conclusive evidence in favour of this proposition, which is merely a tentative one. On the supposition that, as in the case of the fylfot or swastika, cross, tau and triquetra, the present *Mitsudomo* concept formerly had a name, which name so far lost its significance that it could be misinterpreted, we have to ask what would be the most likely *Modus operandi*? Clearly, the old name would be adapted to familiar relations. The word Sandom was peculiarly adaptable. By a curious coincidence, the "San" of Sandom, which literally meant "Sun-lord," has the meaning of "three" in Chinese (adopted also into Japanese), thus giving the appropriate indication for the word *Mitsu*, which refers to the three elements in

the concept. The probability of such a transfer having taken place is somewhat heightened by the fact that the concept in question was known in China, but not in Korea. As the Japanese arrived in this country by way of Korea and may be presumed to have formerly been established there, this omission is noteworthy.* In Annam it is found in exactly the same form as in Japan, while in China one finds variants of the triquetra including the *Mitsudomoe* concept. One of these (Fig. 58), is particularly interesting, as it combines the *Mitsudomo* form

Fig. 58.



with the interposition of a second triradiate concept, such as one sees on some coins with the Sandom emblems, e.g. Fig. 52. It conveys, too, the suggestion of bird and snake concepts, so intimately connected with the sun. The crow of Mithras, whom I have elsewhere paralleled with the three

legged crow sent by Amaterasu to guide the "Divine Yamato Prince,† and the red, three legged sun crow of China, indicate a continuity of mythical motive between west and east. Numerous legends, not to mention vestiges of culture products in Japan, clearly show that, from first to last, there has been a considerable migration of things and beliefs from east to west and west to east. I have not yet ascertained whether the Greek influence in Chinese Turkestan carried the Sandom triskelion to the farther east. But there is some evidence of Greek culture in ancient China and Japan. The caravan route from Turfan to Sian Fu and the region of Honan and beyond, lying between the two great rivers of China, (whence or through

* Mr. A. Hyde Lay, H.B.M. Consul at Chemulpo, has kindly made enquiries personally and through Dr. Gale, an authority on Korean matters. Both these scholars are of opinion that the *Mitsudomo* concept is not known in Korea and that the *Tu Keuk* (Japanese *Futatsudomoe*) "is altogether of Chinese importation." Messrs. Takahashi, Mittwer and Matsumiya, who very obligingly sought information in Korea, have reached the same conclusion.

† "Prehistoric Japan" p. 628.

which came, I think, part of the Yamato people,) may help to explain this influence. A number of images from ancient Honan, which have come into my possession, show evidence of cosmopolitan intercourse, in the varied human types and costumes presented, a few of these being in appearance distinctively Japanese. No one can read the ancient Japanese classics as translated by Chamberlain, Aston, Florenz and Satow, or see the material collated in my "Prehistoric Japan," without noticing the resemblance between the folk lore, mythology and relics of this country and those of China and beyond.

The "don," "dom," or "dan" of Sandon, &c., with the sense of lord or master, as in the Latin "dominus," is found in the romance languages of Europe, though, as in the Spanish "don," the significance may have become lowered. Similar words with similar meaning occur throughout Asia and are met with in Japan, for instance, *Dono*, *Tono* and *Danna*. *Dono* is also used in a less exalted sense than formerly. Like *Tono*, a lord, master, and the Latin "dominus," which was related to "domus," the word *Dono* probably came from *Do*, a palace, hall, shrine (Brinkley), originally a house, preserved in *Doma*, the ground floor of a house. There are some words in Chinese and Japanese which seem to be derived from "sun" or "san;" such is *Sanran*, shining, radiant.

This paper has already extended beyond its intended limits, and must draw to a close. I shall add but one more example of suggestive analogy between Sandon and the Japanese sun cult. Apart from the prominence given in the Kojiki and Nihongi to the mallet, which was apparently an insignia of Sandon, we see in one of the offerings, to the sun deity Amaterasu, at the great shrine of Ise, a peaked hat of grass or straw, (Fig. 59) closely resembling that of Sandon. The distinctive hat of Sandon is more acutely conical than that seen in Fig. 52, which is cognate with the Japanese *Kasa*, the agricultural hat common to Asia and its neighbouring islands. The cap of Mithra was also conical, though commonly represented as

made of soft material, like the old nightcap. This peaked form was also Turanian and is seen on some ancient Japanese reproductions. The votive hat seen in Fig. 59, is primitive, merely a circlet of straw, with strands attached, which are then tied together to form the apex. The highly conventionalised *Mino*, or straw

cape, (Fig. 60) offered along with the *Kasa*, is made in the same way, the ends being left free. These ancient offerings testify to the agricultural character of the Heaven

Fig. 59.



Fig. 60.



Shining Deity, whose fields were damaged by Sosa, the god of the rain storm. Curious survivals of the grass coat, the indispensable rain covering of the Asiatic farmer, are seen in Europe. For instance, in Portugal some of the peasants wear, during the month of May, a straw cloak, which is not merely a protection against rain, but a talisman against ill weather. This vestige of sympathetic magic bespeaks a high antiquity. A similar coat is worn by the dancers at the ancient Kerry sun festival.

Summarising the foregoing, we find in Japan a triradiate device which, with others of the same intrinsic character, share the triune concept which has played such a prominent part in old world religions. An essentially similar device was associated with the cult of Sandon and with solar deities perhaps more ancient. This symbol had at least one origin in the fundamental

biped concept of early humanity, a concept which has been preserved in ancient ideographs of Chaldea, Asia Minor and China.

One cannot find a serious reason for naming the *Mitsudomo* figure after the *Tomo*, except that the sun circle with its conventionalised anthropomorph presents a spurious likeness to that article. This faint resemblance might possibly have suggested the name, in view of the occurrence of this concept on the *Tomo*. But these considerations do not appeal to me as adequate. On the assumption that a name probably existed, and that such a name was much more likely to be modified, or interpreted in the light of familiar associations, than to be abruptly invented, I have presumed to suggest the word *Sandom*, or *Sandon*, as a possible precursor. This suggestion, however, is merely tentative, and intended to elicit information rather than to supply it. Some community of myth and ritual favours the possibility of such a migration. Certain indications too, of a synthesis or selection from sun cults in ancient Japan, might explain the oblivion which befel the concept hitherto misconstrued as a *Tomo* picture. But whatever the origin of the name, we cannot close our eyes to the common parentage of this triradiate concept and that of ancient Europe and the region of the five seas.

CONCLUSION.

The recognition of an object is quite as much an act of memory as of immediate sensation. Memory is the revival of individual experience, the echoing of past events. Impressions from the outer world, reaching the sensorium, are stored therein. Wave motions of light, heat, and so on, which represent the dynamic activity of the environment, are transmuted into something, which is either retained by means of multitudinous atomic, or molecular, transpositions or, (as I prefer to think), it is held in the neurons as etheric vortices. The latter is the simpler explanation and satisfies all conditions. It implies the creation of mind stuff, of ideation vortices, which enjoy some

degree of permanence; how much we do not know. According to this view, they form the physical basis of mind with, perhaps, a limited complement, transmitted through the germ plasm. The soul is the total content of the sensorium, conditioned by kinetic manifestations of the cosmic mind, in which man lives and moves and has his being. Each soul element represents the periodicity of its premotion. Waves of light, sound, &c. arouse the elements attuned to them. This response of like to like is the physical counterpart of perception and recognition and the basis of analogy, which is the perception of similarity without difference. The bizarre conceptions and fantastic homeopathy of primitive man are the outcome of analogy, itself an inevitable phase of human ideation.

The grey matter of the primitive brain, the field of neurons which retains the pent up energy of past impressions, is less ample than with the average man of civilised ancestry. This fact coincides with another, namely, his greater suggestibility and less critical capacity. His mode of life has developed the habit of quick recognition rather than of detailed survey, which demands more time and effort. While there is no essential difference between the perception of the like and the unlike, the latter requires more reference material in the shape of stored impressions. This reference material is immensely increased by the growth of language and particularly of writing, conventional substitutes for direct experience.

From the stage of the primitive hunter upwards, things of the outer world have been recognised, not by a host of details, but by their general aspect, or by a few salient traits. Experiments in hypnotism and crystal gazing, prove that many minutiae are admitted to the sensorium and retained there, without reappearing in consciousness. But the limitations of the sense organs exclude complete reproductions of the things which they portray, so that the content of consciousness falls short of the differences united in its object. Much of the external world must remain unknown. By reason of defective

mechanism, and by habit alike, our visual ideas are wanting in detail. Like 'broad' pictures, or sketches, they are already 'conventionalised' in consciousness.

Were it possible to transfer the ideas thus conditioned to some receptive surface, the result would be a conventionalised semblance of reality. But when we consider the crude means at the disposal of primitive man, when we reflect that his "mental capacity" is relatively inferior to our own, we begin to understand why the primitive portrait should never go beyond an outline sketch. Up to a comparatively advanced stage of culture, his graphic art,* as witnessed by the wonderfully faithful delineations of the cave man, shows little attempt at composition or perspective. Even the art of Egypt and Chaldea was defective in the latter respect and conspicuously wanting in detail.

The immediate copy of an object is an attempt to substitute for memory a persistent record of its form. So long as the copy is immediate, so long is there produced a likeness which differs from the original, as the ideal inevitably does from the real, but which approximates to the object in question according to the skill of the copyist and the appliances available for his technique. The resulting conventionalism is regulated by his resources. With the same material, the result may show little deviation throughout a thousand centuries, as witnessed by the shell derived knife of the river drift.

* The drift destroyed nearly all organic material, whereas the bone on which these drawings were made has been preserved by deposition in caves. No student of the primitive life, however, would suppose that such delineations were confined to dwellers in caves, or to the period represented by such. The origin of graphic art lies in a phase at least coeval with, if not anterior to, that of the drift relics. The stone implements contemporary with the bone pictures exhibit little advance on those from the gravels of the Thames, illustrated in Vol. XXXVII, Part I, of these Transactions. It needs no stretch of imagination to see in the excellent axe and adze the vestiges of the carpenter, who made roofs (if he did not erect houses above ground); in the forms and finish of spear and javelin (if not arrow) heads, the well equipped hunter, and in the skill displayed in the admirable copies of shell forms in flint, the capability of reproducing outline forms in bone.

When, however, the copy comes to be copied, when (to pursue this illustration) the shell derived knife supplants the shell as a model for future implements, other considerations come into play. So long as shells continue to be used as knives, a restraining influence is exerted on the stone implement, which may gain in utility by the modification of the umbo and edge, without a total sacrifice of its shell outlines. But when the shell knife comes to be entirely superseded by one of stone, the relatively uniform type established through natural selection no longer guides the hand of the artizan. The shell concept yields to considerations of utility, to fanciful interpretation, or the accidental malformation of refractory material. There is some conservatism. Certain features, which originally invested the bivalve with utility, still persist. The thick and often rounded hinge needs little adaptation to the grasp, or the curved edge to cutting or scraping; the plano-convex surfaces and the vestigial umbo, too, enable one to trace the shell ancestry. Even when the knife has altered to a uniformly flattened blade, the umbo sometimes survives as a knob or button, conventionalised for use. Some degree of formal equilibrium has been perpetuated through the ages, testifying that human purpose has established a fairly constant relation between the means and the end. Not till the discovery of metal did the shell derived knife cease to cling to its primeval design. In the knife of the leather worker perhaps we have a survival of the shell concept.

Pictorial concepts, though credited with a utilitarian origin in sympathetic magic, are less controlled by definite purpose. When the purpose is not insistent, when the original picture has fallen out of touch with current thought, the process of successive copying (shown experimentally by Balfour*) is alone sufficient to produce a complete transformation. The outline drawings of animals, for instance, soon arrive at the so-called

* "The Evolution of Decorative Art" pp. 24-31.

geometrical stage, hastened by the arts of basketry and weaving which transfigure curves into angles and straight lines.

The process of conventionalisation has been retarded in the case of concepts which retained a religious significance. This is seen, not in pictorial representation alone, but in various objects connected with religious ritual. Both votive *Magatama* and *Kitsune-no-kuwa*, for example, were conventionalised for the service of the dead. This is less marked in the case of the *Magatama*, not only on account of its relative simplicity, which left little room for further change, but because the claw shaped amulet was held in general esteem by virtue of its form. The *Kitsune-no-kuwa* exhibits a high degree of conventionalisation, for the shell hoe, which I take to be its prototype, had passed out of familiar use. It is a copy of former copies and has been remodelled from various points of view till it reached the forms seen in plate 3. Yet the main features of the original have been preserved owing, one may think, to the expedience of conforming to the needs and desires of the deceased. To avoid disapprobation and to win the good offices of the potent dead were of paramount importance. These motives determined the sacrifice of retainers and the lavish deposition of valued swords and other articles in the last home of the departed.

The *Komochi Magatama* was not reserved for service of the ancestral spirits and probably owes its original form to the idea of multiplying, or intensifying its power as an amulet, perhaps a development of later times. The process of conventionalisation has been less restrained and, in No. 11 of plate 2, the form but vaguely indicates a motive which was vaguely retained.

The *Manji* and *Mitsudomoe* are survivals of concepts which have suffered some metamorphosis and much speculation. Like the shell derived knife, the swastika has preserved its form mainly through association with a concept which had little tendency to vary. It probably originated in the cross-sign of the four directions which, enclosed within a circle representing the horizon, divided the four quarters. Into these the wind

gods came through the necessary gaps which distinguished the circular swastika. The sparks from the fire drill, created by human activity and blown by the breath, or fanned into flame, helped to correlate the ideas of fire, wind and motion generally, with the conception of life, or personality. The sun, which chased away the shadowy terrors of the night, imparting light and warmth to the world, was pre-eminently alive. As man passed from the hunting stage to "hoe cultivation" and agriculture, the sun assumed increasing importance, though the wind and rain had still to be placated. The swastika became linked to the sun, possibly as the outcome of the combined ideas of rotation and heat, but particularly through the advent of the wheel of locomotion. Arriving late in the march of progress, the wheel gave, with a new interpretation, fresh vigour to the swastika if, indeed, it did not rescue it from oblivion. It marked moreover, a definite advance in human thought, since it added a mechanical concept to that of a purely personal activity.

It did not immediately supersede the notion of the living or personal sun. The *Mitsudomoe*, like its forerunners the triquetra and triskelion, is descended from a concept of fundamental significance, to wit, the anthropomorphic being of the sun. We have reason to suppose that the curved triquetra of the ancient world implied the passing of the human concept to one of less personified activity. But if this be its import, it must be qualified by the fact that the sun retained its superhuman attributes for many centuries after the triradiate device had lost its significance. In Japan, the venerable and rational worship of the sun has retained the anthropomorphic concept, not alone in the conventionalised *Mitsudomoe* but in the lore about the Heaven Shining Deity and in the lustrations, offerings and supplications comprised in the ritual observed at her shrines. In Japan also, the tenet of the *Nichi-rin*, or sun wheel, and the sixteen rayed concept of the Imperial chrysanthemum proclaim, as in Chaldea and Egypt, the activity and radiance of the sun, while the swastika symbolises the "Light of Asia."



Ainu Anthropomorph and Heaven Concept on a "Quiver" Talisman.
Presented to the Pitt Rivers Museum, Oxford.



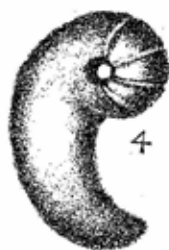
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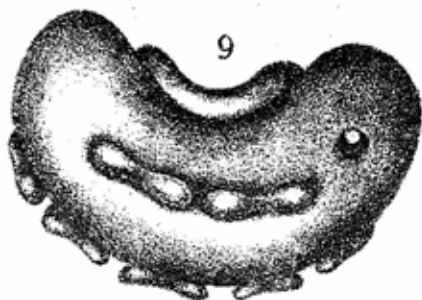
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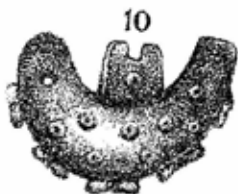
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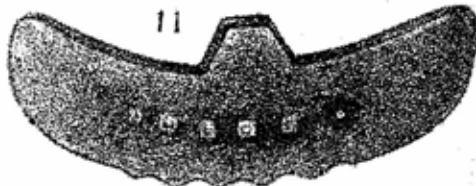
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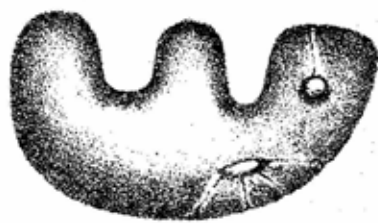
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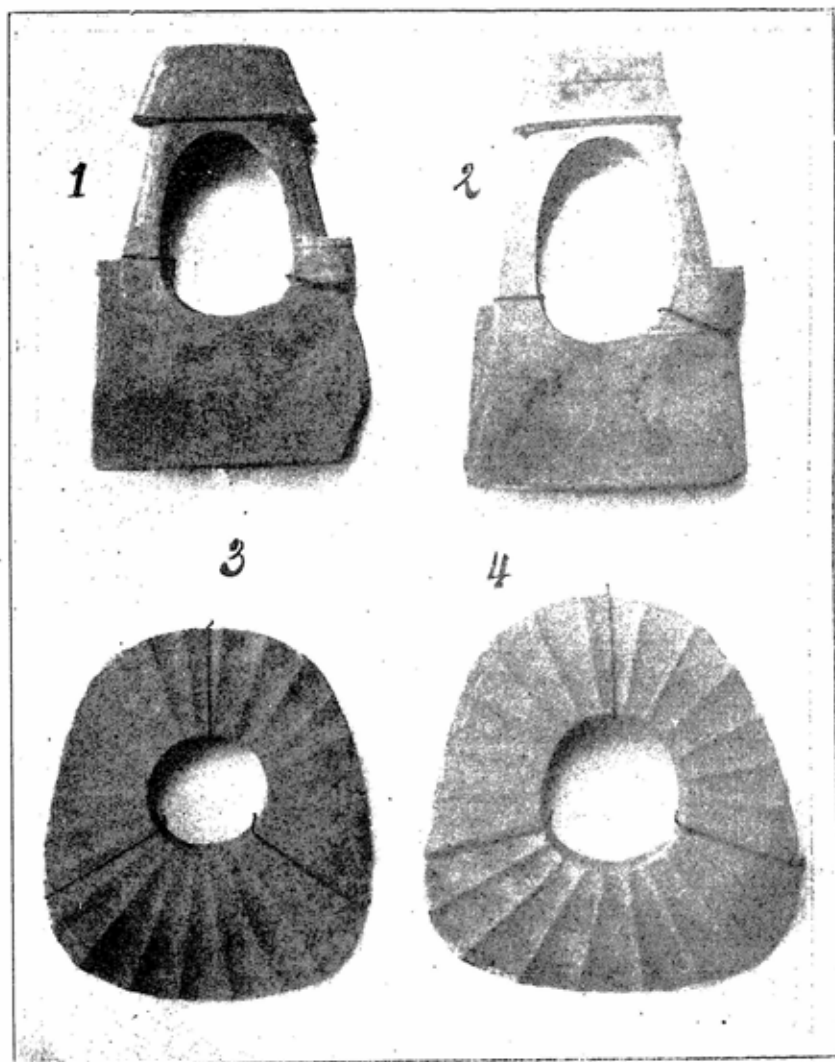
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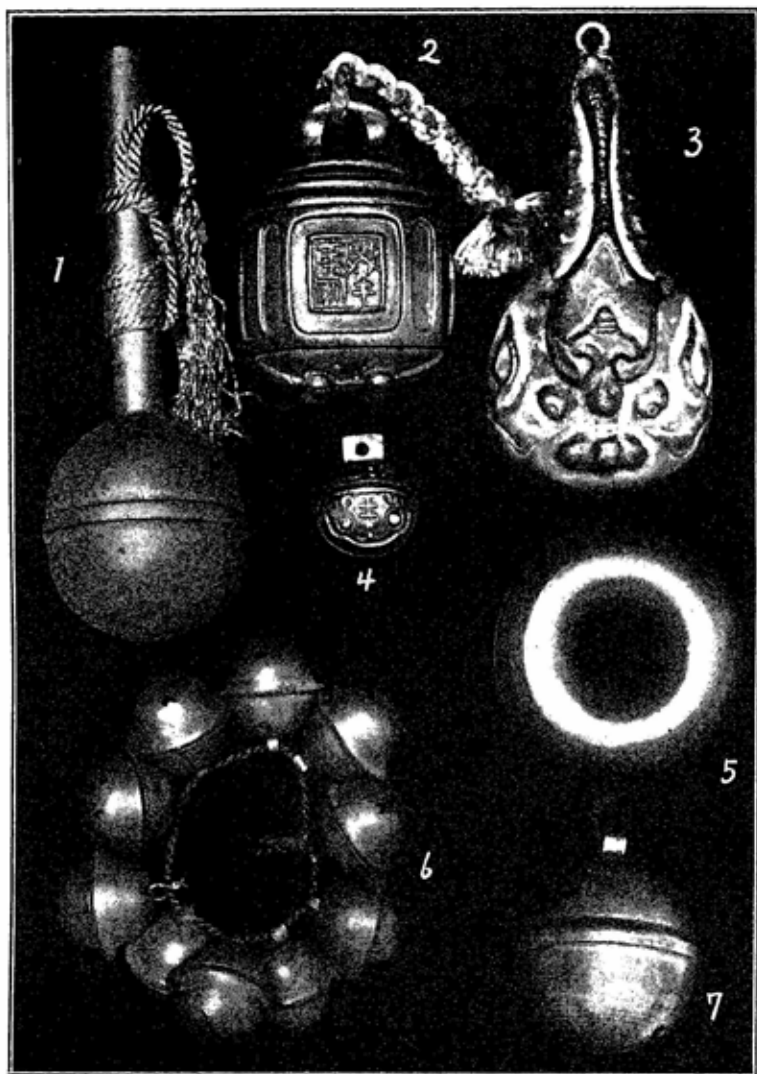
Various Magatama.

PLATE 3.



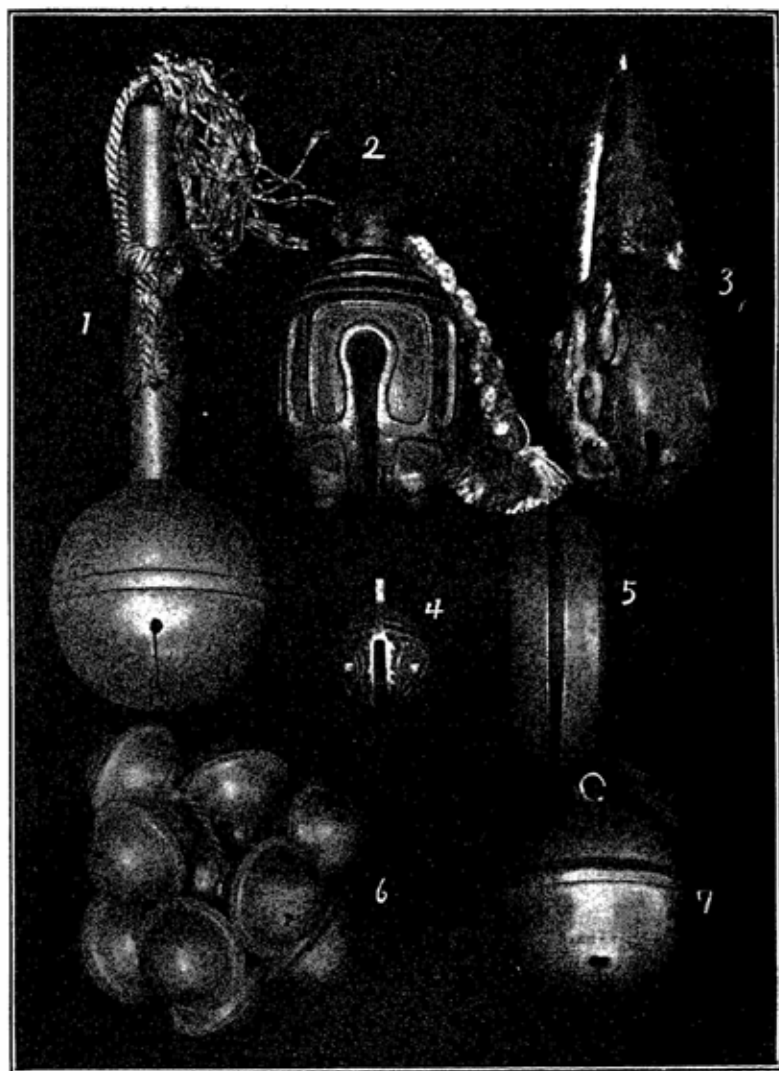
Yamato Stone Relics.
(Perhaps conventionalised Hoes)
Tokyo Imperial Museum.

