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TERRY'S
JAPANESE EMPIRE
INCLUDING KOREA AND FORMOSA

WITH CHAPTERS ON MANCHURIA, THE
TRANS-SIBERIAN RAILWAY, AND THE CHIEF
OCEAN ROUTES TO JAPAN

A GUIDEBOOK FOR TRAVELERS

BY

T. PHILIP TERRY, F.R.G.S.

WITH 8 SPECIALLY DRAWN MAPS
AND 21 PLANS

BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
LONDON: CONSTABLE & CO., LTD.
TOKYO: KYO-BUN-KWAN, GINZA, SHICHOME
1914

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ALL RIGHTS RESERVED
FOREWORD

So many tourists now include Japan (and the Far East generally) in their annual travel-plans, that a trustworthy and down-to-date Guidebook of the Empire and its Colonial Possessions has become an imperative necessity. Few countries of the world are more difficult to understand without such a book, and few, if any, are as fascinatingly interesting to the traveler properly equipped. While Dai Nippon is a land of singular and abiding charm, its countless strange customs and significant shadowings oftentimes are too veiled and subtle to be readily comprehended. The difficulty of interpreting them without misconception, of acquiring the correct perspective, and maintaining the necessary poise and reserve, is ever present. Many things one sees are misleading, and those which appear the most simple sometimes are distinguished by an astonishing complexity. Nature herself not unfrequently seems so exotic in Japan that to court accuracy, and avoid hyperbole, considerable forbearance must be exercised when describing things just as the eye sees them.

Our aim has been to present, in one handy and compact volume rather than in two more expensive ones, an unusual amount of practical, helpful, and unbiased information about Japan and its people, yet by avoiding bleakness and stodginess to make that information as interesting as possible compatible with brevity and exactness. Nearly twelve years of residence in the country, and repeated journeys on foot (and otherwise) from one end of it to the other, have qualified us to describe the things and places really worth seeing, and to advise the hurried stranger how to see them in the shortest time and with a minimum outlay of energy and money. In securing our information about the country we have been unwilling to accept the reports of others, preferring in each case to go personally to the source, thus to secure data at first hand and so be able to inspire the traveler with confidence in its accuracy. In this we believe the book is unusual. The descriptions of Yezo, Formosa, Korea, the Trans-Siberian Railway, and others of the world-routes to Japan, are, like the rest of the text, the result of our own personal experience. The detailed account of Korea, with the maps and plans which accompany it, appears now for the first time in a Guidebook in the English language. The descriptions and maps relating to little-known Formosa are new and are the most complete extant. The accurately quoted rates of railways, steamships, and hotels enable the
traveler to plan his journey before undertaking it, and to know beforehand what its cost in time and money will be.

In the 283 pages of introductory matter under the heading, PRELIMINARY INFORMATION, an effort has been made to interpret many things Japanese of interest to the traveler, and to aid him to a quick and satisfactory understanding of them. This special knowledge will be found greatly to enhance the pleasure of a visit to the Japanese Empire. The monographs on How to Reach Japan, Traveling Expenses, Money, Guides, Hotels, Inns, and Food; Tips, Plan of Tour, Seasons, Climate, Hints to Travelers, Health, Shops and Curios, Sports, Hunting and Fishing, Geography, Language, Literature, Architecture, the Government and its Functions; the People and their Homes, Arts, Customs, Religion, and History; and the scores of minor subjects will be found of immediate and permanent value. The dispassionate estimates of Japan and the Japanese are believed to be just.

Those unfamiliar with the Japanese language, who may yet wish to travel without an expensive courier, will find of genuine value the vocabulary at page cxxx et seq., as well as the vernacular equivalents of many English words in the text. The Japanese words are transliterated on the Rōmaji system explained at page cxxvii, and the different spelling of certain of them illustrates the various usages employed by authorities writing in that system. Most of the Chinese equivalents given are used in every-day Japanese speech. In many places throughout the text italic and other type forms have been employed more as an aid to the eye in picking out names from amid the Roman characters, than in an effort to accord with typographical requirements.