PLATE 4.

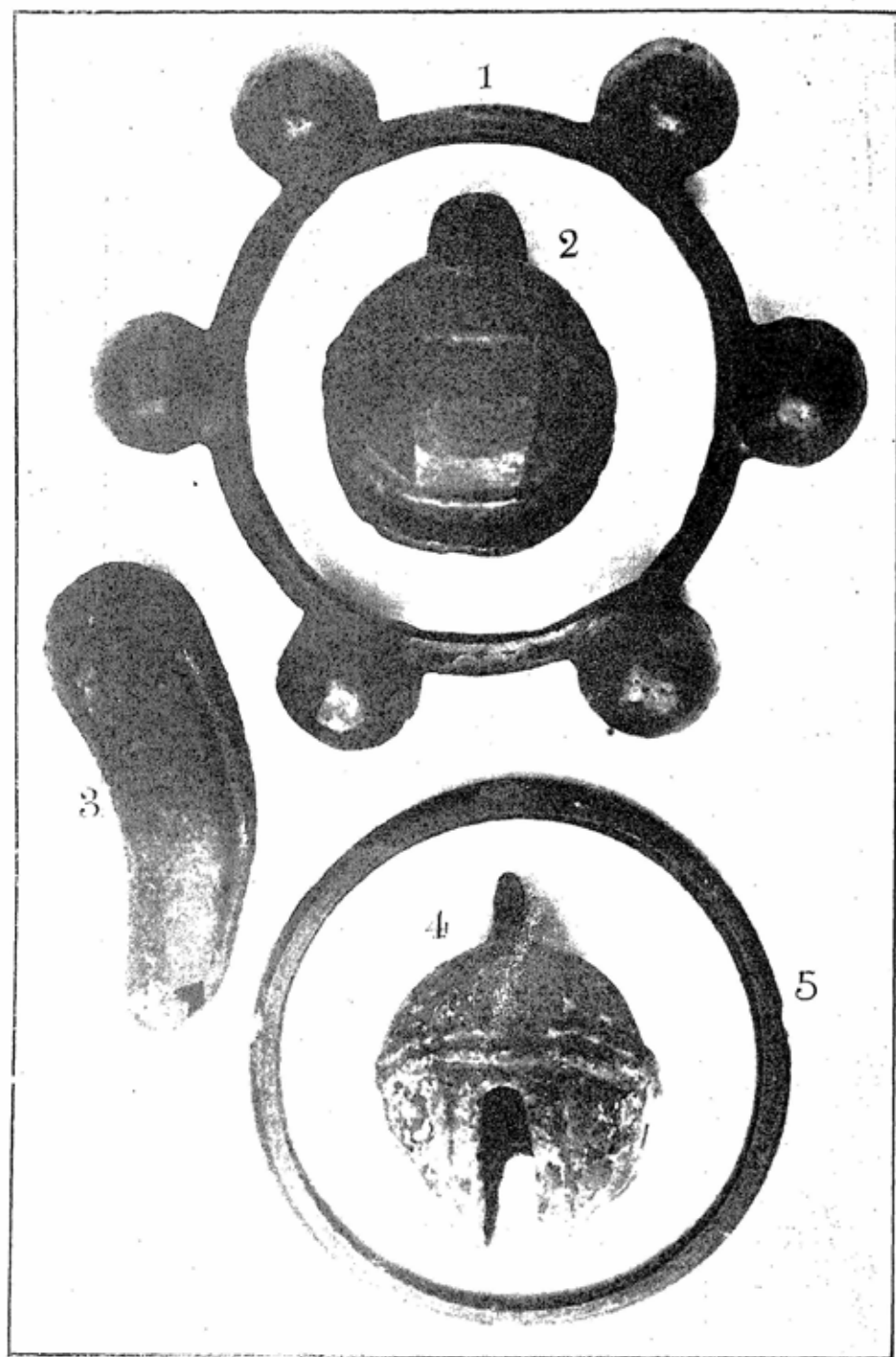


Various kinds of Suzu.

PLATE 5.

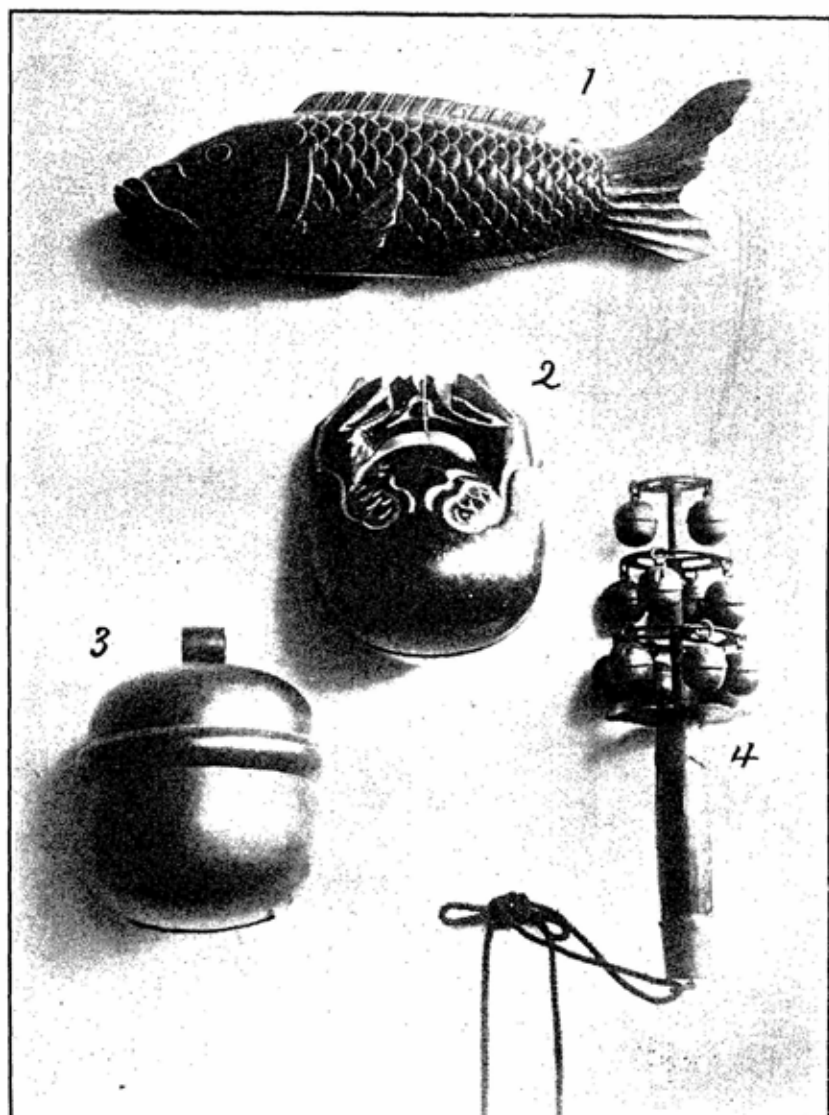


Various kinds of Suzu.



Bracelets and Bells.

PLATE 7.



Suzu and Mokugyo.

PLATE 8.



Dance Anklet
made of nut-shells
Epi, New Hebrides.

Dance Anklet made from Nuts of the *Pangium Edule*.

PLATE 9.

No. 1.



Mokugyo.

No. 2.



Chinese Drum.

PLATE IO.



1



2



5



3



4

Tasuki.

PLATE II.



Haniwa Figure Wearing the *Tauki*,
(Imperial University).

PLATE 12.

1



2



Tasuki on Haniwa Figure.
(Imperial University).

PLATE 13.



Tokyo Imperial Museum.

PLATE 14.

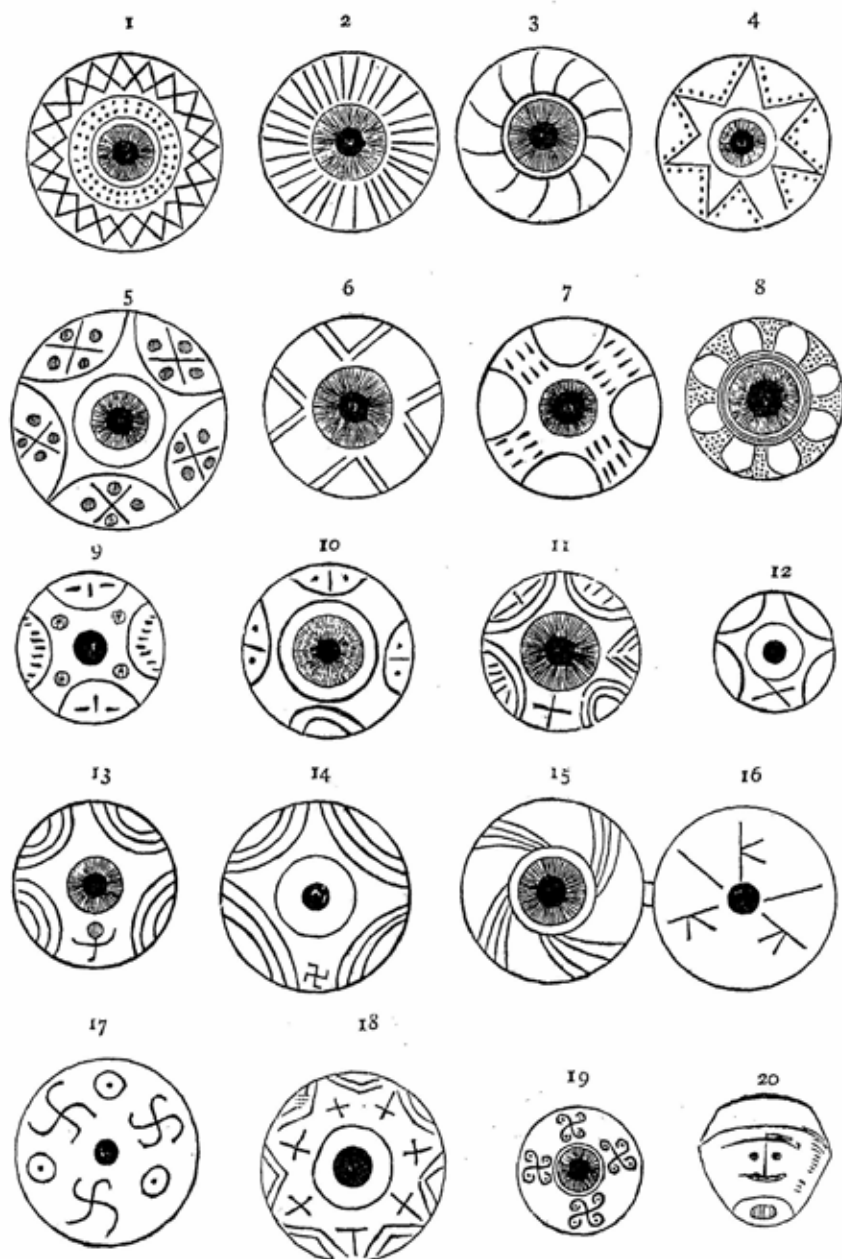


Tokyo Imperial Museum.



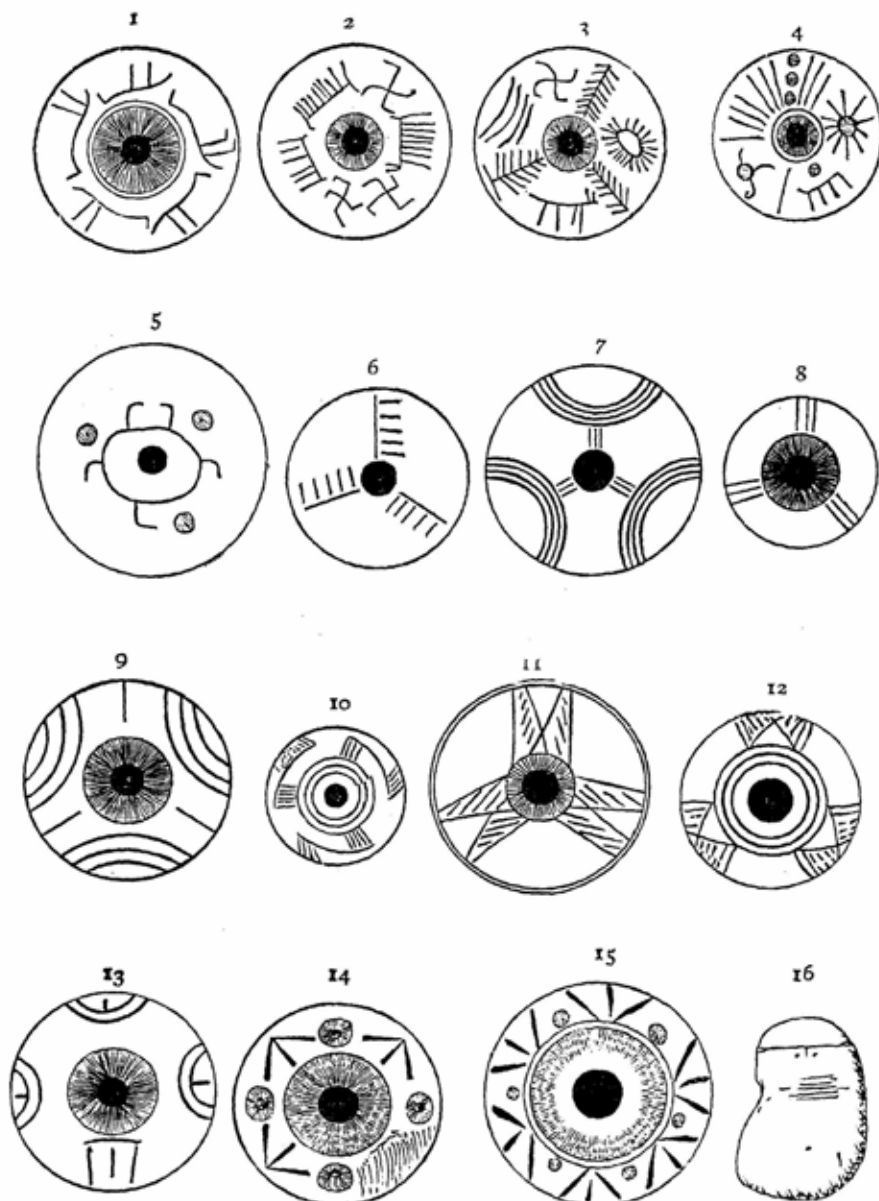
Statue of Charioteer by Phidias.

PLATE 16.



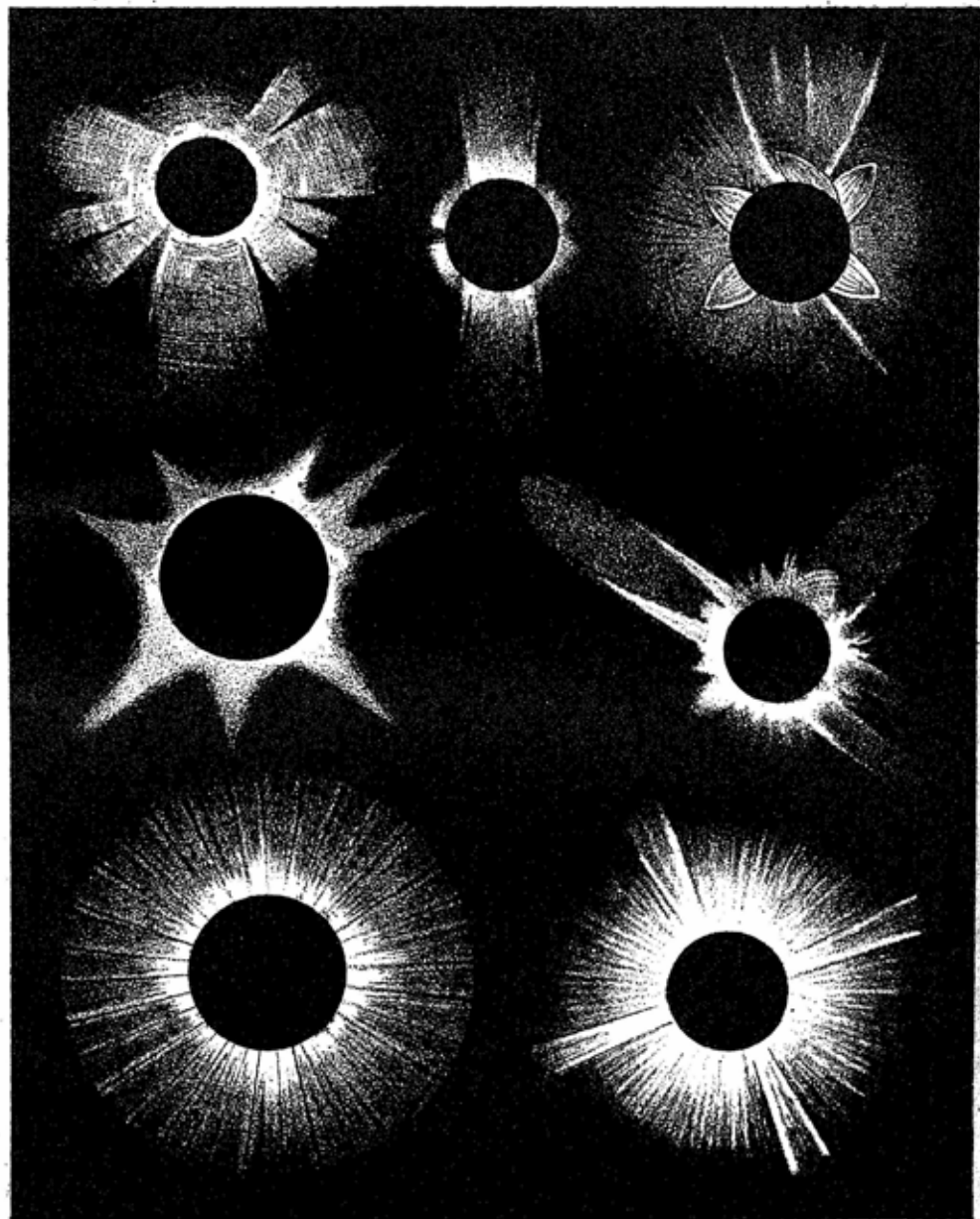
Drill or Spindle Weights from Troy (Schliemann Collection).

PLATE 17.



Drill or Spindle Weights from Troy (Schliemann Collection).





Corona, as observed during various eclipses.
(After Proctor and Young).

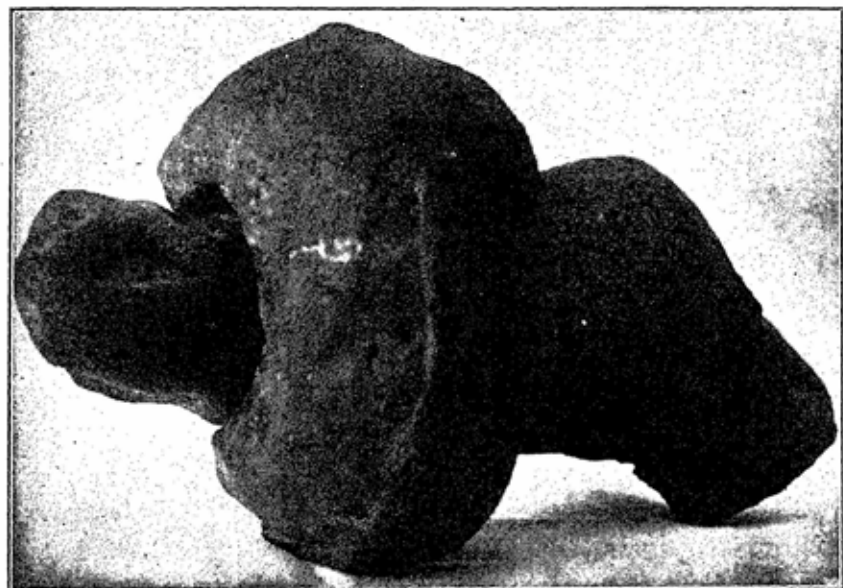


A



Tomo.

B



Tomo on Arm.
Tokyo Imperial Museum.

A SUTRA IN GREEK.

Rev. ARTHUR LLOYD.

At a meeting of the Asiatic Society held at the American Embassy, Tōkyō, June 15th, the following lecture was given by Professor A. Lloyd, M.A., before an unusually large and appreciative audience. The lecture was entitled "A Portion of a Sutra found in Greek: Buddhist Fragments found in a Greek Text (with some miscellaneous speculations)."

A short time ago, while preparing a paper on the *Care of the Dead in Japan* for Hastings' Encyclopædia, my attention was first directed to the very remarkable analogies to be found between the Japanese Shingon and the Gnosticism of Egypt during the first and second centuries A.D. It is not my intention to delay you with this. I will merely call your attention to the fact, mentioned elsewhere, of the use of two remarkable words, *Abraxas* and *Caulancai*, in modern Japanese Buddhism on the one hand, and in the early Gnosticism of men like Basilides and Nicolas of Antioch on the other, which shows us that the contact between certain forms of Christianity and parts of what is now included under the heading of Japanese Mahāyāna must have been very early indeed. I leave these points of resemblance for discussion elsewhere, and pass on to some new points that I wish to give you to-day.

Many of these points of resemblance will be found in a Gnostic book named *Pistis-Sophia*, written originally either in Coptic or in Greek, probably at Alexandria, but possibly in Syria, during the early portion of the 3rd century. This work cannot therefore be used as a testimony to the very early

connection between Gnosticism and the Mahāyāna ; but it shows that the connection went on for two centuries at least, and that during that time efforts were being made to amalgamate the two religions.

Pistis-Sophia is an allegory, representing the different ways of attaining to that salvation which comes from Union with God. Its hero is Christ, its heroine, a spiritual being of the name of *Pistis-Sophia*, "Faith-Wisdom"; it is cast in the form of a conversation, in which the interlocutors are the Apostles, Salome, Mary Magdalene, and a few others. Its aim seems to be to show that there are two ways of approaching God—the way of *Faith* and the way of *Wisdom* or "Enlightenment," and it is divided into two parts, a "Faith" section, and a "Wisdom" section. In the first part Christ is spoken of as *Jesus* sent forth to save "Faith-Wisdom" from Hades and the powers of darkness : in the second part, he is always spoken of as "the first Mystery." The book has many of the literary tricks of Buddhist Sutras ; when the disciples want to speak they first prostrate themselves before the feet of the Master, when they have done speaking they are praised by the Master with the words "Excellent! Excellent!" When a speaker has finished speaking in prose, he goes on to say much the same thing in poetry. The songs put into the mouth of *Pistis-Sophia* herself are taken from some source yet undiscovered : those put into the mouths of Apostles are taken, in the first book, entirely from the Psalms, in the second, very largely from the recently discovered *Odes of Solomon*, a second century book, written by a Christian, but not a very orthodox one. The object aimed at is to show that the way of Faith is one way, and the way of Wisdom another way of attaining to the same end.

In the introductory chapters of the book we find a most striking parallel to the introduction to the *Hokkekyo*, which, as is well known, is by far the most important of all the Buddhist Scriptures in this country, revered by all sects, by some almost exclusively. In the Buddhist book, the scene is the Vulture

Peak at Benares, in the other apparently the Mount of Olives, after the Resurrection. Sakyamuni in the one case, Christ in the other, is seen sitting in meditation: in both cases, the disciples look at him with awe: in both cases, they express their feeling that the Master is about to give them some very advanced form of teaching: in both cases, a light issues from the Master and illumines the world: in both cases, the Master proceeds to deliver a new form of teaching—the Mahāyāna in the one case, the Christian Gnosis in the other,—the form of presentation differs in the Indian book from what we find in the Gnostic one,—the object is the same. The writers wish to show that there are two ways of being saved,—the way of Faith, and the way of Knowledge, only the knowledge is not what we should call knowledge in the present day; it is not scientific, not philosophical: both books deal very largely in the relations of angels, and celestial beings, and in the arrangement of a very complex system of the heavenly hosts.

Two Christian writers, Hippolytus (Haer. xi. 8) and Epiphanius (xix. 2), tell us of a heresy, partly Christian and partly Persian, with many other admixtures, originated by a man named Elkesai, and brought into the Roman Empire and to Rome by a man named Alcibiades, in the early portion of the second century. Elkesai had, it is said, derived his teaching from his brother, a Levite, who had committed idolatry in the days of Darius, and had fled to India from the anger of that King. His teachings seem to have been revived with many additions in the third year of the Emperor Trajan, *i.e.* A.D. 100, and to have had a widespread, though very short-lived, influence. The place of revival is given, *Serai among the Parthians*.

In the first century A.D., before the Scythian invaders had made themselves masters of the Indus Valley and Afghanistan, that part of the world was under many small princes, recognizing the supremacy of the Parthian overlord, but practically independent. The smaller princes were mostly Greeks, the remains of Alexander's Empire, and Greek was a spokne

language in India until A.D. 50. These Indian Greeks were probably Buddhists, and they identified Buddha with Hercules. Their overlord was a Parthian King, with his capital at Purushapura, the modern Peshawur. The actual Parthian ruler, from A.D. 23 to A.D. 60, was *Gondophares*, a man whose date and identity has been established by coins and monuments.

In the ancient territories of this Parthian prince, in the valley of the Kunnoor, one of the tributaries of the Kabul river, there is still a town of the name of *Serai* (Chegan Serai) which might well suit the requirements of the case. It is situated in the middle of a country which is full of Buddhist monuments, and which we know from other sources to have been a centre of Buddhist activity: it is also populated by tribes who call themselves *Beni Israel*, the sons of Israel, *Yuzufzai*, the remnants of earlier emigrants from the Holy Land,—the very people amongst whom a Levite who had been guilty of idolatry would be likely to seek refuge. Kanishka's great Council at Jhilmundur, in the Punjab, is placed by the best authorities, Smith and Fleet, about A.D. 130. It did not draw up the books of the Mahāyāna: it ordered Commentaries on them to be made. The Elkesaite heresy antedated the Council of Kanishka: it may have been one of the causes that led to its being summoned.

How soon was Christianity known in India?

*There is a Christian legend, found in the Apocryphal Acts of Thomas, which serious scholars, such as Vincent Smith, Dr. Fleet, Fr. Dahlmann, and others are inclined to accept as based on true facts, of a preaching of Christ in India by some disciple between A.D. 45 and 50.

The story puts it that, after the Ascension, the Apostles met at Jerusalem to carry out their Master's command to go to India. But Thomas was a timid, doubtful, man and refused to go. He said he did not know the language. That night Christ came to him to tell him to go. But Thomas refused. "Send me where you will," he said, "but to India I will not go."

The next morning Christ appeared in the market place of the town, and found there an Indian merchant buying slaves. His Master, King Gondophares, had commissioned him to buy a skilful architect (St. Thomas is always figured in Christian art as holding a carpenter's rule in his hand). "I will sell you my slave Thomas," says Christ, "he is a skilful architect." The bargain is made, and a deed of sale made out. Then Christ disappears. Presently the merchant meets Thomas. "Is Christ your Master?" he asks. "Certainly," replies the innocent Apostle. "Well, your Master has sold you to me, and I am going to take you to India." And he shows him the bill of sale.

Strip that story of its embellishments, and it can be put very simply. Thomas refused to go to India, but circumstances were too strong for him, and he had to go.

Thomas and his new master now sailed for India. That was the right way to go. The Red Sea was open to traffic, the nature of the monsoons had lately been discovered; there was also communication by ship from the Persian Gulf to the mouth of the Indus. The long overland route was confined to the trade with Central Asia and China, and was liable to interruptions from war and robbers.

Arriving at the mouth of the Indus they proceed to Andrapolis, the capital of Gondophares. Andrapolis means "Man City," Purushapura, the modern Peshawur, also means "Man City." Gondophares is a historical personage who reigned from A.D. 20 to A.D. 60, and Purushapura was his capital. He was a great builder: the buildings of the period are in the Graeco-Roman style of art; the names of Greek and Syrian architects have been found on inscriptions. The local details of this part of the story are correct.

During his stay at Purushapura Thomas is busy preaching. He presently passes into the dominions of a neighbouring sovereign whose name is given as *Misdeo*, *Masdeo*, or *Basdeo*. Actually, the Sovereign of the neighbouring country is said to

have been Vasudeva, King of Mathura, on the Jumna. Here Thomas is said to have died for his faith. The last Greek Prince ruling in India, a prince named Hermaios, ruled in this neighbourhood, and we have proofs that he ruled until A.D. 50, when he succumbed to the Scythian King Kadphises I. Perhaps St. Thomas, who knew no Indian, was able to make shift with Greek. The Nestorian liturgy speaks of St. Thomas as having preached in India and China.

In the year A.D. 63 the Chinese Emperor Mingti had a vision. A man, holding a bow and arrow in his hand, announced to him the appearance in the world of a "Perfect Man" (in the Japanese version of the story I have seen, it is *mabito* 真人). He is impressed by the vision, and sends a Commission of 18 men to go to the west and find the man. As the Commissioners are travelling they meet two men (for this is, I believe, the best authenticated version), leading a white horse laden with books, images and relics, toiling over the mountain passes. The Commissioners recognize the men as those they are seeking, turn back with them, and bring them to Loyang, the residence of the Han Emperor, where they are installed in the White Horse Monastery (Pomash), which is thus the earliest Buddhist Sanctuary in China.

One of these men, it is said, was very old. The other had not been able to get the permission of his Sovereign to join in the mission, but had run off secretly to join his master. Their names in Sanskrit were Kas'yapa Matanga and Dharmaraksha, and they came from Central India. Both disappear in A.D. 70, and there is a long interval of more than 70 years before Buddhist missionaries again make their appearance in China.

They published four books, of which only one remains. Among the books lost was a life of the Buddha, which some have said to be As'vaghosha's *Buddhacarita*. Unfortunately As'vaghosha is a contemporary of Kanishka, and Kanishka does not come on the scene for fifty years or more after this. The extant book, the Sutra of the Forty-two Sections, is a collec-

tion of *logia*, short sayings of the Master, such as we know preceded the Gospel of St. Matthew, and such as have also been found in Pali and in Confucianist literature. I cannot now go into this question, but I have reason to think that whilst, in its present form, the Sutra is undoubtedly Buddhist of the Hinayāna variety, it would not take much editing to make it a Christian book.

I will give one or two reasons which do not depend on textual criticism.

1.—Buddhist art in India has two distinct periods; a period of Persian influence, which predominates in Central India and which, roughly speaking, covers the whole of the pre-Christian period. In this art (as has been well pointed out by Grünwedel, Smith, Dahlmann, and others) there is no attempt to depict the Buddha. There are traces of him to be seen,—his empty chair, the tree under which he has been resting, the people looking after him. Only He is never there, and the sense of his absence is well expressed by the Sanskrit word which India uses to describe him. He is *Tathāgata*, "he who has thus gone away."

In the second period, the so-called Gandhāra or Graeco-Roman period, we have the same scenes from Buddha's life depicted, the characters are often represented in dress of a Greek pattern, and the *Buddha is always present*. His presence with his people is emphasized, and not his absence. It is at this period that Buddhism goes into China, and with that transition comes a change in the title. He is now, in Chinese *Julai*, in Japanese *Nyorai*, and the characters for *Nyorai* mean "He that has come thus (as we expected)."

2.—Chinese was enriched during the first century, soon after the introduction of Buddhism, when it first appears in literature, with another character, that for *Fo* or *Hotoke*, or Buddha (佛). The character has nothing to do either in sound or meaning with the Buddhist faith, and has been merely arbitrarily taken as a symbol for Buddha. If you

analyse it, it represents a man (人), a bow (弓) and arrows (箭); and it is as though those pioneers of a new faith had said to the people of Loyang, "We have come to tell you of the man with the bow and arrow, and this is his sign."*

Now, is it chance, or is it the lingering remnant of a lost fact, that the elements which compose the character for *Butsu* are the three first letters of the name *Jesus*, written in Greek (IHS or IHC), the *IHS* of the Christian anagram? Is it chance, or is it the first indication of a fact that we are going to recover, that the writer of the Book of Revelations, who, as an Apostle, may have known something of what his colleagues were doing, should have described the whole of this story in one pregnant verse, at the opening of the first seal of the sealed book of the near future? "I saw and beheld a white horse; and he that sat on it had a bow . . . and he went out conquering and to conquer?" (Rev. vi. 2.)

. . . Is it chance again, or is it another indication of a fact that is being recovered, that the Chinese should tell us that about the beginning of the Christian era a kind of frenzy seized the people of China? They said that Sing-Wang mu (Japanese *Sei-o-bo*), the Taoist Goddess of the Sea, had given birth to a male child who was destined to be the Saviour, and they were with difficulty prevented from migrating westward in search of him. One can easily understand that such a wave of enthusiasm for a foreign religion might be very unwelcome to the rules of an eminently proper and *comme-il-faut* State like China. It would explain the story of the Buddhists that the new faith was much persecuted and that Buddhists should say that the child of *Sei-o-bo*, whose name is given as *Zenzai*, should have once been an opponent of Buddhism, and afterwards converted to the faith of Shaka. *Sei-o-bo*, it may be added, is identified with Kwanyin, the Goddess of Mercy, often depicted with her child in her arms.

* It is worthy of note that writers like Shinran say that the words *Namu Amida Butsu* mean "Trust me, I will save you."

The fall of Jerusalem took place A.D. 70, and with it commenced, as it were, a new era in the religious world. In that year these two pioneer Apostles of a new faith disappear from sight. The year A.D. 63 is given in ancient Chronicles (which often preserve facts in spite of their slipshod methods of recording them) as the year in which Christianity first reached the shores of Britain. If I have at all established my case, which I state merely tentatively, and with a view to stimulate research in others, then we may see how it is quite possible that before the fall of Jerusalem the Gospel actually had spread "as a witness" to the farthest East as well as to the farthest West.

At the conclusion of the lecture Mr. Consul-General Hall offered a few remarks. He congratulated the lecturer on the discovery of the very striking similarity between the exordium of the *Pistis-Sophia* and that of the Saddharma pundarika Sūtra. This he thought to be very valuable. He did not, however, consider that the other points touched on deserved to be considered as anything more than mere speculations. He had the feeling that if Oriental research had proved anything it had established the fact that so far from Christianity having in any sense affected Buddhism, the reverse was true. Buddhism had affected Christianity, or, at the very least, Christianity and Buddhism had drawn their mythological speculations from the same or similar sources.

The Rev. Father Dahlmann, S.J., spoke next. His remarks were as follows :—

As Mr. Lloyd has made some friendly allusions to my Indian researches regarding the subject of his interesting lecture, I may be allowed to add a few remarks to his valuable paper. The Indian scholar indeed will be only too glad to join the Japanese scholar in expressing his sincere thanks to Mr. Lloyd for the precious services he is rendering both to Indian and to Japanese researches by his studies of the early connexion between Christianity and Buddhism. This question is at present

no doubt one of the most fascinating for those who take a lively interest in the history of the intellectual and moral intercourse between East and West. This history becomes the more attractive as soon as it begins to touch Early Christianity in its relation to the East and even to the Far East. That there must have been from very early times a kind of intercourse between Christian and Eastern Thought, has long since been suggested by different indications, small indeed, but sufficiently clear to ascertain the *fact*. Nevertheless so far, this intercourse looks like a hidden and secret stream, running underground, the existence of whose current is only occasionally and by good fortune brought to light through certain indications. Those indications may be insignificant in themselves; but to the experienced eye of a keen observer they become so many connecting links of the existing continuity of this underground stream. It is therefore most important to collect all those indications, even the smallest, to neglect none, to register all and every one with the utmost care. This exceedingly precious service has been rendered to-day by Prof. Lloyd. Thanks to his efforts we become year by year more acquainted with new facts. The paper we have just had the pleasure of hearing, is a new remarkable contribution in the same line. From the point of view of Indian Scholarship I may therefore sincerely congratulate Prof. Lloyd on the extremely interesting addition to our treasure of signs and hints, indicating that hidden current of early Christian Thought flowing towards the East. With regard to details there may be differences of opinion. But one thing has been clearly shown again by this paper—at least according to my present impression—certainly, I mean to say that there has been a *real* contact between certain forms of Christianity and Buddhism. And I may venture to add that there is scarcely any Indian Scholar to be found, who would not be ready to admit that there has been an exchange of ideas between the Roman Empire of the first centuries and India.

But this allowance, if made even to the largest extent, leaves

still the most important question entirely unsettled. So far we have only made it highly probable that certain points of contact are to be found in some books of Gnostic origin and Buddhism. But these documents represent the life and teaching of Christ in a form which shows already clear signs of defiguration. The vital question is: whether the life and teaching of Christ as it is embodied in those sources, that are to be considered as the oldest, the genuine and authentic sources, show points of contact; in other words, whether the life and teaching of the Christ as represented in the Four Gospels show such resemblances as can only be explained by a certain contact and exchange of ideas. The question is a rather delicate one, but can no longer be avoided, and although the ground upon which we tread seems somewhat slippery, the Indian Scholar must be bold enough and try his best to find a *terra firma*, a solid ground that can be relied upon.

May I therefore ask the kind permission of the President to give in a few words my personal stand point in this question?

Every one will allow that there are some seeming resemblances between the life and teaching of Christ, as represented in the genuine gospel, and the life of Buddha, as given, in, what we may consider the oldest records of Buddhism. I need not enter into detail as the subject has been treated in a most exhaustive way in a work that we owe to the joint co-operation of an American Scholar and of a distinguished Japanese Scholar and member of the Asiatic Society. I go even so far as to say that there are some *very* striking parallels to be found. Let me make for a moment all possible allowances with regard to those parallels and resemblances, as if they were proved in such a way, that no longer a reasonable doubt can be entertained.

Now the question arises: Who has been the influenced party, who has been the influencing party? This question, Ladies and Gentlemen let me say it openly, can not be solved by mere comparison of parallelisms. As long as we only stick to certain intrinsic resemblances, we will always be left in the dark

as to the real origin of those points of contact. Only *archaeological* research can give here a decisive answer. It is the testimony of the stone that prevents one-sided and subjective appreciation of the facts. Mr. Lloyd has therefore been right to call the attention to the testimony of Archaeology, the monument of Art alone, whose language is impartial and clear enough to remove any doubt about the origin of those parallels found in the literary documents. Let me immediately step into the very centre of things and illustrate my assertion by an example during recent years. The Researches of Christian Archaeology have in the splendid volumes, published by a distinguished Scholar Dr. Wilpert and reproducing the paintings of the Catacombs of Rome, opened a complete and clear insight into the oldest monuments of Early Christianity. Some time ago I went carefully through all the maps and pictures in my possession in order to see, whether there could not be discovered any vestige of Indian Art in the paintings representing Christ and his apostles in the different scenes of the gospels. Not the slightest vestige or indication of any influence of Indian Art could be found or can be found. Every picture and every line of the picture is a genuine reflexion of the art of the Roman Empire during the first centuries after Christ. But now let me for one moment make a fictitious supposition. Let me suppose the student of Indian Art should all of a sudden there have found Christ represented not in a Roman garment, as is actually the case, but strange to say in the garment of a Hindu during the first centuries of Buddhism, and not only Christ, but likewise his Apostles wearing the same Hindu garment. Besides let most of the pictures show decorative examples of Indian Art, columns and pilasters, and not modelled according to the Art of Roman Temples, but imitating the architectural and sculptural details of Hindu temples. And let this characteristic resemblance appear not only occasionally and sporadically, but continually, and impressing the stamp of Indian Art upon *most* of the pictures.

Every one would say : There is no doubt : Indian Influence has been working upon the first monuments of Christian Art. And the next conclusion would be : If the Influence of Indian Art was working so strongly that it made Christian *Art* depend on its Hindu model, the same will hold good for the resemblances between the *literary* pictures of Christ and Buddha, that is to say the same conclusion must be admitted for the striking parallels between the gospels and the records of Buddha's Life. The resemblances owe their origin to a truly Buddhist influence. It is the East that has influenced the West, Buddhism has worked upon Christianity ! Ought not this conclusion to be considered as the only legitimate one ?

Now, Ladies and Gentlemen, just the reverse takes place. What is only a fictitious supposition, made for illustration's sake with regard to the Catacombs, is the palpable reality with regard to the Life of Buddha, as depicted in the oldest sculptures. A resemblance, of which cannot be found even the slightest vestige in the oldest monuments of Christian Art, this very resemblance is to be found in those monuments of Buddhism, which give us for the first time an image of Buddha.

As Prof. Lloyd has pointed out, for almost five centuries Buddhist Art did not dare to represent Buddha. All of a sudden his figure appears in the monuments of the North Western Panjab. How is Buddha represented ? You would naturally suppose that the Indian Buddha is represented in the Indian dress, in the garment of an Indian Ascetic. Not at all. A most curious figure appears before our eyes. But Buddha is not represented in the garment of a Hindu. The garment he wears, was never used by any Hindu, either Brahmin or Buddhist ; it is the official garment, that was used by noble persons everywhere in the Roman Empire during the first centuries of the Christian Era. Wherever Buddha appears, he prefers not to appear as a Hindu, but to appear in the garment of a foreigner ; he is clad like a noble citizen of Rome or Alexandria, or

Antioch. To find the model of his vestment you must go to the intellectual and commercial capitals of the Roman Empire. And not only does *he* appear in this garment; his disciples, are using the same garment, and *he* and his disciples alone, as if to distinguish them from the surrounding Hindu Devotees. This would be sufficient to show a strong influence coming from the centre of Roman Life. But there are still other indications. The sculptural monuments, that represent Buddha and his disciples in the 'Roman garment, show every where the architectural and sculptural decorations of Roman Art and of that Roman Art, which was practised in Antioch and in Syria. The influence of this Roman Art upon Buddhist monuments is so thorough-going, that the Archaeological relics of the North Western Panjab represent a special branch of Buddhist Art, completely distinguished from anything we see elsewhere in Indian Art. The most striking feature of this branch is that just here, where Buddha for the first time begins to show his figure in the Art, this figure is not clad like a Hindu, but clad like a citizen of the Roman Empire.

In this way the stone tells us clearly and distinctly, that there has been at work in the first centuries a strong influence of Roman Art in the very centre of Buddhism. The artistic resemblances cannot be done away with by any argumentation, as little as they have been effaced by the inclemencies of fifteen centuries of devastation. When they were discovered, they showed at the very first sight, the stamps of their Western origin, *Roman* origin! Thus it is with the artistic resemblances of the Monuments. The sculptural image of Buddha was developed under an influence coming from the West. Can it then be different with the literary resemblances between the Gospels of Christ and the Records of Buddha? Is not the literary image of Buddha likewise to be considered dependent on the same sources? Both kinds of resemblances belong closely together; there is an intrinsic connexion between the one and the other. If, therefore Buddha makes his first appearance in

the garment of the Romans, it is only because his life and teaching has been undergoing changes under the very strong religious influence coming from the Roman Empire during the first centuries of the Christian Era. If therefore the parallels and resemblances are to be considered not as mere coincidences, but as the genuine result of some real contact, it is a western Ideal, represented in the Art of the Rome, that worked upon the features of that Buddha who has conquered the Far East. Not the Buddha of the Valley of the Ganges, but the Buddha of the North-Western India was it, that came to China and Japan. But this Buddha developed under the influence of a Religion and Art, that had its home in the centres of the Roman Empire.

After a few observations from Mr. Montgomery Schuyler the Chairman (Prof. Vickers) brought the meeting to a close.



NOTES ON DIALECTICAL USAGES IN THE NAGASAKI DISTRICT.

*Nagasaki no
yama no ha ni idzurru
tsuki no yosa—
Kongen tsuki wa,
yetto naka ba no.*

(Shokusanjin satirizing the Nagasaki dialect).

The Kiushiu dialects as a whole present, perhaps, greater variation from the Standard Speech than those of any other part of Japan. The forms of pronunciation and vocabulary current in the Nagasaki Prefecture (which may be conveniently taken as generally representing the Hizen dialects), are, while not so far removed as those of Satsuma from the Tokio colloquial, sufficiently distinct to serve as a convenient standard of comparison with the main groups of Kiushiu dialects and as a measure of dialectical variation from the normal spoken language.

The characteristics of the speech current in the Nagasaki district as opposed to the standard (many of which are of course shared with other provincial dialects) may be enumerated as follows, premising that there is no homogeneity of composition nor uniformity of employment through any large area:—

NOTE.—In a day's journey one will encounter sometimes half a dozen changes of voice inflection and pronunciation, and even of vocabulary. Thus, the language of the country people in and around the village of Kayaki, not 10 miles from Nagasaki, is almost identical with that heard in Saga, while the dialect of Kabashima, some few miles further from Nagasaki, is little different from that of the latter town. The explanation in this case is that Kayaki was originally part of the Saga fief, isolated like some of the fragments of Scotch counties. Other variations are harder to account for.

The present speech of the town of Nagasaki is of course not purely dialectical; but it has retained a number of forms surprisingly large in view of its intercourse with other districts and countries.

I.—The use of words, phrases and grammatical forms which, as regards the Standard speech are

- (a) obsolete or archaic
- (b) non-existent
- (c) employed with less frequency or different meanings.

Of single words coming under the above headings the following will serve as examples; further instances are included in the annexed vocabulary.

- (a) ôsetsukeru for the Tokio kudasaru.
ishô " " kimono
- (b) wakudo " " gama, a toad.
batten " " keredomo
- (c) komaka " " chiisai
age-ya " " riôri-ya, a restaurant.

The distinctive grammatical forms may be classified as follows. They extend naturally to accident for the most part, and there is no real variation from the normal syntax. It is understood, of course, that these forms are only 'distinctive' as far as concerns the Tokio speech. They occur in nearly all Western dialects, and in some Northern ones.

- (1) the use of the particle *to* in certain combinations where the T. colloquial has the genitive particle *no* E.g.:—

Ashita iku to desu ka? T ...yuku no desu ka?

Shiroka to bakari aru.shiroi no bakari.

Aru to na?aru no ka?

Iku to ga iyaiku no ga iya.

The usage extends over all Kiushiu dialects.

- (2) the use of a "continuous present" tense, compounded of the verb-stem and the auxiliary *oru*. E.g.:—

Ame ga furi-oru.....It is raining at this moment.

Urakami ye iki-orimasu.....He is going to U. (being now on the road). There is a distinction between 'U. ye iku' and 'U. ye iki-oru.'

This is the general usage. It is common to all Kiushiu dialects.

- (3) the employment of all adjectives without inflection. E.g.:
Futoka kodomo....T. futoi kodomo.

Kono midzu wa tsumetaka...T. wa tsumetai.

A! attaka...T. atatakai. Ikitô wa naka...T. ikitaku wa nai.