A meritorious Guidebook, by showing the careful traveler how to obtain the best returns for his money and time, should save its cost the first day it is used, and we venture to believe that such may be the case with this one. The economically inclined will find many money-saving hints scattered throughout it, and whosoever essays to do the Japanese Empire without the book will spend considerably more time, energy, and money than are necessary to the purpose. In no single instance have the material interests of the traveler been sacrificed to the selfish benefit of others.

FOREWORD

section is prefixed an index of the routes and subjects treated, so that each forms relatively a complete volume, apart from the general Table of Contents or the general Index.

The Maps and Plans were all drawn specially for the book, and they are the newest and most complete extant. Our sincere thanks are due to certain high officials of the Japanese Government, who, by foreshadowing the railway expansion during the next decade, have aided in making the chief maps of unusual interest. Most of the city plans appear now for the first time in any guidebook, and they are uniquely valuable to the traveler.

Japan is making such rapid progress that a Guidebook which is not changed every year quickly becomes obsolete. So constant is this evolution that sustained accuracy even between yearly editions is difficult. It should be remembered that hotels particularly are liable to change in name, management, and in the treatment of guests. As it is the intention to keep the present book abreast of the times, we will genuinely appreciate corrections or suggestions with which observant travelers may favor us, especially such that will enable tourists to get the best return for their money and time. Such communications should be addressed to the author at Hingham, Mass., U.S.A. Hotelmen and others are warned against persons representing themselves as agents for Terry's Guidebooks and other publications.

Asterisks (*) indicate excellence and imply commendation, and because of this they have been used sparingly and with caution. While from the viewpoint of the Japanese, or of the foreigner familiar with their superior qualities, certain of the native inns well deserve approbation, to recommend them unreservedly might create a false impression in the mind of the stranger. Asterisks have therefore been withheld, but what the writer considers the best inn in each place has been mentioned first in the lists under their proper headings.

The letter b. with a date, after the name of a person, indicates the year of his birth, and d. the date of his death.

Where the word Indian has been used, without explanation, British India or its people or products is meant.

Prices quoted throughout the Guidebook are in Japanese money unless otherwise designated.
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### Abbreviations

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<tr>
<th>Ad. = Address</th>
<th>Min. = Minutes</th>
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<tr>
<td>Am. pl. = American plan</td>
<td>Mos. = Months</td>
</tr>
<tr>
<td>approx. = approximately</td>
<td>Mt. = Mountain</td>
</tr>
<tr>
<td>cent. = century; centimeter</td>
<td>N. = North, northern, etc.</td>
</tr>
<tr>
<td>circumf. = circumference</td>
<td>Pers. = Person</td>
</tr>
<tr>
<td>diam. = diameter</td>
<td>Pop. = Population</td>
</tr>
<tr>
<td>E. = East; eastern, etc.</td>
<td>Rly., rly. = Railway</td>
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<tr>
<td>F. Fahr. = Fahrenheit</td>
<td>S. = South, southern, etc.</td>
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<tr>
<td>ft. = feet</td>
<td>S. = Shilling</td>
</tr>
<tr>
<td>Gov't. = Government</td>
<td>Sq., sqr. = Square</td>
</tr>
<tr>
<td>hr. = hour</td>
<td>St. = Street</td>
</tr>
<tr>
<td>in. = inches</td>
<td>Sta. = Station</td>
</tr>
<tr>
<td>inhabs. = inhabitants</td>
<td>Tel. = Telegraph</td>
</tr>
<tr>
<td>kiloms. = kilometers</td>
<td>W. = West, western, etc.</td>
</tr>
<tr>
<td>lat. = latitude</td>
<td>Wt. = Weight</td>
</tr>
<tr>
<td>long. = longitude</td>
<td>¥ = Japanese dollar mark</td>
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<tr>
<td>lit. = literally</td>
<td>Yds. = Yards</td>
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<td>M. = miles</td>
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The other abbreviations employed require no explanation.
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(Maps and Plans engraved by C. J. Peters & Son Company, Boston.)
I. Preliminary Information.