This suffix is often used with Chinese compounds. Thus 'teinei-ka kôjô,' polite speech; the usage is distinct from the normal employment of the uninflected adjs. with the particle *na*, as in 'shidzuka na tokoro,' etc., probably representing an archaic '—*ku-aru*.' It extends to Satsuma and Chikuzen.

- (4) the contraction, by dropping the *k*, in *all* adverbial and verbal forms ending in *-ku*. E.g.:—

hayau (pron. 'hayô')...for 'hayaku.'

samû shite tamaran'...for 'samukute tamaranu.'

osô made...'osoku made.'

ikitô wa na...for 'ikitaku wa nai.'

hayô nô naru...for 'hayaku naku naru.'

- (5) the formation of participles and preterites by the addition of *te* and *ta* to verbs ending in the indicative in *au* or *ou*.

Examples:

kau, to buy. *kôte*, *kôta*. (for *kaute*, etc.) T. *katte*, etc. ('*katte koi*' could only mean 'go and borrow,' not 'go and buy.')

morau...*morôte*, *morôta*.

yokou, to rest...*yokôte*, *yokôta*, etc.

This is a characteristic of all Western dialects.

- (6) the potential verb-forms are not used as such. The potential is expressed by means of compounds of the verb-stem and the aux. '*eru*,' to get, as in the written language.

Examples:

• *yomi-eru*, to be able to read (*yomeru*)

kiki-eru, to be able to hear (*kikoeru*)

iki-eru, to be able to go (*ikareru*)

Similarly '*ki wa emu desu*' for '*korarenu desu*.'

Another favourite method of expressing the potential is by combinations with the verb 'kiru.' Thus 'môji wa yomikirimasen' I cannot read characters; 'uchikiru to desu ka?', Can you play (chess, etc.)?

The above usage is substantial proof, if such were needed, that the usual potential forms are nothing but compounds of the verb-stem and *uru* or *eru* as the case may be, E.g. in *mi-uru* or *mi-eru* to be able to see.

- (7) the negative particle *de* is in more common use than that in *desu*.

Examples:

kasade ya naranu (pron. 'kasaja naran') for kasadzu or kasanakute wa.

This use of *de* as a neg. particle is common to all Western Dialects.

- (8) Several archaic forms in —ssharu, which in Tokio are represented only by "*ossharu*," "*irrassharu*" are preserved in local dialects. E.g. "*sagarassharu*," etc.

The interjections, exclamations, etc., as might be expected, are numerous and varied. While they defy classification the most striking may be enumerated as follows:—

ba, bai, wai. Used as the end of a sentence, corresponding to *yo, wa*, etc., in Tokio. Their force, if any, is slightly intensive.

In Saga almost every assertion is rounded off with 'banta,' which is a contraction of 'ba anata' Thus

Iya banta.....Iya desu yo!

Chôdo yoka banta.....Chôdo ii, wa!

In Fukuoka *bei* is the form which these words take and where one of these exclamations is in favour it is given no rest. This is well instanced by the saying in derision of the Hakata dialect—" 'Bei' to iû koto wo iûmei bei—Fukuoka no mono ga warau bei!"

tai, dai. A common exclamation, with somewhat expletive force. Corresponds to T. *so*

Uttatoku dai!.....Uchi-tatoku zo!

Yoka des' tai.....Ii desu yo!

nai, nei. The answer 'Yes!' (not the affirmative). These are generally used throughout Hizen and Higo; but, as remarked above, one meets with many variations within a small area. This *nai* is not heard in Nagasaki proper, but is frequently heard in places a short distance away.

Mikan no aru' ka?.....Have you any oranges?

Nai! gozaimas' banta ...Yes, we have them.

Der. nari...it is so (i.e. 'Hai! gozaimasu').

nô, noshi are freely used to call attention. Their use, combined with the employment of the word 'batten' are sufficient to betray the speaker's country at once.

O uchi mo ikimasse nô!...You 'll come too, won't you?

Saga. *nâ nta* = *nâ anata*

PRONUNCIATION.

Sound-changes vary over small areas, and those of voice inflection in almost every village. It is useless, if possible, to classify either, but the following may be taken as the main differences in pronunciation as compared with the standard:—

Ai *ai* becomes *ei* (*ê*), a change which in country districts is carried a step further by corruption to *yâ*.

Examples:

dêkon, jâkon.....daikon

jâjâdaidai

keimon, kyâmonkaimono

ippê, ippyâippai

wayattawaita

kyâttakaita

The pure vowels *a* and *e* are often made *ya*. Thus in Saga one hears:—

Nyân goto shin 'sakkai?...Nani goto shi nasaru ka?

Sogyan kotoSon gen koto (i.e. sonna)

Ri the syllable *ri* is always given the value *ji*.

jikô.....rikô
yobijinyobirin
jôgaeriôgae
jôruriôru

N a euphonic *n* is freely inserted.

Examples:

sembisemi
gombôgobô
yongo.....yoko
yangiyagi

Cf. Tokio shomben for shôben

Ga the tendency is to preserve the hard sound of *g* without nasalization. Thus 'na-ga,' not 'na-nga' in 'Nagasaki.' The inserted *n* sound, though making for nasalization, gives a distinct effect. That is, there is a difference between 'gon-gatsu,' as pronounced in Nagasaki, and 'go-ngatsu' in Tokio.

Kwa all sounds written with the kana combination ku-wa are given full value.

Examples:

kwaji, not kaji.
kwashi-ya not kashi-ya (kashi-ya can only mean
'To let.')

kwamme, not kamme.

Hi In rural districts *hi* and *fu* are used almost interchangeably. *Fu* is of course the Japanese aspirate sound, not the English labio-dental.

Examples:

futo.....hito
futotsu.....hitotsu (and conversely, hitatsu for
futatsu).
fushaku ...hishaku

The above tendency is well illustrated in the slightly exaggerated phrase 'Shamisen fuitari, hic hiitari.' No local dialect gives to *hi* the sound *shi* as is done in Tokio.

- S** The *s* is often duplicated in such positions as in *o ide-masse*, *kuremasse*, etc. (for *idemase*, *kuremase*).
- U** The sounds *u* and *i* are (almost) interchangeable. Thus *igoku* for *ugoku*, *iwo* for *uwo*. This is, however, a common tendency. Cf. *T. iku* and *yuku*, and the above *iwo* for *uwo*.

In addition to the characteristics mentioned above, there is the usual tendency of uneducated people to confusion of similar sounds, and to clipping of (particularly final) syllables. Thus

zôtan	for	jôdan
* dabuton		zabuton
kidzu		kiji
janka		ja nai ka
† bakkai		bakkari

(Though Roman script is used to represent sounds in the above lists, it is of course merely a transcription of the *kana*; *ri*, for instance, representing not the English sound but the distinct Japanese pronunciation).

The following vocabulary is a list, as far as possible complete, of words and phrases which do not occur in the Standard speech, or are used in it with different significations, or are corruptions of correct forms.

The abbreviations *Sats.*, *Sag.* and *Fuk.* denote the use of words in the respective dialects of Satsuma, Saga and Fukuoka. The Fukuoka speech represents that of Chikuzen, and the Saga speech, while belonging to the *Hizen* group, is somewhat different from that of Nagasaki *T.*, placed before a word or phrase, denotes the usage in the Tokio, i.e. the Standard, Spoken Language.

* Uneducated people often write ゝ ㇿ ㇾ ㇼ ㇽ for *gozaimasu*.

Add:—The vocalization of *n* in *nonda*, *yonda*, which become *nouda*, *youda* (pr. *nôda*, etc.) Cf. "Mediaeval Colloquial." T.A.S. VI. 3. p. 367.

† Note specially the frequent elision of *r*, and particularly in *Sats.* dialect.

A.

aeruto fall. T. ochiru. A fully conjugated verb. In composition it appears as *uchi'aeru* (uchi-aeru) and *ochi'aeru* (ochi-aeru) with identical meanings. V. *ayasu*, *infra*.

Der. ayuru (ayuru-mi ... ripened fruit)?

Manyôshiu Ode. 231. Ayuru mi wa tama ni nukitsutsu. Might mean *fallen* fruit. Anyhow, the transition is simple.

ageshia fair copy, as of an exercise, etc. T. kiyo-gaki, seisho. Used in Sats. and Sag. In Fuk. 'sei-sho.'

ageru, to complete, and shi 紙 kami.

a-chathe current name for 'a Chinaman.' T. 'nan-kin-jin.'

Probably an attempt to reproduce the pronunciation of a Chinese name.

age-yaa restaurant, hotel. T. riôri-ya.

aiyamoan interjection expressing surprise, consternation. T. ara!

Aiyamo, sô jarô ka? T. Ara! sô darô ka?

Aiyamo, shimôta! Ara! shimatta.

akusena sneeze. T. kushami. Onomatopoeitic?

amaa polite term for a young boy, used, e.g., by servants when speaking of or to their master's child.

Uchi no ama-sama...The young master.

atteused with the force of an interjection, implying doubt, in such sentences as

Atte, sô desu ka?...Oh! Is that so?

amai-boa spoilt child (amaeru).

amakawacement (shikkui). The name is derived from Amakau, i.e. Macao, whence the article originally came to Japan.

- amamethe cock-roach or abura-mushi. In Fuk.
known as 'gokkaburi!
- anjaemonelder brother. T. aniki. It is a corruption of
Ani-sayemon, Sayemon being of course ho-
nорific.
- annêa term used in addressing the female servants
of another. O kiku annê, etc.
- anshan }corruptions of ani-sama and ani-san, elder
anshama } brother.
- aomochilover, paramour. T. najimi. Vulg. and of recent
introduction.
- aonaku.....to lie on the back T. aomuki. In Sats. onaku.
Aonaki ni neru, to sleep on the back.
- appu.....child-talk for 'fire,' 'the sun.'
- asagi.....a sort of hotch-potch soup. Cf. T. zôsui.
- atoshamachild-talk for 'the moon.'
- at'takaHot; used for T. atsui. Thus, on burning the
hand, "A! at'ta-ka!," or, in the heat of
summer, "At'taka tenki." For 'warm' as
opposed to 'hot' *nukui* is used.
- ayasuto drop. T. otosu. The causative of *aeru*, q.v.
- ayumuused meaning 'to walk' where in Tokio 'aru-
ku' is employed. Also Sats. and Fuk. But
dialectical in so far as it *excludes* aruku.

B.

- ba.....used, especially by women, where one would
expect the accusative particle *wo*. E.g. 'yû-
bin ba dashita kita'; 'Acha san ba utta ba
no! (I hit the Chinaman, Shina-jin wo utta
no yo.)
- ba.....elder brother. T. aniki. Used in country dis-
tricts.

babo,.....*bo* is of course the suffix used as a diminutive or pejorative in 'morai-bo,' a beggar, 'warumbo' a naughty child, etc. T. aniki.

battenthe equivalent of T. *keredomo*. It is characteristic of Kîûshiu dialects, and is introduced into almost every phrase, sometimes with little meaning.

Ikô *batten*...I'll go, but —

The old saying "Nagasaki *batten*, Osaka sakai, Edo *berabô*, Higo *nei nei*.

baira }twigs for fuel. T. 'takitsuke.' Compare Yonezawa 'baita.'

bankoa seat, stool. T. *ashitsugi*. Derivation Spanish or Portuguese *banca*?

banzoa beggar. T. *kojiki*. They kept watch outside the village pound, or over hillside graves. Hence 'ban—.' The *so* is the contemptuous suffix occurring in 'bakazo,' etc. Saga 'zemmon.' [Cf. *bantarô*, the feudal watchman.]

bambaa nurse. T. *uba*. In Fuk. 'bâbâ.'

bebenkoa calf (*bebe no ko*). T. *ushi no ko*. Used in Fuk. Cf. Yonezawa 'beko.'

bêro suru,.....to thrust out the tongue (in derision). In Yonezawa 'bero' is the common word for 'tongue,' *shita*.

bêshochildren's talk for 'clothes,' *kimono*. Corruption of 'ishô' q.v.

baramona large kite, with two tails, flown very high.

biidoroglass. T. *garasu*. *Biidoro shôji*, glass-paned 'shôji,' *biidoro bin*, a glass bottle. 'Ten kara *biidoro tsutta goto aru*,' a simile employed to denote anything beautiful. The word is derived from Portuguese 'vitro'; and is also,

I believe, occasionally used in Tokio. It is used throughout Kiushiu.

- bibia domestic duck. T. ahiru.
 binta.....the side of the face, the cheeks, the face. T.
 bintadzura yokogao, tsura. 'Bintadzura harimawasu dai!' I'll smack your face (vulg.) Used in Sag., Sats. and Fuk.
 (bôbura)a pumpkin. The pumpkin was first cultivated in Japan at Nagasaki in the Tenshō period (1580). The name is derived from Dutch?
 baraa basket, woven of bamboo, used by peddlers of fish, etc.
 bakauto scramble (as for money, sweets, etc. thrown down by another).
 Goldfish "bakau" when you throw them food.
 bakawasurucausative form of above. Roshīya jin ga zen wo bakawashita. The Russian threw money for us to scramble for.
 bon }
 bonta }a boy. Uchi no bon-chi. Our little boy.

C.

- chankothe closed first, knuckles. T. 'genkotsu,' of which it is doubtless a contradiction, and corruption, since one hears also *Gyanko* and *janko*. In Sats. 'tokko' is used.
 chia term corresponding to 'san' or 'don,' affixed to names of children. Thus 'o Kane chi,' for 'o Kane san.' 'O-uchi no bon-chi,'...Your little boy.
 chishamachildren 'kodomo-sama.' With chi above no doubt connected with 'chiisai.'
 chira-chiraquickly, busily. 'Chira-chira shi-nasai,' ...
 Hurry up, stir your self.

chîrengé.....v. 'tonsui.'

chikagoro.....used alone with the meaning 'thank you,' not necessarily with reference to former favours.

chûse-tôruto be insinuating, hypocritical (for Chûsai toru 仲裁.)

choan auxiliary numeral, used for any sort of object, and particularly in cases where the numerals alone would be employed in Tokio.

'Nashi, milkan, it'cho zutsu.'

'It'cho yatte miro'...Have a try.

'Hi ni it'cho atarô ka?'...Let's warm ourselves.

D.

dannanshi.....a gentleman, master. T. shinshi, danna.

dannansama 'Shita ni dannanshi ga machi-orimasu,' ...
Some gentlemen are waiting below.

The shi is really the plural shû, with honorific sense.

deiko }the 'daikon.' The street-vendors' cry is 'Dei-
jyâko } hondeifu.'

deusu 'God,' in the Christian religion. One of the words introduced by the early Jesuit missionaries.

donkua frog. T. kaeru. 'Banzo-donku,' etc., etc. Used in Sats. In Fuk. 'biki' is used (i.e. Hiki, the correct word.)

donzarags. T. tsuzure. The word is also used in some parts for a 'haori' without a folded collar ('hanten.')

dzumoruto stutter. Also Sats. (Corruption of 'domoru')

furasokoa bottle. T. bin, tokkuri. It does *not* mean a 'flask,' being probably der. from the Eng. word all the same. The Dutch 'Flesch' is somewhat dissimilar in sound.

- futofor hito. This sound change is reduced to absurdity in the sentence 'Shamisen fuitari, hie hiitari.' v. Part I.
- futokaused where, in Tokio, *ōkii* would be employed.
'futoka ie.....a large house. Comp.
komaka, hosoka.
- futsu.....The 'mugwort' of which the moxa is made.
T. yomogi. Futsu-mochi, yomogi-mochi.
- fushakuby a common sound change for 'Hishaku,' a
ladle, dipper.
- fuyunashian idler, lazy fellow. T. 'namake-mono.' In
Sats. 'fuyujigoro.' (goro is a common suffix
in the Sats. dialect, meaning 'yatsu.'
Probably *hi-yō nashi* 日雇ナシ, "un-
employed."

G.

- gandō-guchi.....a disagreeable, ill-tempered fellow, who is fond
of saying unpleasant things. 'Wry-face.'
T. nikumare-guchi. Probably from 'Gan-
dō,' a highwayman.
- game-handoa water-jar. But v. handōkaburi and miso-
oke.
- ganea crab. T. kani.
- ganne }a weakly child. One of stunted growth.
gannyā } 'Nari-ganne, a lepe.
- gêrikoa tadpole. T. o tamajakushi. Used in Sats.
and Chikuzen.
- girohaving a squint. T. higara. Giro-me, T.
higara-me.
- giōsenthe syrup known in T. as 'midzu-ame,'
- gawantarō }the 'kappa' or 'kawatarō,' a mythical beast
kawantarō } inhabiting lonely swamps and river-beds in

Kiûshiû.—now recognized as an existent species of amphibious animal, magnified and endowed with supernatural powers by the rustic imagination. In Sats. 'garo' and 'garappa.'

gongatsufor 'go-gwatsu.'

The early writers on Japan, such as Adams and Cocks, invariably write 'Gongachi' for go-gwatsu. It would be interesting to know if they were representing this form or the ordinary nasal pronunciation of ga. The *tsu* is often pronounced so as to be indistinguishable from *c/i*.

gonjûfor go jû, 50.

Similarly 'gondo, kundo, nindo.'

gombôburdock. T. gobô.

genway, manner, sort. T. yô, sama.

Used in composition as follows:—

kongen	}	this, that, that, what way, etc.
angen		
songen		
dongen		

In Sats., by the usual word-clipping process of that distr. they become konge, ange, etc.

In Saga, kogyan, agyan, etc.

Examples :

Kongen mono wa iran'.....Kô iû mono wa iranai.

songen shinas' na.....Sô shi-nasaru na.

dongen iûta hê.....Dô itta ka?

gogo }Polite term for an unmarried girl. T. o-jô
gogosama }

sama. Compare 'O-gô,' in the Yonezawa dialect. In Satsuma 'o go jo,' or 'o goi sa' (for o Go san).

The *jo* is no doubt honorific, and is possibly that used in the addressing of actors, e.g. "Danjuro-Jo." It is usual in country districts to affix honorifics to necessities of life, such as rice and the cocoons 'ine ga harami nahatta,' and 'kaiko san,' for a cocoon. Thus in Sats. the cocoon is called 'kêko-jo.'

gotêsan.....corruption of go teishu san.

gotagoto wa, v. 'goto.'

gotoused as the equivalent of Yô, sama, meaning manner, appearance, etc.

Examples.

Asu wa tenki no goto aru—looks as if it would etc.

Ame no furô goto aru—looks as if it would etc.

Saru no goto aru—looks like a monkey.

It is also invariably used to replace the desiderative of verbs.

Ikô goto nai.....Ikitakunai.

An archaic word, represented by the modern 'gotoku,—ki,—shi.'

gôzu.....froth, scum. 'Gôzu ga tatsu,' it is frothing, scum is rising.

gunomi.....drinking or eating greedily. Corr. of 'U-nomi?'

gyamana glass cutters diamond. Dutch 'diamant.'

H.

haba....in public. v. 'kentai.'

hachia non-significant prefix attached to the verb kuru and having originally an intensive force, now lost. Thus:—

Hachikita.....he has come!

Hachikon' ka?.....are you coming?

In Sats. 'hakke' for hachi-koi, 'hachiko' for hachi-ikô. V. *hatte*, *infra*.

haichin.....a sleeveless haori. Fuk., 'Sodenashibaori.'

handôa water-jar, though the correct meaning is 'a jar for rice.' Also called 'handô-game.'

Handô-kaburi is an expression used to denote 'staying at home when the rest of the family have gone out.' 'Shibaimi ni iku ken, handô-kaburi shite...'

hara-kakuto be angry. T. hara ga tatsu.

Harakaita.....he was angry. (in Sag. harakyatta).

Harakaki.....anger, (T. haradachi).

Used in Sag., Fuk., and Sats.

hataa kite. T. tako. Also in Chikuzen. Takabata, a large kite.

hatowhistling. T. kuchibue. Comp. 'hatofuki,' imitating a dove's note.

hatte.....going or coming away. Used with the meaning of the verb *saru*, and doubtless, with 'hachi—' above, related to 'hashiru.' (In Saga 'hashiru' is frequently used with the meaning 'yuku,' to go.)

Hatte ikô bai.....T. 'Mô kaerô ya!'

Mô hattêta.....He's gone already.

hattê-goRoasted barley, ground to a powder. T. 'hattai-go.'

hawakuto brush, sweep. T. harau. Cf. hôki, a broom.

hazainterval, space (of time).

Itsu no haza ni...Itsu no ma ni. Cf. hazama.

hazauto buy for another, to 'treat.' T. ogoru.

'Zeni ya naka ken, hazaimasse.' T. Oashi wa nai kara ogotte o kure!

he }the interrogative particle, used chiefly by
hê } women.

Doke iku to he?...doko ni yuku no ka?

Aru to hê?.....aru no ka?

Nan hê?.....Nani?

heihachi }a low-class geisha or prostitute. Vulg.
hyâhachi }

hekithe back of the shoulder, the shoulder. Heki
ga itamu etc.

hembudragonfly. T. tômbô. In Chikuzen 'yamma,'
in Sats. 'boi.'

hinfor hen, district.

hiraitan.....generally used instead of the word '*furo-
shiki*.'

hiramekuto pain, smart.

hishiteone day, a whole day. T. ichi-nichi.

Hi no hishite kasegu ...to do a full day's
work.

kiô hishite dete attahave been out all
day.

hishite hito bana day and a
night.

hishite yokka4 whole days.

hitoimon'hitoemono.

hiyônashia lazy person, an idler, v. fuyunashi.

hiûjigreat grandfather,—for hiû-jii. Similarly 'hiu-
mago,' for hiimago.

hogeruto tear.

hôtegacorruption of 'hobeta,' the cheeks.

hogasuana wo hogasu, v. hogeru.

hokoreruto be torn. Cf. hokorobiru.

hokua valley. T. tani. Rustic.

homekuto be hot. 'homeku tenki de goasu' is a
stereotyped greeting in the summer in coun-
try districts.

hosokasmall. In general use where in Tokio 'chiisai' would be employed. One of the overworked words of the disalect.

Ondo ga hosoka toki...When I was small.

'Futoka' is the antonym.

hotokurathe bosom of the dress. T. futokoro. In

Fuk. and Sats. it is pronounced 'futsukura.'

hoshiRice boiled and dried. T. hoshi-ii.

I.

igawaa well. T. ido. Used throughout. But v. 'kawa.'

ige }
igebotan }the rose, T. bara.

ikkon—kon is the auxiliary numeral used in counting fish throughout Hizen.

ippaiused meaning 'ippuku,' one puff of smoke.

innen-tsukeru ...to make a quarrel. Rather slang than dialect.

inamakiStraw-matting. T. mushiro.

immapresently, later on. T. nochihodo, ato de.

Thus, to a friend leaving one's house.—

Mata imma kimasse!—Come again later on.

Ima o idemasse!—Iie, imma agarimashô.

Please come now.—No, I'll call later on. Fuk. Sag. Sats.

ishidumb. T. oshi.

ishôclothes. A correct word, but antiquated in T., where *kimono* wd. be used. Sats. Sag.

issenya }
issemba }a barber's shop. Cf. 'issenzori,' a cheap shave.

iwofor uwo, a fish. Comp. ugoku, igoku.

ittokiCommonly used. For 'shibaraku, short time.

Ittoki shite kara mairimasho. I'll call in a short time. Sats. Sag.

J.

jankavulg. corruption of 'de wa nai ka.' "Suragoto janka?" i.e. 'Soragoto de wa nai ka?'

This tendency to drop vowel sounds is very strong in Saga. A sort of interjection 'banta' appears at the end of almost every sentence. This is a contraction of *ba* and *anata*. Ikan banta...
ikanu ba anata!

Similarly 'iku kanta'.....iku ka. anata?

jimbena word of very flexible meaning., used in such phrases as 'Jimben kimashita'.....T. 'yô koso o ide ni natta.'

Probably this is the word shim-pen, 神變.

Cf. 'o *mesurashûn* gozaimasu.'

jôrizôri by common sound change.

jûjia rainbow. T. nijî.

K.

kanjina beggar. v. banzo, morai-bo. Used in Sats.

(勧進)

kamiifor 'kami-yui,' hairdresser.

karauto carry on the back. T. 'se-ou.'

kakkamother. T. kaka.

kaisho-nai.....spiritless, lacking in energy.

katasuruto take into a company, allow to join a game, etc.

Uchi mo katasen' he? Won't you let me come in?

kawaany source from which water is obtained.

Consequently can mean a spring, a river or a well. V. 'igawa.'

kawaru.....to join in, to become one of a party. (Kuwaru).

Kawarimasse.....Join us.

kayasufor 'kaesu' to return.

kazumuto smell. T. 'kagu.' Used in Sats.

kenkara. Yuku ken, o machi nasai. T. kuru
kara o machi nasai.

kenjûfor kenjutsu, fencing.

kentai deopenly, publicly, without reserve.

Kentai de bakuchi wo utsu.....to gamble
openly, making no attempt at conceal-
ment. 見体?

kurubuku }to incline the head, to bend down. T. utsu-
kurumuku } muku. The anonym of 'aonaku.' q.v.

ket'chana low class geisha or prostitute.

kiyo dona serving maid. T. gejo. "nê-san."

kirimonfor 'kimono.'

kirishitanChristian. The dictionaries give as obsolete.
It is still used.

kitsuka.....one of the 'overworked' words of the dialect.
It has a variety of meanings.—uncomfort-
able, disagreeable, unpleasant, tired, tiring,
painful etc.

O kitsû gozaimashô.....A greeting used
by servants, etc., on a return from a
walk, journey.

A! kitsuka.....How tired I am. Here
corresponding to the word 'shindoi,'
much used in the Osaka dialect.

kobufor 'kumo,' a spider.

koefor the imperative of 'kuru.' T. koi.

komankasmall. Used for T. chiisai. Komanka inu, a
small dog.

komaka }to tickle. Used for T. kusuguru. In Sats.
kosoguru } 'tsukujiru.' Similarly *kosowai* or *kosobai*
for T. 'kusuguttai,' or 'kusubayui.'

kozuku.....to cough.

kibiru }to tie up. Used for T. musubu, shibaru and
 kubiru } tsunagu.

Inu wo kibitte oke.....Tie up the dog ;
 'kukuru' is not used.

kunchithe Suwa festival on the 9th day of the 9th
 month '*Kunichi*.'

kundofor ku do, nine times.

kuro.....a Christian.

This word is a corruption of 'kurusu,'
 which was the Japse. pronunciation of
 the Sp. word for 'cross.' By false
 analogy the non-Christians are some-
 times called 'shiro.'

kuro-shûthe Christian religion.

kurubuku }to incline the head, to bend down. T. utsu-
 kurumuku } muku.

Kurubuki ni neru.....to lie face down-
 wards.

kusafuruused in some rustic dialects with the meaning
 'to be ill,' 'to be in pain.'

Examples :

Ude-gusafuru.....to have a bad arm.

Koshigusafuru ...to be ill with a pain in
 the loins.

Compare *kutabureru*, with which this
 word is evidently connected.

kushakufor 'hishaku,' a ladle. Also called 'fushaku.'

kushiboshiSardines dried on a skewer (kushi).

kyansuibeing without money. Of Chinese derivation.

(欠錢) Kyan-chen.

Kyansui ken, hazaimasse.....I have no
 money—you treat me.

kûzu.....a tortoise. T. ishigame. In Chikuzen '*gôzu*.'

kuseused in addressing servants, for *kure*. E.g.
 'Motte kite kuse.'

M.

magureruto faint, swoon. T. 'kizetsu suru.' In Chikuzen, 'fusagu.'

maitenkoku no mai=kumo no su.

marudashientirely, altogether. T. marude.

matarôsua sailor. Fr. Dutch 'Matroos.'

mêgethe eyebrow. A corr. of 'mayu-ge.'

membo.....a hand-basin. T. kanadarai. From Chinese 面盆 *mempian*?

In Sats. *bindare*, i.e. *bin*, for the face, and *tarai*.

memmenfor mei-mei. One's own; each...his own. T. jibun no, mei-mei.

meroa young maid servant. Used also in Sats.

messô naUsed with such meanings as 'by no means,' 'don't mention it' etc., on being thanked for a gift, or when another person makes an apology.

Not, of course, peculiar to Kiushiu dialects, being much used in Kiôto.

misookea 'miso'-tub. Also used to denote a stay-at-home.

The reason is that the miso-tub is always kept in a dark place, under shelter. v. 'hando-kaburi.'

mioto }husband and wife. T. 'fûfu.' In Sats. *mito*.

A district on the outskirts of Nagasaki is known both as Fufu-gawa, and Mioto-gawa. (me 女 oto 男)

mômôthe children's game of 'onigokko.' Momodoki is the time when goblins appear, i.e. dusk.

môtsufor mutsu, six.

muzogaru.....to love, have pity, affection for. T. 'kawai-garu.'

muzorashika ...lovable. T. kawairashii. This and the above are used in Sats. and Sag.

N.

naharufor 'nasaru.' Thus 'warusa shi-naharuna yo!' 'Don't misbehave 'Ut'chatte oki nahai,' 'leave it as it is,' 'O ide nahare' etc. Similarly with 'kudahare.' This tendency to drop the 's,' and replace it by an aspirate is not so strong as in the Osaka dialects, but these words are always as written above.

Nasai in country districts becomes 'nanse.'

Ki-nanse, shi-nanse etc., etc.

nana person, 'hito.'

Konnan.....kono hito.

annanano hito, etc., etc.

'Konnan no iwasu kots'...Kono hito no iû koto.

ni ro.....used for 'yara' in such phrases as the following:—

'Tonari wa mochi ba tsukan' ni ro, kiite mi nahai.'

'Go and see whether they are making mochi next door.

...Iwan' ni ro—Iû yara, etc.

narigane }a leper. v. 'ganne.'

nariganne }

nifundo.....a prostitute.

nigirufor 'niramu.' Cf. yabonigiru.

nijina carrot, for 'ninjin.'

nikiInvariably used, meaning neighbourhood. T.

'kinjo.' In Kioto *neki*.

Doko no niki desu?...Whereabouts is it.
 Soko no niki made itte kuru.....I'm just
 going over there.

niyameku.....to be hot and damp. v. homeku.

nindofor ni do, twice.

nisêfor ni-sai, a youngster. *Ao-nisê* a green-horn.

nosua hole. T. ana.

Used as a separate word, probably incor-
 rectly, judging from the compounds
hanansu, the nostrils, *miminsu*, ear-
 holes, etc., which are, no doubt, hana
 no su, mimi no su, etc.

nosu'tchothe bird known as the 'hojiro.'

nukuka.....warm, always used instead of 'atataka.' q.v.

nukumerufor 'atatameru.' v. nukuka above.

nosarudifficult to translate. Used in such expressions
 as 'Kimi ni unki ga nosatta'...the luck fell
 to you.

On picking up a coin which has been
 passed over unnoticed by several peo-
 ple—

"Kono gosen wa boku ni nosatta!"

I had the luck to pick it up, it fell to me!

O.

oeruto grow, (生). T. haeru. Archaic form.
 Similarly the passive 'owaru' and the
 causative 'oyasu' or 'owasu.'

Examples:

Hige ga owatte oru...Hige ga haete oru.

Ki wo owasuKi wo hayasu.

Hige wo oyasuHige wo hayasu.

Used in Sats., Fuk. and Sag.

ôdoka 'crooked,' knavish. T. ôchaku na. (横道)

ôdomonan unprincipled, kanvish person. T. ôchaku

- na mono. This and 'ôdoka' above are used in Sag. also. The word is standard, but not so frequently used in Tokio.
- ogamitaro.....the praying mantis. T. kamakiri. Sats. 'ongame.'
- ôgotoused continually in the sense 'taihen.'
Sore koso ôgoto ja!...Sore koso tai hen da,
Ut'chaeru to ôgoto! ...Ochiru to taihen!
- okaechanging the thong (o) of 'geta,' i.e. work done by the 'eta' community.
- o kakamother. Similary o toto, o tutto, for 'father.'
- o kats'san.....Invariably used for T. 'o kami san.'
In Chikuzen 'go rio n' san.'
- okkakia shovel. (fire). From *oki*, live coal, and *kaku* to scrape etc.
- ôki ni
ôki ni an'ta }.....The usual way of expressing thanks. An abbreviation of 'Ôki ni arigatô.'
- okisakia place to put something in. T. 'okidokoro.'
- okumojivegetables pickled. Used instead of T. 'nazuke.'
- omekuto call. T. yobu, wameku, umeku.
Ano hito wo omeite o kure...yonde o kure-
Used also of the cries of animals.
E.g. ushi ga omeku, neku ga omeku etc.
In Chik. and Sats. 'orabu' is used.
- ondo.....The first pers. pronoun. In other forms *onda*, *ontachi*.
- orandaStill used in and about Nagasaki to denote anything foreign. T. 'sei-yô.' Oranda-jin, a foreigner. Oraanda-mma, a foreign horse. In Sats. the word is 'ran.' Thus 'rangasa,' a foreign umbrella (T. kômorî-gasa), etc.
- oria queue. T. mage.
Taka ori, bachi-ori etc.

oridomacorruption (rustic) of ore-domo, we.

osama }a term of respect in speaking of or to young
osan } boys. Thus 'O uchi no o san,' T. O uchi
no waka sama.

osetsukeruthe equivalent in the Nagasaki dialect of
'kudasaru.'

Sô shite osetsukemasse.....Please do so.

Oashi wo osetsukemasse ...Please give me
some money.

oshikireruto break, tear (intrans.)

Geta no o ga oshikireta.

ottoreruto come off, break off, as a button etc. (ochi-
toreru).

P.

pappachild-talk for 'tabako.' Onomatopoeitic?

pinshaguto break (by pressure), to 'squash.'

E.g. Tamago ga pinshageta.....The egg is
broken.

Pinshage-bana.....A flat nose.

In Fuk. 'bisshagu.' In Sats. 'bisshi-
geru' is used Compare the correct
word 'hishigeru.'

pompokopon ...a peep-show.

S.

saa postposition used after verbs denoting motion
to a place. It replaces the postposition *ye*.

Examples.

Doko sa ni itta ka?

Niwa sa ni itte oru.

The form is in regular use. By corruption it
sometimes appears as *sae* (sa ye), *san* (sa ni).

This postposition is used in several

Northern dialects, c.f. 'Oboko sa ni kureta (Yonezawa) I gave it to the child. But it is only used with verbs of motion in Kiushiu dialects.

sageashistilts. T. takeuma.

samashika }exceedingly, very. Cf. susamashii.
samajika }
Samajika yoka.....very pretty.

sandaia feast. T. sakamori.

sangua pariah. T. eta.

sarampato break or split. T. waru.

A very common word in the open ports.

In Nagasaki at least, it is not part of the 'pidgin' Japanese.

sarukuto walk, in the sense of 'to go for a walk.'
T. sampô suru.

Sarukô ja nai ka? Shall we go for a walk.

Shichû wo saruita kita. I have been for a walk about the town.

sebi }the cicada. For 'semi.'
sembi }

Note the interchange of sounds.

soma.....soba.

sebisemi.

sejiruto decoct. T. sen-jiru.

sekarashikanoisy, troublesome. T. yakamashii. V. yaze-kurashika.

sekidafor setta, setsuda. (雪駄)

senchinfor setsuin, setchin (雪隠)

senkiûpockmarks. T. abata. In Sag. 'ganshin.'

shaguto break, split. T. waru. v. 'pinshagu.'

shansua paramour, lover. (vulg.).

shikaburu.....to drip, drop. T. tareru. (of water)

shikoamount, degree. Used in every way to the exclusion of 'hodo.'

Example:

Omôta shiko wa' naka..... Omotta hodo
wa nai.

In combination it appears in the forms.—

kogashiko, koshiko..... kore hodo.

sogashiko, soshiko sore hodo.

agashiko, ashiko are hodo.

dogashiko, doshiko..... dore hodo.

Also 'kore shiko,' etc., etc.

Doga dake, kogadake, etc., etc. are also used.

Examples.

Dogashiko aru hê?..... Dore hodo aru
ka?

Kogashiko giri naka ... Kore hodo shika
nai.

Shiko appears in all Kiushiu dialects.

shindoka tired, fatigued. The word used in the Osaka
dialect. (shinrô).

shitto a meaningless prefix, used in such expressions
as 'Midzu ga shitto deta,' etc.

shiûtojo Mother of father-in-law. T. shiûto and shiû-
tome.

The *jo* is an honorific which occurs in
such expressions as (Sats.) 'tonojo,' a
respectful woman's word for a man;
(嫁女), yomejo, a young wife; musuko
jo, hina jo etc. Also v. gogo sama.

shôke a basket, T. zaru. Sats. shoke.

shokusho na..... affected of speech or manner. T. koshaku na.

shomben for shôben.

shômuko smarting (of pain).

sôren for 'sôrei,' funeral.

suban interruption. T. sashideguchi.

Iran' o suban shinas' na..... Don't inter-
rupt, please.

- sugarean ant. T. ari.
 sumuto dive. T. moguru. (connected with shizumu).
 supparifor 'sappari.'
 suragotoa lie, untruth. T. uso, soragoto.
 surayaruto make a pretence at working etc.; generally,
 to feign, dissemble. Cf. T. soratsukau.

T.

- tai.....an interjection or particle affixed to end of sentences with the force of T. *so* or *yo*.
 Uttataku dai...I'll hit you.
 Yappari kane motta hito wa yoka des' tai.
 tamagarufor 'tamageru,' to be frightened, startled.
 tangoa bucket. T. oke. Cf. Sats. oketan, a bucket-maker (okeya). In Sats. 'tango' is a bucket, *tanko* a bucket-maker.
 taremian icicle.
 tashikaused with the meaning of 'tabun,' probably, implying *doubt*. Tashika sono hito jattarô...
 Probably it was he.
 temotopolite word for 'hashi,' chop-sticks.
 tenogoi.....corruption of 'tenugui,' a hand towel.
 tokagiria lizard, T. tokage. In Sats. 'tokagii.'
 tokinafor toki ni wa, now and again, once or twice.
 Marude ikanu ja suman' ken de, tokina iku ga yoka. It would n't do not to go at all...
 you had better go now and again.
 tonkera.....top, summit (vulg.), used in such expressions as 'atama no tonkera,' top of the head; hana no tonkera, 'point of the nose.'
 tonkorocholera.
 The local derivation is from 'ton,' the noise of a gun, and 'korobu' to fall over, because

people attacked by cholera tumble over and die as if shot by a gun!

tonsuia porcelain spoon. Originally used for serving out food when eating at a table (shippoku-dai) in Chinese fashion. Probably of Chinese derivation.

Also known, from its shape, which resembles that of a solitary lotus-petal, as a 'chiri-rence.'

toppoany garment with tight sleeves (i.e. without 'tamoto.') Tight sleeves (T. tsutsusode) are known as 'teppo-sode' in Sats.

tsumamethe flower known as 'hōsenkwa' (鳳仙花.)

tōrokusuna sort of bean, 10 of which placed longways measure 6 sun.

There is also a 'tōhassun.'

tōruruto fall. For 'taoruru.'

tsukedake.....Thin slips of wood, generally pine (not *take*), the tips of which are dipped in sulphur, used for kindling fires. T. 'tsukegi.' Matches. Sometimes called 'oranda-tsukegi.' In Sats. they are known as 'rantsukegi.' V. 'oranda.'

tsuttamagaru ...v. 'tamagaru' above. Intensive form of same.

tsuzusaliva. 'Tsuzuhaku,' to spit. T. tsubaki.

U.

ūbange nacareless, inattentive.

uchiFirst personal pron. sing. Used mostly by girls, and of recent introduction. With the honorific prefix 'o' it becomes 'anata.'

Ucha (uchi wa) kongen komaka batten...

Small as I am —

O uchi wa dongen shita he...Anata wa dô shita ka.

- umberufor 'umeru,' to bury.
 ushisuteruto throw away (uchi-suteru).
 utateka.....an archaic adj. in the T. speech. It corresponds
 to 'urusai.' 'Utateka, damatt'ore!...Be
 quiet, you're a nuisance.
 ut'chaeru, uchi-aeru. v. 'aeru.'
 ut'choku, uchi-oku. To leave a thing as it is. Also 'uchi-yaru.'
 Ut'chatte oke...
 Uch'oke...Sono mama ni shite oke, Never
 mind. Leave it as it is.
 ut'chokaruto be left behind, be late.
 uttachigetting dressed, appearance, dress.
 Uttachi no yoka.....well dressed, well-look-
 ing.
 uttatsuto get dressed.
 Hayô uttachimasse, osô naru ken.....Get
 dressed quickly,—you'll be late.

W.

- waga 'omae.' Rustic. Cf. Sag. 'wa san' i.e. 'omae
 san.'
 wakudoa toad. T. gama. Also Sats. Sag.
 warabinawarabi. (The 'na' is freely affixed to names
 of plants, vegetables, etc.)
 warukuro.....a rascal, mischievous person.
 watamashiUsed instead of 'hikkoshi' of T., where it is
 archaic, meang *house-moving*.

Y.

- yongofor 'yoko,' across, cross-ways.
 yongoguchia man with a twisted face.
 Yongo-guchi tsukau.....to say crooked,
 specious things.
 yogamubend, distort (yugamu).

yetto }Hardly translateable. Used, with a negative,
yetta } instead of and to the exclusion of 'amari.'

Yetto sukan'.....Amari sukanu.

Kongen mono wa yetto naka.....Kô iû
mono wa amari nai (yô i ni nai.)

Used throughout Hizen.

yêtofor 'yaitô,' the moxa.

yangia goat, T. yagi.

yeikusaruto be drunk. T. yopparau.

—*kusaru* is, of course, often used as an
intensive with verbs. Thus nure-ku-
saru, to be very wet. etc.

yadamon'an unruly, riotous person.

In the kite-flying contests which take place
at Nagasaki in the 3rd. month, a long
bamboo pole, to which are attached
thorny branches, is used to entangle
the strings of 'vanquished' kites, preli-
minary to appropriating them. This
instrument is known as the 'yadamono.'

yada wo iûto be captious, obstinate, talk in an obstinate
manner.

yondofour times. Comp. gondo, kundo etc.

yonniûa great many. T. takusan, giôsan.

yazekurashika } ...noisy, T. yakamashii. v. sekarashika.
yagurashika }

yosowashika } ...dirty, unpleasant, disagreeable. T. kitanai, iya
yossâshika } na, keshikaranu. Used also in Sag.

yeirashikaairashii, lovable.

yabonigiruto squint, have a squint. (yabuniramu).

yebakumo no ye ba (ye—bait, ba—basho?) Speder-

yenobanie no ban, a watchman. [web.

yembuie bune.

yomekusanDaughter-in-law. T. yomego.

yosariused instead of T. 'yoru,' evening.

yenouraroof (T. yane). ie no ura.

yokouto rest. Used also in Satsuma. Corruption
of 'ikou.'



ASIATIC SOCIETY OF JAPAN.

A General Meeting of the Asiatic Society of Japan was held at the Society's Rooms in Tokyo, Oct. 19th, 1910.

The Secretary, Rev. Charles F. Sweet reported as elected to membership: Montgomery Schuyler, Esq., American Embassy, Tokyo; M. T. Paske-Smith, Esq., H.B.M. Consular Service; Rev. J. J. Chopman, Nara; H. Ball, Esq., Yokohama; Rev. J. C. Pringle, Hiroshima; Miss Katherine M. Ball, San Francisco; Rev. W. A. Richards, St. Andrew's House, Shiba, Tokyo; M. D. Dunning, Kyoto; R. McP. Austin, Esq., Tokyo.

The Chairman, Rev. Arthur Lloyd, then introduced G. B. Sansom, Esq. of the British Consular Service who read his translations of the Lyrical Drama (Nô), as follows:

Translations from the Nô.

TRANSLATIONS FROM THE "NŌ."

I have ventured to preface these translations with the following observations on the value of the Nō, which I should have spared the Society, had there not recently fallen into my hands a translation of SUMIDAGAWA, in the Trans. R.S.L. xxix., where one of the translators, Dr. Marie Stopes, sets forth in some detail her estimate of these plays—an estimate which, appearing in such a place, I felt ought not to pass unchallenged.

It is a commonplace of literary history that critics are often in danger of overpraising works in a language foreign to them. They do not realize their imperfections, and they see their beauties veiled, distorted, and sometimes magnified in a mist of incomplete understanding. In this present case the danger is increased by more than usual divergence of language and customs, by wider difference of time and space.

It is hardly necessary to premise that the text of the Nō can be roughly divided into prose and verse. The prose is in a stilted mediæval dialect; with free use of *sōrō*, and rather compressed in form. The verse varies from flat descriptive portions, roughly divided into 5- and 7- syllabled phrases, to more correct and lyrical passages. There is no definite line between the two, but the actual spoken prose is invariably the *sōrō-bun* above mentioned, while some of the chanted portions

are really nothing but prose with some metrical phrasing. The following quotations will serve to make this clear :—

(SHŌSON).

Benkei, speaks. *Sara ni mono-mōde no keshiki wa miyenu*
 yoshi mōshi sōrō.

Yoshitsune, speaks. *Moto yori kakugo no maye nareba*
 Nanihodo no koto no aru beki zo to.

Benkei, chants. *Sono mama yagate on za wo tachi*
 Shizuka wa kisenaga mairasuru
 Yoshitsune kore wo mesaretsutsu
 On hakase wo totte shidzu shidzu to
 Chūmon no ro ni ide tamai,.....

and so on. The first spoken sentence is purely colloquial, a little high-flown, perhaps, but prose. The next is roughly phrased, and the succeeding descriptive passage, sung in strophe and antistrophe by actors and chorus, is in fairly regular 7-5 succession. I insist upon this point, because Dr. Stopes renders the prose speeches into a sort of blank verse which strikes me as being particularly inappropriate. The reason is that "English prose is too prosy, and a very different thing from the Japanese prose chants in the originals." Certainly English prose is different from the Japanese prose. It does well to remain prosy, and not to usurp the functions of verse. But it is quite untrue to assert that, because these spoken words are "well-nigh indistinguishable from the songs," they are any the less prose. The solution is that some of the songs verge on the prosaic. Hence the similarity of prose and verse.

To come to details regarding the style of the more important part of these plays—that is, the chanted lyrical portions, the chief features may be set forth as follows :

- (1.) Wealth of classical allusion.
- (2.) Classical quotation, and generally unstinted borrowing of phrases and passages from older literature.

(3.) The play on words, in all its manifestations.

Of (1) and (2) it need only now be said that the reverence for antiquity, which has always been a sterilizing influence in Japanese literature, makes of plagiarism and wholesale adaptation a literary virtue and not a crime.

Coming to word-plays of all sorts. These occur with great frequency. There are numbers of regularly recurring puns which the experienced reader can always foresee. Thus in the *michiyuki*, or passages describing a journey, an almost sure-thing is some phrase like

Omoitatsu tabigoromo

hi mo haru baru koshiji no suye

where *tatsu* has the double sense of 'to set out' and 'to cut out' (garments), while *hi mo* refers both to 'days' and to 'cords' (for tying up garments).

Take such a passage as the *michiyuki* from HANJO. "*Mata tachi kayeru Tabigoromo Urayama sugite Mino no kuni Nogami no sato ni Tsuki ni keru.*" It is laden with word-plays. *Tachi* is there, the inseparable companion of *Tabigoromo*, *Ura*, the lining of a garment, *ni*, the body, *no*, linen. The plays bristle with them and in some editions the less obvious ones are carefully pointed out by the editor.