A. How to reach Japan.

From San Francisco. The commodious ships of the Toyo Kisen Kaisha (Oriental Steamship Co.; office at 625 Market St.; comp. Tōkyō) leave fortnightly (consult the company’s handbooks) via Honolulu (2100 M., 6 days; fare $75; 12 hrs. stop; local guidebook free, of the Hawaii Promotion Committee, Bishop St.) to Yokohama (3445 M. farther, in 11 days, through fare $200), Kobe ($207.50), Nagasaki ($222.50), Shanghai-Manila-Hongkong ($225). The course from San Francisco is S.W.; the average daily run (comp. Time, p. xviii) is 350 M. From Honolulu (chief city of the Territory of Hawaii, on Oahu Island, with 50,000 inhabs.) the course is southward of the Sandwich Islands (so called because Capt. James Cook, the English navigator who rediscovered them in 1778, had for his patron the 4th Earl of Sandwich, First Lord of the Admiralty) to lat. 24°, thence to lat. 32° and direct to the entrance of the Gulf of Tōkyō.

The T.K.K. works in conjunction with the Denver & Rio Grande-Western Pacific Rly., one of the grandest scenic routes of America. Modern express trains equipped with every known convenience and safety appliance; observation and dining-cars (à la carte service), etc., make the trip (stop-over privileges) from San Francisco (crossing California, Nevada, Utah, and Colorado) to (1585 M.) Denver (thence direct to Kansas City, St. Louis, Chicago, and New York) in about 2½ days through a veritable wonderland. Conspicuous features are the 100 M. of magnificent scenery in the Feather River Cañon (of the Sierra Nevadas); Ogden; Salt Lake City and the Great Salt Lake (elevation 4000 ft.; area, 1600 sq. M.; average depth, 10 ft.; 70 M. long; 30 M. wide; water, 26% salt; specific gravity such that it sustains the human body); Marshall Pass and the Continental Divide (10,856 ft.); the Royal Gorge of the Arkansas River; Colorado Springs; Manitou; Pike’s Peak (14,109 ft.; cog rly.); and many majestic mt. peaks, mineral springs, and fashionable resorts of the American Rockies. Attractive handbooks (finely illustrated in colors) containing information of value to travelers can be had (free) of any of the Co.’s agents.

San Francisco is a magnificent city of manifold sights and excellent hotels, and the stranger passing through it should plan to devote a week at least to a survey of its unique and beautiful environs. Many weeks could be spent to advantage visiting the world-famed California resorts which lie contiguous. Most of these occupy singularly attractive sites amid semitropical surroundings backed by wonderful views of mountains or forests, or stretches of entrancing sea, and all are brooded over by a climate so faultless that it attracts the ailing and the well alike from all parts of the world. Conspicuously excellent among the San Francisco Hotels is the
well-known, popular, and luxurious *Palace, on Market St. near the business center (rooms only, from $2.50 a day; meals à la carte at reasonable prices); and the stately and palatial *Fairmont (both recommended), celebrated for its delicious food, its commanding position on Nob Hill (5 min. from the business center), and its panoramic views of the city and bay; rooms with bath from $2.50; meals à la carte. Hotel omnibuses (50 c.) and runners meet all trains. Travelers arriving at Frisco several days prior to date of sailing can save storage and several transfer charges on baggage (which will not be accepted at the dock before the day of sailing) by delivering checks to the agent of the Transfer Co. (trustworthy) that comes aboard the train, and by requesting that trunks be held and delivered at the dock as required (inclusive charge 50 c. per package).

Japanese Money (useful on landing in Japan) can be had (at about 2 yen for $1 — comp. p. xviii) of the San Francisco branch of the Yokohama Specie Bank, Ltd. (Sunsome St.), or of Thos. Cook & Son, 680 Market St. (under the Palace Hotel).

From Canada. The Canadian Pacific Railway (usually referred to as the C.P.R.) Company's Royal Mail Steamship Line (called the ‘Empress’ line) operates (in conjunction with the rly.) a fortnightly service (excellent to the smallest detail) from Vancouver, B.C. (Vancouver Hotel, ½ M. from C.P.R. station; cab 25 c.; room and board, from $4 a day; room only, from $2), calling at Victoria (Empress Hotel, near the ship's landing, rooms only, from $2 a day; meals à la carte at reasonable prices) to pick up passengers from San Francisco (office at 645 Market St.) and southern ports. Fare from Vancouver, Victoria, San Francisco, and intervening points to (4283 M., in 9–12 days) Yokohama $200; Kobe $207.50; Nagasaki $222.50; and Shanghai—Manila—Hongkong $225.

Of peculiar interest to the leisurely traveler fond of hunting and fishing is the fact that the Canadian Pacific Railway traverses, between Montreal and Vancouver (2898 M., express trains in 4 days), perhaps the finest and best-stocked wild-game preserve in North America. Notorious among the big game of Canada are the moose, elk, caribou, musk-ox, grizzly bear, black bear, bighorn or mountain sheep, cougar, lynx, and antelope. There is a multiplicity of small fur-bearing animals, as well as an astonishing variety of game and fine fish (bass, musk, salmon, trout, etc.). The company maintains a special Sportsman's Department (address General Tourist Agent, Canadian Pacific Railway, Montreal, Que.) which supplies free information relating to the best gamegrounds, canoe-trips, outfits and supplies, guides, game-laws, etc. The chain of superb hotels (under the rly. management, and often amid magnificent mountain environments) which dot the line from the Atlantic to the Pacific, rank in point of luxury and comfort with those of any land, and while being considerably cheaper than metropolitan hotels, are ideal headquarters from which to make hunting or fishing trips. These mountain resorts (popular open-air sanatoriums, with hot medicinal springs, etc.) are much frequented by the foreign residents of Japan and China.

From Victoria the ships follow the Great Circle Track (shortest to the Orient) south of Alaska, until the Aleutian Islands, with their oftentimes magnificent volcanic displays, are sighted, then the course is S.W. to the Kinkazan Lighthouse, whence it is a short day's run to the Awa Headland, at the entrance to Tôkyô Bay. In summer the North Pacific is delightfully cool; in winter the ships seek the warm waters
of the mysterious Kuro-shiwo (comp. p. cxlv) and follow the course of the current to the Japanese Coast.

The ships of both the foregoing lines compare favorably in size (20,000 tons and upward), speed, equipment, good food, and general comfort with many of the best transatlantic liners, and are strictly modern (wireless telegraphy, electric fans, sufficient lifeboats, etc.). Owing to their popularity they usually run full during the spring and autumn seasons, and cabins should be engaged well in advance. The Japanese and Chinese stewards speak English. The customary fare for Children on both lines is: under 12 and over 5 yrs. \( \frac{1}{2} \) the adult fare; 2 and under 5 yrs. \( \frac{1}{4} \); under 2 free (for 1 child; others at the \( \frac{1}{2} \) rate). Round-trip tickets, good for 6 and 12 months, to Yokohama $300 and $350 respectively; Kobe $312.50 and $365; Nagasaki $334 and $393.75; Shanghai-Manila-Hongkong $337.50 and $393.75. Customary reduction for missionaries, servants, and others. Steamer-chairs rentable on board for $1 for the voyage. Laundry on the ship at reasonable prices. Baggage allowance 350 lbs. in addition to hand-luggage; excess (usually overlooked unless there is a big lot) at 3 c. per lb. Travelers from Europe or the Atlantic Seaboard can save considerable by remembering that a through ticket (cheaper in proportion than one bought on the Pacific Coast) entitles one to 350 lbs. of baggage on the transcontinental rlys. (where 150 lbs. is the usual allowance, and where excess generally costs about 12 c. a lb.).