A similar form of ornament is, strangely enough, one which is considered a blenish by us—the repetition of a sound at close interval. Thus

<i>Akatsuki goto no</i>	<i>Aka no midzu,</i>
<i>Aware yo ni</i>	<i>Awaba ya,</i>
<i>Shinobu ni nitaru</i>	<i>Shinowara no,</i>
<i>Mi no hakanasa yo</i>	<i>Sayohime ga,</i>
<i>Naniwa</i>	<i>Na ni wa Yejima to iinagara,</i>

where we have a sort of perverted internal rhyme, and

<i>Kami wa Kamogawa,</i>	<i>Shimo wa Shirakawa,</i>
<i>Tasuke tamae ya,</i>	<i>tabi bito yo,</i>

with alliterative effect.

The conventional epithet is used freely. Now it is the ordinary pillow word, and now a less stereotyped phrase, as

Chikuba ni izaya nori no michi

where, in order to introduce the word *nori* (law) we have the preliminary sentence about mounting (*nori*) on stilts,—of complete irrelevance.

Of course these had long been favourite devices in Japanese verse and prose. The Heike Monogatari, for instance, (the immediate source of much that characterizes the language of the Nō) swarms with pivots, puns and pillow words, with conventional epithets and stereotyped phraseology. In the face of the great popularity of the Nō among the educated class it is useless to deny that there is a certain attraction in this welter of literary stratagems. The charm exists, it is true, and even the foreigner, who attends with sympathy, cannot fail to be interested. There is a pedantic pleasure in piecing together scraps of classical learning, and a thrill, no doubt, on recognizing apt quotations from some ancient favourite. But this is the charm of the curio shop, not the beauty of language and thought.

It may be objected that, after all, rhyme itself is artificial, and constricts the limits of expression in verse, and that it is therefore illogical to condemn mechanical ornaments which are as much the natural outcome of the spirit of this language as rhyme and metrical ornament of another. All this is a question of degree, in deciding which it must be remembered that our finest verse is neither rhymed nor charged with metaphor. Its sole essentials are rhythm and elevation.

The gentlemen who have favoured me with instruction in the various branches of the Nō have all insisted upon its suggestiveness and some have pointed out that its study is an excellent moral discipline. It speaks, they say, not to the ear, but to the heart. The meaning does not lie in the words, which are few, but outside them, and here is the secret of their beauty.

In theory this is excellent, for we know the success which

attends this principle of suggestiveness in other domains of art; but here I mistrust the genuineness of much of the sensation evoked. Conventional stimulus will produce conventional responses. Generally speaking the Japanese claim for the Nō these beauties—compression, elevation and suggestion, which they derive from the methods sketched above.

The other components of the style are naturally such as defy classification and, unluckily, vanish in translation.

Over many pieces there seems to brood an indescribable atmosphere of melancholy, a weird feeling of woe and disaster. This is a distinct charm, but I imagine it to be due more to the fine restraint of stage setting, much assisted by the monotony of the chant and the solemn, impassive gait of the performers, than to any qualities of the text.

As for the music of the Nō, which is really all-important from the Japanese point of view, the chanting of the chorus is most effective, though at times monotonous. It is as a rule both impressive and appropriate and has, on occasion, a stirring rhythm. The orchestral music, accompanied by shrieks of "HA-O" with variations, I confess to hearing with resentment. At times the flute strikes in with a long-drawn note that has a strange and moving quality of sadness. But so has the amma's pipe in quiet streets at midnight, or, for that matter, a siren from the heart of a sea fog.

Such being roughly the features of these plays, we may now examine the statements in the work of Dr. Stopes above quoted. Speaking of the Nō in general she says "There is in "the whole a ring of fire and splendour, of pain and pathos, "which none but a cultured Japanese can fully appreciate, but "which we Westerners might hear, though the sounds be "muffled, if we would only incline our ears. I have knelt for "eight hours at a time at a Nō performance, listening to sounds "which seemed to me to express more perfectly the poetry and "unutterable sadness of life than any other combination of "sounds man has devised, Wagner's musical dramas included." I can truthfully say that I have inclined my ears (more particu-

larly in the early days of my enthusiasm for the Nō) and listened to more than one performance with sympathy and enjoyment. Few of us have sufficient staying power to cope with eight hours of even the finest literature and music in the world; from which I infer that there must have been something outside the Nō which held Dr. Stopes' attention—the comparative novelty, the exotic speech and surrounding, the mystery of the half-revealed? Frankly, I must admit I never heard the ring of fire and splendour, nor did I discover any perfect expression of the poetry of life. But it sounds reasonable to say that none but a cultured Japanese can appreciate these beauties to the full. Let us hear what a cultured Japanese has to say on the subject. According to Mr. Tanaka Shōhei:

“From every point of view it is one of the preëminent
 “arts of the world. It is the flower of the Yamato stock.
 “Every art reflects the spirit of a given people at a given
 “time, and remembering this, we must hold it remarkable
 “that the affections of our people should be retained by an
 “art which arose 600 years ago. In the West there is no
 “art with such a pedigree. This shows that the Nō re-
 “presents the national spirit, and is complete in every
 “respect. Its endurance for 600 years is moreover a
 “gratifying proof of the flourishing growth of the Yamato
 “race.”

One is breathless before such criticism. He continues:

“The use of old Chinese and Japanese poems is frequent. This from an artistic point of view, is a very
 “effective device. These classical quotations suggest ideas.
 “They are a sort of token or tally, the use of which brings
 “connected scenes and facts before the eye. Similarly
 “with the word-plays. They allow of great compression
 “in the style, they are terse and yet full of elegance and
 “feeling.”

Mr. Ōwada Kenjū, a well-known scholar and a most prolific

editor and commentator of the Nō, says of the use of certain catchwords and catch-phrases in the chanted dialogues that

"On the one hand they assist the harmony, on the other make them easy learn by heart."

He points out as a praiseworthy feature the skilful manner in which the dialogue is kept from wearisome length by one of the parties' purposely changing the subject. Thus (Tamura):—

*Waki.And what is yonder temple, whence
comes the noise of people thronging in?*

*Shite.That is Onodera. But see, how from
behind the ridge of Otorwa the moon
emerging shines, etc.*

And so on throughout.

One cannot be expected to adopt such principles of criticism as these, though it is sometimes urged that any one literature must be a law unto itself, and that its achievements must be judged by their approach to its ideals. This is to deny the existence of absolute standards of taste, and I know of no warrant for assuming that beauty is a question of geography. No less than in matter, there is an orderly evolution in art and letters, and it is plain enough that we have an early stage of progress in a style whose chief merit lies in verbal dexterities, limited alike in number and scope, in the iteration of an unvarying set of moral and aesthetic sentiments, and in an abundant display of classical lore; where the learned sock may not be taken off, and where freshness of thought and expression is regarded almost as impertinence.

It would be idle to deny any value to these works. They have considerable beauties, and having regard to the period and the environment in which they were produced, are not unworthy monuments of Japanese literature. The point I wish to make is that there is no need for Schwärmerei, and that their extraordinary popularity during the last few years is hardly merited. It is, moreover, likely to influence production adversely. Dr.

Stopes says "I found that many of the most intellectual men in Tokio were deeply interested in the Nō," and that they are studied by "University professors, leading lawyers and statesmen, men who would scorn to enter a theatre door." A little more interest in the modern theatre door, and a little less attachment to the productions of a mediaeval priesthood, would perhaps help to raise the Japanese stage to its proper place as a power in the national life.

BENKEI-IN-THE-SHIP.

(FUNA-BENKEI.)

ARGUMENT.

Both this and the following piece deal with incidents in the career of Yoshitsune, one of the most romantic in Japanese history, and a strange compound of success and failure, of honours and persecution. It is a favourite theme of the Buddhist priests who compiled the *Nō*, for it gives them ample scope for dilating on the uncertainty of life and the impermanence of rank and power.

It will be remembered how, fresh from Dan-no-ura, Yoshitsune came in person to Kamakura to announce his victory. Three long weeks he lay at Koshigoye, only a mile or so away; but Yoritomo would not meet him, for his ready ear had been poisoned by Kajiware Kagetoki, who could never forgive Yoshitsune's successes at Ichi-no-tani, at Yashima and now in the Straits. It was then that he sent to his unrelenting brother (or rather to Ōe no Hiromoto, that he might communicate its purport) the letter, of which the priests of Koshigoye still claim to have the draft, begging for justice, and urging his innocence of all the misdeeds imputed by his enemies.

"Here am I", he wrote, "weeping crimson tears in vain at thy displeasure. Well was it said that Good medicine tastes bitter in the mouth, and True words ring

harsh in the ear. This is why the slanders that men speak of me remain unproved, why I am kept out of Kamakura, unable to lay bare my heart. These many days I have lain here and could not gaze upon my brother's face. The bond of our blood-brotherhood is sundered.....

But a short season after I was born, my honoured sire passed to another world, and I was left fatherless. Clasped in my mother's bosom, I was carried down to Yamato, and since that day I have not known a moment free from care and danger. Though it was but to drag out a useless life, we wandered round the capital, suffering hardship, hid in all manner of rustic spots, dwelt in remote and distant provinces, whose rough inhabitants did treat us with contumely. But at last I was summoned to assist in overthrowing the Taira house, and in this conflict I first laid Kiso Yoshinaka low. Then, so that I might demolish the Taira men, I spurred my steed on frowning precipices, careless of death in the face of the foe.* I braved the dangers of wind and wave, not recking that my body might sink to the bottom of the sea, and be devoured by monsters of the deep. My pillow was my harness, arms my trade".....

So he goes on. But the letter never reached Yoritomo, for it was pocketed by Hiromoto, who saw there was no purpose to be served by its delivery. At last Yoshitsune turned away from Kamakura, and made his way to Kyoto, where he tried to assemble forces and work up a rising against Yoritomo. Finding the Capital more frightened than sympathetic, he set off to see what could be done in the way of collecting followers in the Western province. It is a part of this journey that forms the theme of *Funa Benkei*.

Accompanied by his mistress SHIDZUKA, his henchman BENKEI and a few trusted followers he arrives at Daimotsu (now Amagasaki) on the coast of Settsu, meaning to take ship to Shikoku and there to live in retirement, so as to prove his

innocence of all design on Kamakura. (This is the romantic view. Actually he had been persecuted out of all loyalty, and was only kept from active rebellion by insufficient following). In a bald speech BENKEI advises him to send SHIDZUKA back. She leaves him regretfully, after a song of farewell, a dance and an improvised chant, foretelling a turn in her lover's fortunes. Then the boat puts out. A high wind arises, and wraiths of women come clinging to the sides, omens of disaster. Presently a great host of spectres emerges from the waves. They are the ghosts of the men of the Taira clan, drowned in the great seafight at Dan-no-ura. The young Emperor is there, the nobles, the generals, the captains, and at their head is TOMOMORI. He in a loud voice names himself, and advances upon Yoshitsune to avenge as a spirit his defeat while in the flesh. Yoshitsune would defend himself with mortal weapons, but BENKEI pushes to the front, and by dint of prayer exorcises the unfriendly ghosts. They withdraw, and yet approach again, but, bending to their oars, the boatmen drive the ship on, leave them at last behind, and gain the shore.

BENKEI-IN-THE-SHIP (FUNA-BENKEI).*

DRAMATIS PERSONÆ.

Maye-shite (First Protagonist) .. SHIDZUKA, a Shirabiōshi dancer,
the mistress of Yoshitsune.

Nochi-shite (Later Protagonist). The GHOST of TOMOMORI, a
Taira general killed in the
seafight at Dannoura.

Ko-gata ('Youthful rôle '†)..... Yoshitsune, known as HAN-
GWAN DONO.

Waki (Deuteragonist) BENKEI, Yoshitsune's hench-
man.

Kiōgent† (Non-heroic part)..... A BOATMAN.

Also Retainers of Yoshitsune, and the CHORUS, which
latter is not however concerned with the action of the play.

* The play is so called to distinguish it from others which deal with various episodes in his career, such as *Hashi-Benkei*, (Benkei-on-the-Bridge), *Ataka*, (Benkei-at-the-Barrier), and *Shōson*, in which, however, he appears as *Waki* or deuteragonist.

Funa-Benkei was produced by Kwanze Kojiro, who died in 1516. He was grandson to Kwanami Kiyotsugu, the founder of the Kwanze school. He is also responsible for the arrangement of *Ataka*, which follows. The actual authors of these plays,—the composers of the text, as opposed to the professional mines who arranged them for chanting, and presumably devised the 'business'—are not known; but it is plain from internal evidence that they were well acquainted with Buddhist dogma and legend, and they were in many cases no doubt members of the priesthood.

† This and similar parts are assigned to children, so as to enforce upon the spectator the pathos of their situation, to show them as weak and powerless, in the grip of circumstance.

‡ These are such rôles as servants, messengers, grooms and boatmen. They never chant, but supply occasional comic relief in the shape of vulgar soliloquy, or anticlimax after the high-flown recitative of their masters.

- Benkei, chants To-day the travel-garb is donned,*
 To-day the travel-garb is donned—
 When shall the return be
 and the casting off of these garments?
- (Recitative) I am Benkei,† the Monk of Musashi, whose home
 is by the Western Tower of Mount Hiyei. Now
 My Lord Hangwan did crush the Taira house
 on behalf of Yoritomo, and they two brothers
 should have been as sun and moon‡ together.
 But by the calumnies of unspeakable men|| it
 has come about—miserable to think—that they
 are now estranged. Howbeit, My Lord having
 deep regard for his duty towards his dear elder
 brother, has left the Capital for a space and,
 going down to the West will by self-exile§ there
 make plaint of his innocence. Therefore, far on
 in the night, he means to take ship from Yodo,
 and hasten on to Daimotsu¶ in the province of
 Tsu.
- Benkei and Re- The time is early in the Age
 tainers called Bunji;
 consummated is the tale
 of these two brothers' breach.
 Lacking strength to make it good

* This is the *shidai* (invariably a 7-5 couplet, of which the first line is usually repeated), a sort of compressed argument, which opens most pieces, and occurs just before or after the spoken prologue. It serves to set the pitch of the play, or to sketch the motif. Here, as often, it is untranslatable, containing three wordplays.

† The spoken prologue, which gives briefly the facts necessary to make plain the situation.

‡ Twin luminaries, but of different importance.

|| Meaning Kajiware.

§ His only way to convince Yoritomo that he had no designs on the Shogunate was to retire from the centre of things altogether.

¶ Near the present Amagasaki, in Settsu.

Yoshitsune,*
breaks in

Hangwan has left the Capital and now
ere the road before him

is closed to his flight
he would go down to the West

The Chorus

Deep in the night†
yet the moon from the cloud-vault
coming forth from Miyako
is sad, and loth to leave,
unlike that other time
when he set out in former years
from Miyako pursuing
them of the Taira host,
to-day he leaves stealthily
with but half a score of men
in the ship to bear company,
the ship that sails and rocks
rising and falling
as the sea and the clouds

* It will be observed that here, and frequently, the characters describe, and comment on, their own actions and emotions. It must be remembered that the actors were never looked upon as representing, and temporarily *becoming*, such personages as Yoshitsune, Benkei and others; but as mimes who spoke words or did actions which those personages spoke or did, while preserving their individuality to the extent that they might, very much as the Chorus does, comment on the characters they were imitating rather than representing. They remain *outside* their parts, so to speak. The fact is, the Nō has not to be considered as a drama, but as a performance of singing and dancing, where parts are allotted to the performers which correspond only roughly to parts in a play.

† A typical example of the "dissolving-view" style. The passage is almost meaningless in the original, and a translation can only hope to preserve the same degree of vacuity. It is constructed as follows:—

Mada yo fukaku mo	Although yet deep in the night
kumoi no tsuki	the cloud-vault moon
idzuru mo oshiki	even emerging is sad
miyako no nagori	regret for the capital

where *idzuru* pays a double debt, and *kumoi* is a punning repetition of the preceding syllables.

unfixed and uncertain
as the Fate of Men.

"Ye of the world cannot tell,*

"Ye of the world cannot tell,

"The Rockspring's waters—

"Be they clear or troubled,

"Only the Gods may know."

Thus he passes,
bowing low before the God's great shade
he goes on his way,
and straightway as he goes
lo! the spirit of travel rises in him,
the tide of his grief and the waves
recede together—
now he has come to the shore
to Daimotsu no Ura,
Now he has come to the shore
to Daimotsu no Ura.

Benkei My Lord has hastened, and now he has come to
Daimotsu no Ura. Here there is a certain man
known unto me. I will bespeak with him my
Lord's lodging.

(He crosses the stage)

Is the master of this house within?

The Boatman Who is it that comes?

Benkei None other than Musashi.

Boatman And what brings thee hither at this time?

Benkei I come bearing my Lord company. Give him
lodging.

Boatman 'Tis well. Pray pass into the inner chamber.
Have care for nothing. Be at ease.

* This verse, attributed to Hachiman, is supposed to pass through his mind as he goes by the shrine of Iwashimidzu (Rock-spring) dedicated to that deity.

(They are presumed to enter)

Benkei I beg to address my Lord. It is with fear and trembling that I say this thing to my Lord. Now it is certain that Shidzuka would be of your train. Nevertheless at this season it is in some manner unseemly that she should come with you. Therefore do I think it were well that my Lord should send her back from this place.

Yoshitsune Do as thou wilt, Benkei.

Benkei Your will is done. I will go then to the lodging of the lady Shidzuka.

(He crosses the stage and faces Shidzuka)

Hail! Is Shidzuka within? Musashi is come, bearing a message from my Lord.

Shidzuka Lo! Musashi Dono. I little thought to see thee. What is the message that brings thee hither?

Benkei This and no other is the reason of my coming now. Thus saith my Lord. That thou hast come so far is worthy of great praise; nevertheless at this season it is in some manner unseemly, and my Lord wishes thee to return hence to the Capital.

Shidzuka Unlooked for tidings! I, who had thought to bear him company whithersoever he went.....
(chants) Nay, the heart of man—we put our trust in it, and there is no trust in it. O! What can I do?

Benkei* And now what answer shall I take to my Lord?

Shidzuka I myself will come with thee. If this is a matter

* All this is quite in keeping with Benkei's traditional character as a rather impatient misogynist.

that is of great import to my Lord, then will I stay behind.

Benkei Nay.....this is too much of reasons. All that is needed is for thee to stay.

Shidzuka When I think carefully of this, it seems to be of Musashi Dono's contriving. So I myself will come with thee and make answer to my Lord.

Benkei That is as thou wilt. Come then.

Yoshitsune O Shidzuka.....thy good intent in that thou hast come so far, while I, all unforeseen an outlaw, am fleeing the Capital, is worthy of great praise, Nevertheless it is not well that thou should'st suffer the long way over the sea. Go then for a space up to the Capital and there bide thy time.

Shidzuka And this is truly my Lord's command? O shame on me that have thought baseless ill of Musashi Dono! I cannot face him.

Benkei Nay, nay.' 'Tis naught. My Lord did but take thought of the talk of the world. Thou must not think his heart changeth. So he speaks weeping.....

Shidzuka Nay, however that may be,
no ill-will is harboured
by this poor body.
But here at the outset
on a sea-journey

The Chorus How can my Lord stay Shidzuka
Shidzuka, the calm*
Of the wind and the wave?
How can my Lord stay Shidzuka?
So she says weeping—
Even the vow
made calling on the Gods with offerings

* 'Shidzuka,' of course, means 'calm.'

never to change,
 even the vow is uncertain!
 Truly the parting is bitter,
 but bitterer still would be
 Death while 'fore me lies a way
 to meet my Lord again.

Yoshitsune Benkei, set wine before Shidzuka.

Benkei Yea, my Lord.

(To Shidzuka) Here I reach thee out the winecup,
 the chrysanthemum winecup,
 to drink at my Lord's outset,
 wishing him a Thousand Years
 of Fortune on the way before him.

Shidzuka O! at parting from my Lord
 helpless am I with grief,
 blinded with tears
 and can but sob with weeping.

Benkei Nay, nay,—'tis well. Sing but a song of setting
 out on a sea-journey,

 Sing but a verse, he presses her,
 and Shidzuka uprising
 sings straightway in the season's time and
 tune*

Shidzuka "The ship from the haven
 goes as the wind drops,
 the place of exile
 shews as the day clears
 over the wave-tops."

Benkei Here is an Eboshi. Pray put it on.

Shidzuka It is not seemly that I unworthy
 should rise and dance

Chorus Even the fluttering of my sleeves
 is shame to me.

* Each season of the year having its appropriate style of music.

A pause. She dances
and chants

I have heard tell
how the prince Hanrei*
went up with Kōsen,
and, shut in the fastnesses
of the mount Kwaikēi,
how they revolved
a multitude of plans,
and in the end
achieving Kōsen's purpose
o'erthrew the King of Go.
So the tale runs.....
But though Kōsen took again
the reins of power and wiped out

The Chorus
takes up the chant

* The story of Hanrei (Fan-li) and Kōsen (Kou-chien) is a favourite in Japan, as a classical example of great services rendered by a subject to his sovereign. It was to their story that Kojima Takanori alluded in the verse he carved on the cherry-tree. Briefly, it is as follows:—

In the 5th century B.C. the powerful state of Wu (Go) had frequent wars with the neighbouring kingdom of Yüeh (Yetsu). In 493 the Wu forces, under Fuch'ai, penetrated into the enemy's country, and surrounded Kou-chien, King of Yüeh, with his picked troops, in their fortress on Mount Kuei-chi (Kwaikēi). Yüeh was forced to sue for peace, which was made on fairly easy terms, thanks to a present of eight beautiful damsels to Fuch'ai's ministers, with a promise of more to come.

Kou-chien now began to prepare for revenge. Fan-li, his trusted counsellor, cast about for a plan. Remembering, perhaps, the effect of the eight beautiful damsels, he took the lovely Hsi-Shih, and had her taught all manner of graces and accomplishments, carefully attended, gorgeously dressed. Then, after three years of such preparation, he accompanied her to Wu, where he presented her to the king. The result was what he had foreseen. Fuch'ai abandoned himself to dalliance with his new toy, his people were neglected, his army went to ruin; and he was soon attacked and utterly defeated by his wily neighbour.

When, on the return march, the victorious army reached Lake Tai-hu 太湖, Fan-li took leave of his astonished sovereign, jumped into a small boat, rowed away towards the middle of the lake, and was never heard of more. A different version, hardly so romantic, is that he transferred his allegiance to another king, in whose service he amassed great wealth; and indeed, the name 陶朱公 by which he is mentioned in the original passage of Shidzuka's song, is used in China as a synonym for 'millionaire.' (Vide Giles, Chinese Biog. Dic.)

the shame of Kwaikēi,
 still with Hanrei lay the glory.
 Yet though he, a prince of Yetsu,
 had in him to rule a nation,
 rich in wealth and high in honour
 might have wrought whate'er he listed,
 he, holding it the law of heaven
 fame reached and great deeds done
 to leave the business of the world,
 rowed away in a frail boat
 and lived contentedly
 in a far isle of the lake Goko.

Shidzuka Thus it has happened in the past,
 and if my Lord likewise,*
 leaving behind the city
 of the Bright Moon and making
 to the waves of the Western Sea,
 shall deign to make his plaint
 that in him is no guilt;
 then too Yoritomo
 swayed as the branch
 of the green willow must at last unbend.
 For how shall the bond
 that links the branches
 wither and die?

The Chorus Only trust!†
 Shidzuka dances Only trust!
 and chants. So long as I am of this world—
 The moxa flower
 That blooms upon Shimeji's moor.

* The comparison is none too apt, since Kouchien was sorry to lose Fan-li, whereas Yoritomo would have been only too glad to be rid of Yoshitsune. But a classical allusion has been worked in, which is always something.