**ROUND THE WORLD TOURS** are sometimes made (about 80 days) by the C.P.R. Co. in its own ships (very popular) at an inclusive fare of $639. At other times they are planned in connection with the fine ships of the Peninsular & Oriental Steam Navigation Co., the Norddeutscher Lloyd, and other well-known lines, at prices ranging from $639, according to the countries visited. Time limit 2 years. Beside transpacific and transatlantic services the C.P.R. Co. operates the Canadian Australian Royal Mail Steamship Line between Vancouver and Hawaii (2435 M.; fare to Honolulu $75, 1st cl.), Fiji ($200), New Zealand (6250 M.; fare $200), and Australia (7265 M.; to Sydney $200; Melbourne $207); and world tours are arranged which include these places. Thus, from Vancouver to Australia, thence to Japan (Nippon Yusen Kaisha Line, p. xvi), Ceylon, and Europe, costs $827.40.—Tickets over the Toyo Kisen Kaisha at the same prices. This company also operates an excellent bi-monthly service between Yokohama and South American ports, touching at Manzanillo and Salina Cruz (Mexico). Detailed information upon application to any of the company's agents.

The **Intermediate Service**, or ‘One-Class Cabin’ ships operated by both lines appeal to the economically-inclined
traveler. The vessels are those which but a few years ago were 'crack' liners, but which have now been outclassed by even larger ones. They are equal to the best class on certain other lines and are deservedly popular. Fare to Yokohama $150; to Kobe $157.50; Nagasaki $171; Shanghai–Hongkong–Manila $175 (round trip, with 6 months' limit, $225; $236.50; $256.50, and $262.50 respectively).—A special Mixed-Rate round-trip ticket to Japan and China ports ($262.50 to $300 good for 6 months, and $298.90 to $342.65 with a 12 months' limit) enables one to proceed on the first-class ships and return on an intermediate one, or vice versa.

Passengers bound for points beyond Japan are privileged to exchange a portion of their ticket (consult the ship's Purser) and travel on the Japanese Railways (see p. lxxxiii) by paying a trifling additional amount to cover the extra charge collected on express trains, etc. Fares are mentioned at p. liv.

The Pacific Mail S.S. Co. also operates a fortnightly service from San Francisco to Japan and China ports; rates of passage practically those of the Toyo Kisen Kaisha.

From Tacoma and Seattle. Nippon Yosen Kaisha (see p. 189); fortnightly to (4285 M. in 14–16 days) Yokohama and Kobe (fare $110, 1st cl.; round trip with 6 months' limit $165); Shanghai–Hongkong ($125 and $187.50), and Manila ($150 and $225). Round the World Tours $500 (via Montreal) and (via New York) $510 (2 yrs. limit). The line operates in America in conjunction with the Great Northern and the Northern Pacific Railways; and in Japan (to Europe, Australia, etc.) with its own big fleet of ships.

Osaka Shosen Kaisha (see Osaka), fortnightly to Yokohama, Kobe, Moji, and Nagasaki; fare $95, 1st cl. (thence to Shanghai–Manila–Hongkong $110). Returning the (single) fare from Manila is $130; Hongkong–Shanghai $110; and Japan ports $95. Round trip, 6 months' limit $150–165; for 1 yr. $175–$190. In America the company works in conjunction with the Chicago, Milwaukee & Puget Sound R.R.; in Japan with its own extensive fleet of ships. The excellent little guidebooks issued (free) by the publicity department ('A Guide to Manchuria and Beyond'; to 'Formosa'; 'Vladivostock'; 'Korea'; 'Tientsin'; 'Dairen'; and to the company's 'Inland Sea Service') are attractive and useful.

Both of the foregoing lines carry the American and Japanese mails and both are popular with travelers of modest means. The ships carry English-speaking officers and are equipped with ample lifeboat facilities, wireless outfits, free libraries, electric fans, laundries, etc. Steamer-chairs free. Baggage allowance 350 lbs. Rates for children are: under 12 yrs. ½ fare; under 4 yrs. free (more than one child ½ rate extra). The same privileges are granted over the Japanese Railways as those mentioned above.
HOW TO REACH JAPAN FROM EUROPE

From Europe. Of all the extended ocean voyages of the world, none are equal in sustained picturesque charm and value for tourists to the 45 days’ trip from (12,114 M.) London or Bremen via the Atlantic to the Mediterranean, thence through the Suez Canal, Red Sea, Indian Ocean, Straits of Malacca, China Sea, Inland Sea of Japan, and the Pacific Ocean to Yokohama. On the outward voyage ships of the chief lines call every 3 or 4 days at some fascinatingly interesting port and usually stop long enough to allow passengers to go ashore for a few hours and wander through the brilliant, sunlit streets, the glittering bazaars and shops, the gorgeous temples, botanical gardens, museums, etc., for which each may be famous. Gibraltar, Algiers, Marseilles, Genoa, Naples, Brindisi, Malta, Port Said, Suez, Aden, Colombo, Penang, Singapore, Hongkong, Manila, Shanghai, Nagasaki, and Kobe are touched at by most of the ships mentioned hereinafter, and the booklets (see below) issued by the companies usually give a condensed historical sketch of each port and sufficient practical information about it to enable the traveler to see the things most worth seeing in the shortest possible time.

Of the various lines which ply regularly between Europe and the Far East, a limited number carry the bulk of the travel, and as space forbids reference to all of them, only those most popular with the traveling public will be mentioned in detail. The North German Lloyd (or Norddeutscher Lloyd, known throughout the East as the German Mail, and as the N.D.L.), the Peninsular & Oriental Steam Navigation Company (called the P. & O. for short), and the Nippon Yusen Kaisha (referred to usually as the N.Y.K.), all with large fleets, magnificent ships, and every refinement necessary to comfortable travel in low latitudes (electric fans, air-cooled cabins, music at meals, libraries, laundries, etc.), are preeminent, and each possesses individual points of excellence which appeal to travelers. All run so full during the autumn, winter, and spring that to secure accommodations one must apply for them well in advance. This is especially so on the voyages to Europe between Oct. and Jan., when the season for India and Egypt (both are uncomfortably hot in March) is at its height, and when travelers who have come to Japan in Sept.—Nov., to see the chrysanthemums and maples, continue southward through China and India, with plans for Continental Europe in the early spring.

Rates of Passage. The P. & O. ships sail fortnightly from London via many ports to Yokohama; £65, 1st cl.; on intermediate ships (smaller but very comfortable) £59; £44 and £40 respectively, 2d cl. Children over 12 yrs. full fare; over 3 yrs. ½ fare; ¼ fare for an additional child under 3 yrs. LUGGAGE LUGGAGE ALLOWANCE 336 lbs. in addition to hand-baggage. EXCESS BETWEEN ANY TWO PORTS 10s. PER CWT. — The P. & O. PLEASURE
Cruises in the Mediterranean are unique in their way, admirably planned, and conducted on luxurious and perfectly appointed ships at reasonable rates. For maps, itinerary notes, sailing dates, fares, etc., consult the handbooks (attractively printed in colors) issued (free) by the company. The P. & O. Pocket Book, a handsomely illustrated guidebook with 280 pages and numerous excellent maps and plans, is of immediate value to travelers in Egypt, India, Australia, and the Far East (price 2s. 6d.). The 'Motor Map of Ceylon' (free) in book form gives information of value to motorists. The P. & O. Handbook of Information contains rates, sailing dates, and other matter pertaining to the line. Free on application to any P. & O. agent. Circular Tickets via Siberia and Suez, or vice versa, to the Far East, available for 2 yrs. and with privilege of breaking the journey at the principal places on the sea voyage, are to be had at fares ranging from £104, 14s. 1d., 1st cl., and £71, 15s. 1d., 2d cl.

The North German Lloyd; fortnightly from Antwerp, Bremen, Hamburg, Rotterdam, and Southampton via ports to Yokohama; £71, 10s., 1st cl.; £48, 8s., 2d. cl. Rate for children the same as that of the P. & O. Luggage allowance 440 lbs. (200 kilos), providing it does not measure more than 1 cubic meter. Hand-baggage free. Excess baggage £2, 10s. per ton. The magnificently appointed ships of the company are too well known to require description. The Travelers' Checks and Circular Notes issued by the company are referred to in detail at p. xviii. Information relating to the circular voyages through the South Sea Islands will be found in the excellent Handbooks — issued frequently (free).