† The 'august poem' is attributed to the Kiyomidzu Kwannon, and appears in the Shin-Kokinshū. The favours of the Goddess, to those with faith, will be as numerous as the artemisia plants on Shimeji?

- The Chorus If this august poem
do not deceive,
then shall my Lord at last
come to his own again.
So the boatmen loosen
quickly the sternropes
and Quickly, Quickly!
they press Hangwan, and he comes
from out his lodging,
- Shidzuka And Shidzuka, weeping, weeping.
- The Chorus tears off her dancing robes
and casts them from her,
choked with tears at parting
sad to look upon.
- Benkei I do much feel for Shidzuka. Now is it time
that my Lord's boat be put out.
- Retainer I beg to address thee.
- Benkei What would'st thou?
- Retainer My Lord's command. To-day the wind and the
waves being rough, I will tarry here. So saith
my Lord.
- Benkei How? My Lord saith that he will tarry here?
- Retainer It is so.
- Benkei Now do I conjecture that it is because my Lord
is loth to part from Shidzuka that he would
tarry here. I pray thee but consider. If such
things happen with my Lord at this pass, then do
I hold his course to be run. A year back, when
he set out from Watanabe Fukushima,* a great
storm was raging. Nevertheless did my Lord
have the ships put out, and overthrew the Taira
house in battle. Would that it were the same

* In 1185, when Yoshitsune under cover of a howling storm crossed over to Shikoku and captured Yashima, the Taira stronghold.

now! Hasten, let the boat be launched out.

Retainer Truly, truly, thou art right,
everywhere are foemen
and the evening waves
Benkei rising* and clamouring the boatmen
Chorus cry Eiya Eiya as they launch
the ship on the evening tide.

Benkei Ah! Woe is me! The wind has changed. With the breeze that blows down from yonder Muko-yama† and the storm that comes from the peak of Yuzuriha there is no means of reaching the shore in this ship. Pray, all of ye, pray from your hearts.

(Here ensues a dialogue between the occupants of the boat and the sailors, which does not appear in the text, but is always introduced at representations of the piece. The boatmen beat down the evil spirits with their poles, all the time, according to the superstition, pretending they are waves, and avoiding the word 'ghost'. Finally—

Retainer Musashi Dono, there is a sea spirit clinging to the ship.

Benkei Be still! Such things may not be said on ship-board.

But lo! How wonderful!
Looking over the sea
behold arising
floating on the waters
all the men of Taira
that we defeated in the West.
Well might they seek
this present moment for revenge.

* An attempt to represent in the translation one of the 'pivot' constructions.
'Rising and clamouring' refers both to waves and boatmen.

† The present Rokkō-zan.

Yoshitsune Ah Benkei.

Benkei I stand before thee.

Yoshitsune There is no cause for fear. What though evil
spirits should threaten to wreak vengeance on us,
how can aught happen?

The whole house of Taira
sunk by the will of heaven in the sea
for piled-up perfidies and disregard
of Gods' and Buddhas' holy grace.

The Chorus First his High Majesty*
and the moon-nobles
and the cloud-guests †
like mists on the mountains
have appeared floating
over the waves.

Tomomori's Ghost This is I,
Off-spring of the Emperor Kwammu
in the ninth generation,
Taira no Tomomori
his ghost!

Lo! Yoshitsune, 'tis thou! Strangely met!

The Chorus Just as Tomomori sank,
so he would overwhelm
Yoshitsune in the waves,
the floating waves
around him his long halberd
in circles like the tomoe,
splashing in the tide,
breathing vile vapours.
Their eyes grow dizzy
their breasts perturbed
their senses gone almost.

* The young Emperor Antoku.

† Court nobles in his train.

Yoshitsune

Then Yoshitsune, all undismayed,
then Yoshitsune, all undismayed,
drawing his weapon
and as one facing
a living foeman
would with him strive.
But Benkei arising
thrusts him aside
and as he cries
Here will sword-work nought avail !
grasping his rosary
rattles the beads between his palms.

“ On the East Gosanze

“ On the South Gudariyasha

“ On the West Dai Itoku

“ On the North Kongo Yasha Mioō

“ In the Middle Daishō, Fudo Mioō.”

He casts the bond* around them,
he conjuring, they conjured,
the evil spirits
draw ever further from them,
and Benkei aiding the boatmen
they drive the ship forward
on towards the water's edge.
And still again the vengeful ghosts
come clinging round them
and they beat them back
and drive them off with prayer
till once again
rocked and driven on the falling flood
rocked and driven on the falling flood
they are swept away and vanish
with the white waves leaving
never a track behind.

* Referring to the rope which Fudo holds for the binding of evildoers.

BENKEI-AT-THE-BARRIER.

(A T A K A.)

ARGUMENT.

ATAKA is concerned with a well-known incident in the career of Yoshitsune. Yoritomo's emissaries are searching for him all through the country from Kamakura down to Yamato and Kishu. These parts of Japan are now too hot to hold him. He resolves to make a dash for Mutsu, and throw himself upon the protection of Hidehira there. So with a half-score followers, headed by Benkei, all in the guise of yamabushi, or mendicant friars, they set out from Kioto, where they had been hiding, strike across country to the coast near Tsuruga, and follow the sea-road on towards Noto. But news has reached Yoritomo's ears of their intention, and he has caused guards to be set at various frontier stations, with orders to arrest all mendicants—and a free hand to kill them if they wish. Not knowing this, the little band arrive at Ataka, and learn to their dismay they cannot pass. They are at a loss, until Benkei, the ready-witted, remembers that the great Nara temple, the Tōdaiji, is to be rebuilt. They arrange to pass themselves off as priests sent travelling to collect funds for this pious purpose. To draw attention from his patrician form Yoshitsune changes clothes with his coolie, assumes his burden, and drags behind the others. They approach the barrier and tell their story.

The captain of the guard is not satisfied, refuses to pass them, and threatens to cut them down. Then Benkei and his followers prepare to say their last prayer, and chant a litany, exalting their sacred calling and promising disaster to all that offer harm to them; which so impresses the Captain that he is inclined to change his mind. Not quite convinced, however, he asks to hear the Kwanjinchō,—a sort of subscription list, prefaced with an account of the cause for which funds are solicited. They have no such document, of course, but Benkei, ever resourceful, and profiting no doubt by his early training as a priest in Hiyei-zan, brings out a scroll from which he pretends to read—while improvising an impressive statement in the name of the Chief Priest of the Tōdaiji. This he declaims thunderously, to such effect that the guards hasten to let them through. But now a further difficulty arises. One of the men at the guard, house casts suspicious eyes on Yoshitsune, as he passes last of all; he appeals to the Captain, who stops him. There is no help for it. At all costs suspicion must be removed. Benkei, seizing his staff, belabours the so-called coolie, reviles him for his laziness, and, to heighten the effect, turns on the Captain, and accuses him of wishing to steal the contents of the chest. The yamabushi draw their swords and advance with threats. The frightened guards give way, and the little company is now safely past the barrier. Indeed, the Captain is so upset that presently he begins to feel ashamed of his rude behaviour to these holy men and overtakes them on the road to offer his excuses. They feast together, still careful to give no cause for suspicion, till at last the guards return to the guardhouse, while Yoshitsune and his men, a load lifted from their hearts, go on their way to Mutsu.

BENKEI-AT-THE-BARRIER.

(ATAKA.)

Togashi no Suke, Warden of the Barrier at Ataka.

His servant.

Benkei.

Yoshitsune.

Nine Yamabushi.

A Baggage coolie.

The Scene is Kaga, the Season Autumn.

The Warden I am a man of Togashi* in the province of Kaga. Now there has arisen dissension between Yoritomo and Yoshitsune, and My Lord Hangwan † with his company, the twelve disguised as yamabushi, ‡ is making his way into the wild country of the north. Which Yoritomo having heard, he now has caused new barriers to be set up in every province. So I been charged with this place, to stop all yamabushi, and to-day I mean to question them severely.....Who's there?

Servant I stand before thee.

* The records do not give his name. Hence he is known as 'Togashi no soregashi' or 'Togashi no suke'.

† 'The Judge'. A title of Yoshitsune's. The Kioto court made him *kebiishi*, a position in which he had jurisdiction over all misdemeanants in the Capital. In the Nō pronounced 'Hogwan.'

‡ Mendicant priests, who wandered round the country subsisting on charity and practising various religious austerities. More often than not they were adventurers, or swashbucklers avoiding pursuit.

- Going, coming all must part,
 friend and stranger all must meet
 upon Ōsaka pass*
 and go their several ways.
 O! Hateful Spring that brings the mist
 to hide the hill from view.
- Antistrophe The ship far-sailing over the wave-road
 has come at length to Kaidzu shore.
 Now quickly lights the Eastern sky
 and faint blue tinges Arachichi's crest.
- Strophe Behold! The sea of Kchi,
 the old encircling hedge around the shrine,
 its pine trees.—yea! and yonder stands
 young-budding Kinome-yama,†
 and further on our path there meets the gaze
 Itadori, peasants timber-bearing,
 Asauzu of the shallow river-bed.
 Beyond, Mikuni's haven, where the waves
 break in on Shinohara's reedy shore
 and the wild winds
 beat down the blossoms in their path,
 to Ataka at length we come,
 to Ataka at length we come,
 Ataka, foe of the flowers.‡
- Benkei My Lord has hastened. He has come betimes
 to the haven of Ataka. Here let us rest awhile.
- Yoshitsune Didst hear what yonder travellers said just now
 as they passed by?
- Benkei Nay, my Lord, I heard nothing.
- Yoshitsune They say that a new barrier has been set up a

* Quoting the well-known verse "Shiru mo shiranu mo Ausaka no yama."

† It will be seen that the epithet in these cases is by way of etymology rather than description.

‡ *Ata* or *ada* meaning 'foe.'

Ataka, and that all Yamabushi are being strictly questioned there.

Benkei Alas, this is evil news. This barrier must have been set up knowing my Lord's intent to leave the Capital. Truly this is an evil thing. Let us draw aside and here consult awhile.

Yamabushi What is there to fear? Let us break through by force of arms!

Benkei Stay! Sirs, as you say, it were an easy matter to break through this barrier. Nevertheless it is my Lord's future* that we must consider. Therefore I hold it proper at all costs to avoid aught untoward.

Yoshitsune Act thou for the best, Benkei.

Benkei 'Tis will, my Lord. I have with care contrived a plan. All we are humble-looking friars, but as my Lord's features cannot be concealed, I fear there's danger in this present garb. Therefore I think that if my Lord—with fear and trembling I say this—will cast off his hempen coat and scarf, and place upon his back the chest† that yonder coolie bears, wearing the hat deep over the eyes, and with an air of great fatigue shall drag behind us, then never a one will suspect him as he passes by.

Yoshitsune Truly 'tis as thou sayest. Take then this coat.

Benkei Yea, my Lord. (to the coolie) Come hither, thou.

Coolie I stand before thee.

Benkei Bring here thy chest. (he brings it)

* They wanted to get through unknown. To use force would be at once to disclose their identity, and bring Yoritomo's men in pursuit.

† The *oi*, part of the outfit of a yamabushi. It contained his clothing and other belongings.

Is not this a great honour that my Lord confers,
to bear thy chest upon his back. Now go thou
on ahead, spy out the the barrier, and bring
back word whether 'tis true that yamabushi are
examined there.

Coolie

.....

Benkei

Now let us start.

Yamabushi

Truly the scarlet blooms cannot be hid
though planted in the bamboo grove.
But scarcely will they cast their eyes
upon a serving man.

Therefore doth he exchange his thrown-off
coat,
and wrap the hempen robe about his noble
form.

The chest that yonder coolie bore
upon his shoulders Yoshitsune slings,
and on it straps the rain cloak and the box.*
Hiding his face beneath his sedgestraw hat,
leaning upon his pilgrim-staff, †
like to a footsore coolie
he staggers slowly on, a piteous sight.

Benkei

Let my Lord drop behind us. Now, all of ye,
pass on.

They approach
the barrier, and
are perceived by
the Warden's
servant.

Sir! A crowd of yamabushi coming by!

Warden

What sayest thou? Yamabushi coming by?
Good, I will look to it. (To the yamabushi.)
Stop, stop, Sir Priests! This is a barrier here.

Benkei

Sir, I will explain. Now travelling priests are
being sent throughout the land to gather funds

* A small box, *katabako*, attached to the larger chest, and containing copies of prayers, etc.

† The *kongō-dzue*, carried by yamabushi. It had an octagonal cross-section.

wherewith to build again the Tōdaiji, and we are those charged with the Northern provinces. I pray thee to subscribe.

Warden Indeed, 'tis a most excellent cause, and I would willingly subscribe. Nevertheless, at this barrier it is yamabushi and none others that I must stop.

Benkei And for what reason?

Warden Why, because dissension has arisen between Yoritomo and Yoshitsune, and my Lord Yoritomo, having heard that Hōgwan Dono, with his men, all twelve in Yamabushi guise, is going down to ask for Hidehira, Lord of Mutsu's aid, has sent out word to set up new barriers in every province, and strictly to question all yamabushi. The more so as this is a large number, I will not pass a single man!

Benkei I understand. Your orders were to stop false yamabushi, not real yamabushi.....

Servant What? When we but yesterday cut down three such!.....

Benkei And, pray, was Hōgwan Dono of their number?

Warden A plague on thee! 'Tis vain to argue. I have said I will not pass a single man.

Benkei And so thou meanest to put us all to death?

Warden Forsooth I do.

Benkei O this is beyond all words. Now we are helpless. Let us then perform our final offices, and meet our death like men.

Chants Come, come,
Let us begin our final officers.
Now they named Yamabushi are
schooled in the Discipline of EN †

* The temple at Nara. It had been burnt down by Taira no Shigehira (Tomomori's brother) five and six years before.

† En no Ubasoku (a lay priest or helper—*ufasaka*). 634-700? "He spent 30 years in a cave in Yamato, living on the leaves of trees and attired in wisteria

Yamabushi

They wear the sacred likeness of Fudō,*
 their fillet† is the crown of Wisdoms Five
 that sits upon their brows, a pleat
 for each of the Twelve Causes.
 Dark red‡ their scarf of ninefold Mandara,
 black the leggings of Taizo.
 With eight-eyed sandals on their feet
 they tread the eight-leaved lotus flower.§
 So breathing out and breathing in,
 they utter A and Un,|| attain
 forthwith to Buddhahood.°
 These are Yamabushi, and who dares
 to draw the sword and hinder such as they
 does but incur the holy wrath

"tendrils. In the reign of the Emperor Mommu he went to China and never "returned." He is looked upon as the first yamabushi. He knew all the sacred mountains in Japan, and was a master of spells and incantations. He is known as En no Shōkaku 役小角.

* The costume of a yamabushi was modelled on the popular representations of Fudō:—in the right hand a sword, in the left a rope, the hair bound up and hanging over the left shoulder; and behind him tongues of fire.

† The *tokin* 兜巾, rather, a small cap, with a hard rim and a soft crown, in which were 12 seams or pleats, typifying the 12 links in the chain of causation which Gautama excogitated under the Bodhi tree. "Five Wisdoms" refers to the aggregate qualities of the five Buddhas of Contemplation, as represented in the crown of Dainichi Niorai, himself the deification of absolute wisdom.

‡ Lit. "persimmon coloured." The *sumakake*.

§ In the *mandara*, or pictures of the various afterworlds, there appears one, (胎藏界), in the centre of which is drawn a large 8-petalled lotus flower, on which are seated Shaka, Ashiku, Hosho, Amida, Kwannon, Monju, Miroku and Fugen, while in the middle is Dainichi. The "eight-eyed sandals" appear to typify this. The "eye" of a sandal is the attachment of a thong.

|| These syllables are the beginning (inspiration) and the end (expiration) of utterance, and denote between them all that is comprised in existence, from the first breath drawn to the last expelled. Hence to "utter A and Un" is to have gone through all stages of experience.

° To arrive at Buddhahood in this existence without going through various stages to reach a far-off Paradise after death. Doctrine of the Shingon sect.

and YUYA GONGEN's* punishment
shall fall upon him as he stands,
verily and beyond doubt.
Then crying ON ABIRA UNKEN†
their beads they rattle 'twixt their palms.

The Warden Now this is indeed most excellent. A while ago,
good Sirs, ye spake of gifts for the rebuilding of
the Tōdaiji and doubtless ye are furnished with a
Book of Gifts? I pray thee, bring it out, and I
will listen.

Benkei Read from the Book of Gifts, thou sayest?

Warden In sooth I do.

Benkei 'Tis well.

And so, as if he *had* a Book of Gifts, ‡
he takes from out the chest a letter-roll, §
and, calling this the Book of Gifts,
reads in a loud voice solemnly.

Chorus The Bright Moon of the Founder of the
Law ||

* Is the patron saint of yamabushi.

† A mystic formula of the Shingon sect. ON stands, we are told, for submission to the Law, the remaining five syllables for earth, water, fire, air and space, the five components of the universe. "The universe being nothing but the absolute spiritual presence of Dainichi Niorai, one can realize this conception by repetition of this formula."—a sufficiently obscure explanation, like most Shingon dogma.

‡ This is a famous passage. What is translated a Book of Gifts is, more literally, an Appeal 勸進 for subscriptions. It is this which Benkei improvises.

§ This would be a manuscript work, giving specimen letters, as aids to correspondence. Travellers appear to have carried them.

|| Meaning Gautama or Buddha. He is compared to the bright autumn moon, symbolic of perfection of shape and brilliance. The metaphor is carried out in the lines which follow. After Buddha's death, religion reached a very low level, and people were full of mundane affairs (which are really only an evanescent delusion—the "dream of life") until the time of Shōmu. He was a most pietistic Emperor, and the first to abdicate in order to enter a religious life. The building of the Nara temple and the casting of Daibutsu and the Great Bell, are all his pious undertakings.

hid by the clouds of death,
 none could rouse the sleeping world
 from the night-long dream of life,
 until there rose a mighty Prince
 augustly bore the name SHŌMU.
 He, parting from the wife he loved
 with scarce-appeased longing,
 bitterly weeping a string of jewel-tears,
 turned his heart to the Good Way
 and set up the image of Buddha here.
 Now I, the priest CHŌGEN,*
 grieving that such a holy place
 should fall to ruin,
 hereby solicit gifts throughout the land.
 And such as make offerings
 though but a sheet of paper or a tiny coin
 shall in this world boast of a happiness
 beyond compare, and in the next
 shall sit upon a myriad lotus flowers.
 Prostrate, a servant of the Law,
 I reverently speak.
 So Benkei reads aloud
 to make the heavens resound.
 The Warden The terror stricken barrier guards
 Chorus in fear and trembling let them pass.

(They are presumed to pass the barrier. As Yoshitsune draws
 near, the Warden's servant cries)

Benkei Hold, Sir! Tis Yoshitsune passing there—
 What is that thou sayest? Wouldst stop this
 coolie here?

* The abbot of the Tōdaiji, and a disciple of the great Hōnen Shōnin, his name would be one to conjure with in those days.

The Yamabushi They would suspect our sovereign lord,
 now does his whole life tremble in the scale,
 now is it sink or swim.....

 They hasten back together.

Benkei Stay, stay! Ye will but spoil things with your
 hastiness.

(To the Warden) Why does yonder coolie not
 pass through?

Warden Because, forsooth, we stopped him.

Benkei And for what reason did you stop him?

Warden Why, because he is something like a certain
 person, that is why we stopped him.

Benkei What? You stop a man because he is like
 another man? Surely there is nothing strange
 in that? Who then is he like?

Warden One of my men says he bears a likeness to
 Yoshitsune. Therefore we have stopped him
 while we enquire.

Benkei This is too much. A curse upon this knavish
 coolie. (Feigning anger with Yoshitsune) Ah!
 How thou dost anger me. To-day, while the
 sun was yet high, we thought to push on to
 Noto, and now, by lagging behind bearing but
 one small chest, thou hast brought suspicion on
 us. With reason have I looked on thee askance
 of late. Come, I'll show thee.....and with that
 he takes his staff and beats him lustily, crying
 Pass through, Pass through!

to Warden Ah, thou, with eyes upon his chest—'tis a thie
 thou art!

(They all draw their weapons and stand in menacing attitudes.)

Chorus Meanwhile the eleven, crying " Coward,
 " Wouldst draw upon a wretched serving-
 man?

"Wouldst behave thus, thou craven looking
thing?"

bear down upon them, drawn swords brandishing,

a sight to hold

the fiercest fiends and demons terror-struck.

Warden Pardon, good Sirs, your pardon! I have done wrong.

(To the coolie) Pass, quickly, quickly.

(They are presumed to pass some way beyond the guardhouse.)

Benkei Now that we have passed a goodly distance from yonder barrier here let us rest awhile. Come hither, all of ye.

(To Yoshitsune) My Lord, I beg to address thee. Just now, in a moment of great peril, I behaved in a most strange way. My Lord was struck by this staff of Benkei's—in truth it was when his fortunes were at their lowest ebb—and I am full of grief at my temerity.

Yoshitsune But I do not take it ill. Nay, Benkei—thy ready stratagem sprang not from the brain of man. Think of it but as the aid of heaven above

When, suspect by the barrier guards,
my future in the balance hung,
not staying to discuss the right and wrong,
by beating me as I had been
a humble servant thou hast rescued me
from peril.....This was not *thy* plan,
it was a way revealed by Hachiman,
for which I feel a reverent gratitude.

Chorus Now though an evil age has come upon the world,

not fallen yet the sun and moon to earth;
and pious though thy purpose was,

dire punishment will surely fall
 on him who struck his sovereign lord.
 Yoshitsune Truly from To-day's Result*
 we can Past and Future tell.
 Chorus And we know how came about
 those months and years of sorrow,
 stand amazed that we have passed
 through this our day of peril,
 face to face, as men awakened from a dream,
 and on the verge of tears.
 But Yoshitsune,†
 born of a line of sword and bow‡
 his life to Yoritomo dedicate,
 sleeping and waking lived his days
 on moor and mountain and sea strand.
 At night he made
 a soldier's pillow of his armoured sleeve,
 nor stayed to spread his cloak upon the
 ground.
 Sometimes on shipboard|| he did trust his life
 to wind and wave, and sometimes rode
 o'er mountain ridges§ stirrup-deep in snow.

* This is over-concise stated. It refers to the doctrine of Karma. A Cause (因) in a past life brings its Result. (果) in the present. The present Cause (which is both 因 and 果) brings the future Result. Yoshitsune's unhappy life is the Result of a previous Cause. Seeing how Benkei, with the best of intentions, is obliged by destiny to commit a sin and suffer, he realizes that his own misery is preordained.

† One of the best passages in the original. It will be seen to bear a strong resemblance to the Koshigoye letter quoted above.

‡ Warlike ancestry—the Miamoto clan.

|| A reference to his descent upon Shikoku, in a howling tempest; one of his finest achievements, and at the same time the seed of Kajiwaras's hatred.

§ Ichinotani, when Yoshitsune and a small body of mounted men rode down a gorge, considered impassable, and fell on the rear of the unsuspecting Taira, with great success.

- So three years passed amain, and saw the foe
broken at last and overthrown; and yet
his loyal service all in vain, his life
wasted and spent—by what harsh Destiny?
Yoshitsune Truly 'tis a world of Sorrow,
where men's hopes are unfulfilled.
Chorus He knows right well, and yet withal
when he beholds men suffer, straight and
true
as the Adzusa-bow-making sapling,
while traitors wax and prosper, when he thinks
how distant South and East
have seen his gloomy wanderings,
and how the snows and frosts
of North and West assailed and whelmed him,
he can but cry, They who should justify
this misery of mine, do they not dwell*
on earth?—nor Gods nor Buddhas?—and
bewail
this hateful world of woe, alas!
this hateful world of woe.
- The warden Ho there! Come hither.
Servant I stand before thee.
Warden I spoke rudely to those yamabushi, and now I
am ashamed. Go thou therefore ahead, and
pray them tarry, saying that I will catch them up
and drink wine with them.
Servant I will obey. (He addresses the yamabushi). Sirs,
the Warden bids me say he is ashamed he spoke
rudely to you a while ago, and he is coming
hither, bearing wine.
Benkei This is indeed a surprise. We will wait and see him
Servant ...

* His cruel fate leads him to doubt the existence of any just gods.

Benkei In truth I have divined his plan. He would
seize the mood that changes with the wine-cup's
ebb and flow. Now more than ever on your
guard,

Give not your hearts away. Beware
lest ye betray us. So he charges them.

Chorus Then here in the mountain shade we tarry,
sit softly in a ring, and let us drink
wine on the hill-path, chrysanthemum wine.*

Benkei O! merrily, launched on the mountain
stream,

the wine-cup on the current borne
floats down the winding water, † where
we plunge our hands to catch it
and with flowing sleeves
I'll dance a dance.

For Benkei knew the priestly dance of old,
therefore he sings the song they chant
to the dance of Lengthening Years. ‡

Here as the mountain stream
falls booming on the rocks beneath

Chorus "Tis the sound of the cataract's waters".....

Benkei Ah! I am drunken. Let me, the Guide, pour
out wine for thee.

Warden I thank thee. I will take some. But, Sir Guide,
wilt thou not dance for us now?

Benkei As thou wishest.

Chorus "Tis the sound of the cataract's waters"

* Wine drunk at chrysanthemum time, sometimes flavoured with the petals.
Often used to mean 'a farewell drink'.

† In allusion to the "winding-water banquets" where the Courtiers, seated
on the banks of a winding stream, catch a wine cup as it comes floating down.
Each, as he catches, and drinks from the cup, must make an impromptu poem.

‡ Danced at the great festivals at Hiyei-zan, and therefore well-known to
Benkei, who had been acolyte and priest there. 延年の舞.

Benkei

" 'Tis the sound of the cataract's waters "

.....

.....(Dance).....

.....

Up! Up! Tight strung as the bow,
let not your care relax.
The barrier guards take leave, and they,
feeling as men who've trod
scatheless upon a tiger's tail
or 'scaped the serpent's poisoned fangs,
shoulder their chests, and cry farewell,
and down to Mutsu make their way.

END.

THE CHERRY-BLOSSOM RIVER.

(SAKURA-GAWA.)

ARGUMENT.

The following is a rendering of the greater part of *SAKURA-GAWA*. There are some omissions—of passages that defied any approach to adequate translation—but the fragments remaining will perhaps give an idea of the spirit of this play, which differs considerably in subject and in manner from the two preceding selections.

Sakura-gawa is, in fact, one of a group of pieces (*Kiōjo mono*) in which the chief personage is a madwoman. Such are *Sumida-gawa*, possibly the best, where a mother, driven mad by grief at losing her child, wanders forth in search, to hear by chance that he is dead; *Hanjo*, where a girl deranged by parting roams the countryside until she finds her lover; *Minadzuki-barai*, where a wife, lost by her husband, is found by him raving before a shrine, praying that she may meet him; *Hyakuman*, and several others of similar construction.

It will be gathered that the type shews little variety. There is no attempt to depict madness, except perhaps by a slight emphasis of the usual incoherence of the chanted words.

In *Sakura-gawa* the lyric passages are a pot-pourri of flower-conceits. The masses of blossom are compared to clouds, or to a billowing sea; and when the wind comes and scatters them,

they are waves breaking from above, they are snow, and they are dreams. All the stock fancies are there, woven together by the Chorus and the Madwoman, and through the whole runs a continuous thread of allusion, now understood, now expressed, to the likeness of name between the River and the lost child, "Sakura-go."

THE CHERRY-BLOSSOM RIVER

(SAKURA-GAWA.)

A Madwoman.

Her son, Sakura-go, the 'Cherry Child.'

A priest.

A child merchant.*

Villagers.

(I.)—Tsukushi, in Autumn.

Merchant I am a child-merchant from the East. I have lived for a long time in Kioto, but now I have come down to Hiuga, in Tsukushi, Yesterday, towards evening I bought a young boy, and he begged me to take the money that I paid for him, together with this letter, to ask for the mother of Young Sakura, and to deliver both safely to her. Now I am hastening on my way to find her dwelling. This looks like the place. I will ask admission. Pray, is the mother of young Sakura here?

Mother Who art thou?

Merchant Here is a letter from Young Sakura. Also he bade me safely to deliver this money, so I have brought it hither, and hereby do deliver it.

Mother O this is strange! First let me see the letter.
(she reads)

*"Now these many months I have been sore
"grieved to look upon thy wretched state, and
"so I have sold myself to a Child Merchant,
"and am going Eastward....."*

* Hito akiudo (人商人) They bought, or kidnapped, youths of agreeable appearance for service in temples.

Stay, what is this? My child was not for such
as they.....(The Merchant has disappeared)
Ah! Woe is me, he is gone, and lost from
sight. What can this mean (reading)

*"and now I pray thee to make of this an
"occasion to retire from the world, and change
"thy garb.* A thousand times do I regret that
"I must part from thee."*

Chorus Why, if the parting is bitter, dost leave
thy mother, not stay by her side?
The mother in her humble cot
 grieving alone
 day in, day out,
and naught to comfort her
but the sight of her son.

Mother O Thou in whom I put my faith,
Lady-of-the-Trees-that-Blossom,†
to Thee he's dedicate.
Canst thou not stay him,
my Sakura, my Flower?

Chorus For otherwise
 • how can I live the weary days alone,
in this old home where grief has come to me?
I will seek out whither my child has gone,
she cries and weeping, weeping wanders forth.

(II.)—The Sakura-gawa, in Spring. Three years later.

A Priest Long have we waited, and the Cherry Time
has come at last. So hasten we
along the hill-path gay with Spring.
I am a priest of the temple of Isobe in Hitachi.
This youth has begged me to take him under my
care, so we have made a vow of teacher and

* Become a nun.

† Konohasakuyahime.

disciple. In this district is the Sakuragawa, famous for its blossoms; and as the flowers are now at the best, I am taking him with me, and we are hastening thither.

On Tsukuba

all round the bloom is at the full.

A grove of trees, and thick the shade
and in the sky their colour glows.

The fir-trees wear a look of Spring
and the tempest

lies on the billows of a flowery sea.

Tis the River of Blossoms,
the Sakura-gawa.

Villager

Thou comest late. I've waited long for thee.

Priest

We all came in company. That is why we are late. But see, how beautiful! The flowers are in full bloom.

Villager

Indeed they are. And there is another sight to see. A mad woman, with a beautiful hand-net, with which she scoops up the blossoms floating on the stream. And her ravings are most strange and diverting. Wait here a little, and we will shew her to this youth.

(He tells another villager to fetch her. She approaches, and, meeting a traveller, addresses him.)

Woman

Tell me, O Wayfarer, are the blossoms falling
on
the Sakura-gawa?

(He replies "Yes.")

The blossoms are about to fall, say ye?

O! Woe is me, that would entice
the flowers as they floating come
adown the stream, whose waters hurry past
as quickly as the fleeting days of Spring.

Whirled willy-nilly * on the stream
 The fallen petals hurry down—
 A sign that from the mountain-side
 Up yonder also Spring has flown.

So runs the song, and I must not delay.
 It were unkind to them to come—too late—
 upon the blossoms that have turned to snow.
 In anger at the wind † that shed the blooms,
 the waves have risen in a sealess sky.
 Deep as my love lies the snow of the flowers
 that fall and melting make a stream of tears.
 I am a mad woman that stands here,
 my home is Hiuga, up in Tsukushi.
 I lost my loved son, my heart was torn with grief,
 and I have crossed o'er mountains and o'er seas
 to Hakozaki, where the waves arise, and thence
 by Suma's shore, and on past Suruga,
 to Hitachi I now have come.
 But this way doth not lie the Path ‡
 of Mother and Son, so how shall I
 go on my distant journey hence?
 This is the famous river, the Sakura-gawa. In
 truth a lovely place that well deserves its name.
 The child from whom I am parted is also named
 Sakura, and this remembrance and the season
 both make dear to me this river with the name I
 love and where

I plunge my net and gather in
 the snow-white blossoms floating by,
 a keepsake of the Spring.
 Parted the parent and child,
 the bird has flown from the nest,

Chorus

* A atanza from the Kokinshū.

† A stanza from the Kokinshū, by Tsurayuki.

‡ Of Maternal and Filial Duty, which cannot be fulfilled apart.

whither I know not.

And I have travelled far, worn out am I
with this my journey through the wilds,
distant as earth from sky.

But what if we should meet, mother and
son,

and neither know the other's face?

Nay, nay, it cannot be!

Through the dark winter he was lost from
view,

but now the Spring has come
shall he not blossom out again,
my Flower?

Priest This must be the madwoman here. Pray tell
me, Mad Woman, from what province and from
what town dost thou come?

Woman I am from distant Tsukushi.

Priest And what is it that thus hath made thee mad?

Woman Because I have been parted from my only child
my mind is all deranged.

Priest O sad to hear! I see that thou dost carry a
lovely net, to scoop up the blossoms floating by.
Moreover thou dost wear an earnest look of faith.
What is the meaning of this?

Woman It is because the Goddess that guards my native
place is called the Lady-of-the-Trees-that-Blossom,
and on earth her Presence is a Cherry Tree.
For my lost child was dedicate to her, and he
was brought up with the name of Cherry Blossom.
So as the Goddess is called the Lady of
the Blossom, and this child I seek is named
Cherry Blossom, and this river is the Cherry
Blossom River, I fain would save these fallen
blooms that bear the name I love.

Priest Oh! Admirable Reason! True indeed

- a Cause there is to each Result, *
and this has brought thee up from Tsukushi
far Eastward to the cherry river here.
Woman This river for its very distance famed.
What says the verse than Tsurayuki made?
Priest 'Tis true, for Tsurayuki sang of old,
hearing that in a land he had not seen,
Woman in Hitachi, there ran a stream men call
Priest The River of Blossoms, the Sakura-gawa,
Chorus Methinks, when Spring has come,
The waters rise, and ever beat the waves,
More than their wont upon the banks
Of the River of Blossoms.
To-day the Flowers and the Poet too
have vanished like the snow, and left
only a name behind ; the river still
flows on and shallow after shallow bears
its foaming blossom where the waves beat white.
.....
.....
Villager to Alas! A sudden blast† from the mountain tops is
Madwoman scattering the blossoms on the Sakuragawa.

* The doctrine of Karma. Every relationship, a chance likeness of name, a casual brushing of sleeves, betokens some past or future affinity.

† The priest has asked the villager why the woman speaks so sensibly, and suggested that he should say something that will set her off raving, so that he may be amused! The villager thereupon tells her that the blossoms are being scattered by the breeze.

A similar situation in the *Ktōjomonō* is not infrequent. A mad woman is produced as an entertainment for visitors, and her ravings serve for their diversion.

In *Minazukiburai*, for instance, a villager says to one who enquires what sights his district offers, "There is a young madwoman here.....the way she dances about is most amusing.....I'll show her to you."

In *Hanjo*, a servant, on his master's behalf, addresses Hanako, "Why dost thou not rave to day, Mad Woman? Rave now to amuse us."

Strange idea of fun—yet not so strange when one remembers that, a century ago, people of fashion used to make up parties to view the antics of lunatics confined in Bedlam.

Woman What sayest thou? The evening breeze
 down from the mountains brings the blooms?
 'Tis well. I'll catch them in my net
 before they float away.

Priest See, see, the blast from the hills
 on every tree top beating down,
 Woman the flood of flowers rising white
 Priest and the waves that break from above.

Woman Are they blossoms?
 Priest Are they snow?
 Woman Are they waves?
 Priest Are they flowers?
 Woman The hovering clouds
 Priest by the river breeze
 Chorus are scattered and the waves flow on,
 waves of the River of Blossoms,
 let me catch them as they pass!

.....

The waters flow,* the flowers fall,
 forever lasts the Spring.
 The moon shines cold, the wind blows high,
 the cranes do not fly home.
 The flowers that grow in the rocks
 are scarlet, and light up the stream.
 The trees that grow by the caverns
 are green and contain the breeze.
 The blossoms open like brocade,
 the brimming pools are deep and blue.

Woman My straying footsteps brought me here
 Chorus to the river that rouses a longing within.
 "The shade of a tree,† the flow of a stream"—

* These ten lines are transferred bodily from Chinese verse.

† "To shelter under the same tree, to dip one's hand in the same stream."
 Even such trifling affinities as these are preordained, so that there must be some

Chorus

Alike the name, alike the place,
 they must be together bound
 by a Link of former Life.
 The water is the mirror of the flowers,
 but as the year grows old
 and blossoms fade and fall,
 then can ye say the mirror tarnisheth?
 What shall we do,
 well knowing that the blossoms fade
 and later turn to dust?
 Tis vain to hold
 them blossoms which in truth are dreams.
 For from the treetops
 scattered and come to naught they fall,
 fall on the waters, and, alas,
 vanish as bubbles and are gone.
 What looked like clouds
 were the swift eddies and the silent pools
 of blossoms on Miyoshino.

.....

 But though I catch them in my net,
 the cherries, the flowers, the clouds and the
 waves,
 are but the blossoms from the trees.
 Not these indeed I seek,
 but my beloved son,
 not these indeed, but my beloved son,
 my Sakura, my Flower.

Priest

.....

 Strange, O how strange

previous cause from a previous existence connecting Sakurago with the Sakuragawa. The Japanese view of life was strongly coloured by the Karma doctrine.

are this mad woman's words to hear !
Comest thou perchance from Tsukushi ?

Woman

Why dost thou ask this thing of me,
whom none until to-day have known,
whether I come from Tsukushi ?

Priest

Why should we hide it from thee ? Lo !
The bloom of love that doth not fade !
Behold thy Sakura.

Woman

That name I hear—
Is it a dream ? I cannot tell—
Which is my child ?

Chorus

The days of three long years have passed
and many a league has lain between
Mother and Son,

Woman

and his form has changed.

Chorus

But on that familiar face

Woman

looking with earnest gaze I see
the bright and blooming countenance
of Sakura, my blossom !

.....

.....

(They depart together.)

END.

THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

As Revised to October, 1908.

NAME AND OBJECTS

ART. I. The Name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.

ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.

ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP

ART. IV. The Society shall consist of Honorary and Ordinary Members.

ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan, and shall not pay an entrance fee or annual subscription.

(As amended in March, 1897.)

ART. VI. Ordinary Members shall pay, on their election, an entrance fee of five *yen* and subscription for the current year. They shall pay an annual subscription of five *yen*.

Any Member elected after June 30th shall

not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Ordinary members, whether or not resident in Japan, may become life members :—

(As amended in May, 1908.)

- a. On election, by paying the entrance fee and the sum of sixty *yen* ;
- b. At any time afterwards within a period of 25 years, by paying the sum of sixty *yen*, less *yen* 2.50 for each year of membership, and
- c. After the expiration of 25 years, on application to the Treasurer without further payment. Learned Societies and Libraries (not private) may obtain the Transactions of the Society by paying an annual subscription of five *yen*. If they elect to do so, they may compound the annual subscription for a term of thirty years by a single cash payment of sixty *yen*. They may obtain back members at one half the published price.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS

- ART. IX. The Officers of the Society shall be :—
A President,
Two Vice-Presidents,
A Corresponding Secretary,
Two Recording Secretaries,
A Treasurer, and
A Librarian.

COUNCIL

- ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS

- ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.
- ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statement of Accounts, duly audited by two Members nominated by the President.
- ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.
- ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ELECTIONS

(As amended December 14th, 1903.)

ART. XV. All members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council and balloted for at the next, one black ball in five to exclude; but the Council may, if they deem it advisable, propose and elect a member at one and the same Meeting; *provided*, that the name of the Candidate has been notified to the members of the Council at least two weeks beforehand. Their election shall be announced at the General Meeting following.

ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.

ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATIONS

ART. XVIII. The published Transactions of the Society shall contain :—(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon; (2) The Minutes of the General Meetings, and (3) At the end of each annual volume, the Report and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without the consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards; but when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance, provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS

GENERAL MEETINGS

ART. I. The Session of the Society shall coincide with the Calendar year, the Annual Meeting taking place in December.

ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkyō, to 4 P.M. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkyō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS

ART. V. The Order of Business at General Meetings shall be:—

- (1) Action on Minutes of the last Meeting;
- (2) Communications from the Council;
- (3) Miscellaneous Business, and
- (4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and of the Treasurer's accounts, and the submission of these for the action of the Meeting upon them, and

(6) The Election of Officers and Council, as directed by Article XVI of the Constitution.

MEETINGS OF COUNCIL

ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 P.M. on the First Wednesday of each month.

ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS

ART. VIII. The Order of Business at Council Meetings shall be:—

(1) Action upon the Minutes of the last Meeting;

(2) *Reports* of the Corresponding Secretary, of the Publication Committee, of the Treasurer, of the Librarian and of Special Committees;

(3) The Election of Members;

(4) The Nomination of Candidates for Membership of the Society;

(5) Miscellaneous Business;

(6) Acceptance of papers to be read before the Society, and

(7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE

ART. IX.

There shall be a Standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow author's manuscripts or printer's proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY

ART. X.

The Corresponding Secretary shall :—

1. Conduct the Correspondence of the Society ;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting ;
3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent ;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws ;

5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue ;

6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVII of the Constitution, and

7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES

ART. XI. Of the Recording Secretaries, one shall reside in Tōkyō and one in Yokohama, each having ordinary duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY

ART. XII. The Recording Secretary shall :—

1. Keep Minutes of General Meetings :—

2. Make arrangements for General Meetings, as instructed by the Council, and notify Members resident in Tōkyō and Yokohama ;

3. Inform the Corresponding Secretary and Treasurer of the election of new Members ;

4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Member of Council to perform his duties and forward to him the Minute Book ;

5. Act for the Corresponding Secretary in the latter's absence ;

6. Act on the Publication Committee ;

7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meeting and the Constitution and By-Laws of the Society, and

8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints, as directed by the Council.

DUTIES OF TREASURER

ART. XIII. The Treasurer shall :—

1. Take charge of the Society's Funds in accordance with the instructions of the Council.

2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting ;

3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary ;

4. Notify new members of the amount of entrance fee and subscription then due ;

5. Collect subscriptions and notify Members of their unpaid subscriptions, once in or about January, and again in or about June ; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing the Society ;

6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council ;

7. Inform the Librarian when a new Member has paid his entrance fee and first subscription ;

8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year ; and after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped ;

9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN

ART. XIV. The Librarian shall :—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order, catalogue all additions to the Library, and superintend the binding and preservation of the books ;

2. Carry out the Regulations of the Council for the use and lending of the Society's books ;

3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges ;

4. Arrange with Booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents and keep a record of all such business ;

5. Arrange, under direction of the Council, new Exchange of the Transactions with Societies, and Journals ;

6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;

7. Make additions to the Library as instructed by the Council;

8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;

9. Act on the Publication Committee;

10. Attend every Council Meeting and Report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM

ART. XV. The Society's Rooms and Library shall be at 1, 4-chome, Ginza, Tōkyō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood, and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS

ART. XVII. A member may obtain at half-price for his own use copies of any Part of the Transactions.

ART. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at a discount price fixed by the Council.

LIST OF MEMBERS

HONORARY MEMBERS

- Aston, C.M.G., D.LIT., W. G., The Bluff, Beer, E. Devon,
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Satow, G.C.M.G., Rt. Hon., Sir Ernest M., Ottery St. Mary,
Devon, England.
Chamberlain, Prof. B. H., c/o Y.U. Club, Yokohama.
Wigmore, LL.D., Prof. J. H., Evanston, Ill., U.S.A.

LIFE MEMBERS

- Alexander, Rev. R. P., Aoyama Gakuin, Tōkyō.
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- Duer, Y., Shiba Kōenchi, Tōkyō.
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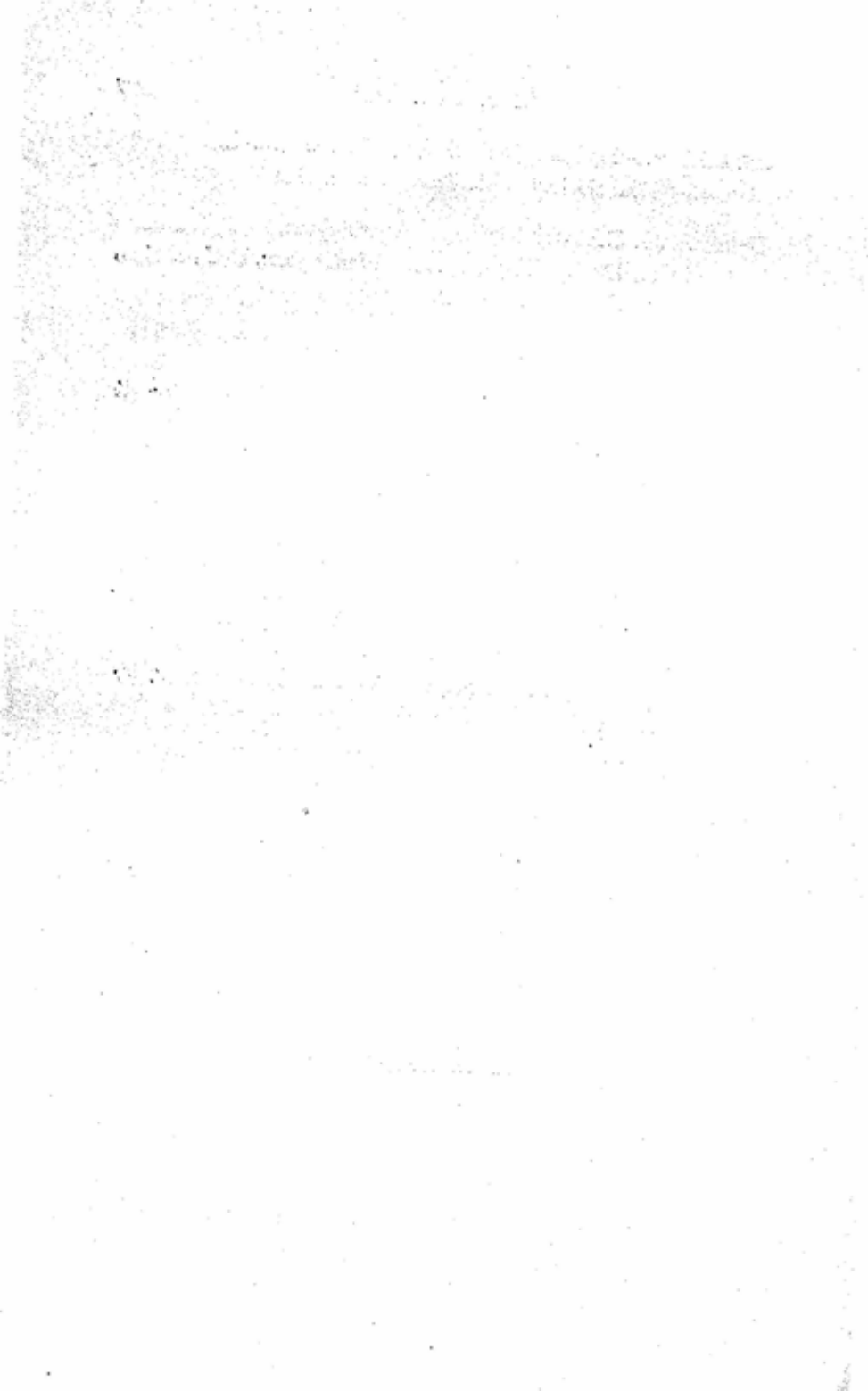
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