The Nippon Yusen Kaisha (comp. Tokyo); fortnightly from London and Antwerp via ports to Yokohama. The largest ships (8000 to 15,000 tons) come under Class A; those of 6000-8000 tons under Class B. Fare by the former $275, 1st cl. (return voyage 600 yen); $190, 2d cl. By the latter $250, 1st cl. (returning 550 yen) and $175, 2d cl. The Handbook of Information (in English, free) issued by the company contains data relating to ships, etc., and historical sketches (including hotel rates, etc.) of the chief cities of Java, India, Australia, etc. Steamer-chairs free. Children under 12 yrs. ¼ fare; 1 under 3 yrs. free; others at ½ fare.

All the foregoing lines sell Round-Trip tickets available for 2 yrs. at 1½ fares. Single-Trip tickets customarily are good for 12 months and have stop-over privileges. With the exception of those of the N.Y.K., the rates of passage from Japan to Europe are about 10 per cent less than those from Europe to Japan. Round the World tickets (2 yrs. limit) over the N.Y.K. and allied lines cost from $500 upward according to the route followed; over the P. & O. via Canada or the U.S.A. $638 (including Australia $326); over the N.G.L.
$855 and upward; 2d cl. in proportion. The reductions in fares for those who travel overland between England and Italy are mentioned in the literature of the several companies. Steamer-trunks for all ships should not measure above 33 in. long, 16 in. high, and 20 in. wide.

The Messageries Maritimes de France (French Mail Line) conducts a fortnightly service between Marseilles (via ports) and Yokohama (fare $336, 1st cl.) and is patronized chiefly by patriotic Frenchmen. The cuisine, hours of meals, etc., are French.

The Trans-Siberian Railway, is described in Rte. 49.

From Australia. The Nippon Yusen Kaisha maintains an excellent 4-weekly service (good ships, recommended) between Yokohama and Melbourne (7074 M.; 37 days; fare £48, 1st cl.; £30 10s., 2d cl.), touching on the outward voyage at Hongkong (1808 M.; fare 100 yen, 1st cl.; 69 yen, 2d cl.); Manila (2439 M.; 130 and 78 yen); Thursday Island (4632 M.; £33 and £19); Townsville (5296 M.; £38 and £25); Brisbane (5986 M.; £44 and £29), and Sydney (6494 M.; £47 and £30). The same general conditions exist relating to children, luggage, round-trip tickets, etc., as on the European and American lines. The course from Manila is southward through the beautiful East Indies, over the Sulu and the Celebes Seas; through the tortuous passages of the Molucca or Spice Islands; thence across the Banda Sea, the Gulf of Carpentaria, through Torres Straits, and inside the Great Barrier Reef which stretches for over a thousand miles along the Pacific shore of Queensland. Few voyages in the East compare with it for tropical beauty and charm. The natives of some of the islands touch at are as wild as any cannibals, and wonderful South-Sea Island curios can be had in the shops of the different ports.

Big ships of the North German Lloyd also make the trip every 4 weeks from Yokohama to Melbourne (fare £48, 1st cl.; £31 2d. cl.), touching at Hongkong, Manila, Yap, Brisbane, and Sydney (£46 and £29 10s.; round trip tickets at reduced rates, etc.; the same regulations exist as are found on the European line.

The P. & O. Service is from Yokohama to Colombo (5123 M.; fare £31, 1st cl.), thence to Sydney (5556 M.; £41, 1st cl.; £29, 2d cl.).

Detailed information relating to all the lines is to be found in the different handbooks issued by them.

Rates of passage, etc., applying to the Eastern & Australian S.S. Co., Ltd. (monthly service between Yokohama and Australian ports) can be had on application to any of its agents.

The Conducted Tours of Thos. Cook & Son; The Raymond & Whitcomb Co.; The Colyer Tours Co.; The Hamburg American S.S. Co.; Pacific Travel Bureau; Frank Clark, and others are varied, popular, and cheap. Full information concerning them can be obtained from the prospectuses issued by each.

Expenses. The cost of traveling in Japan is less than in Europe or the United States. The average daily outgo will vary from 8 to 15 yen ($4 to $7.50 U.S. money), according to one’s requirements and willingness to forego non-essentials. This sum should include jinrikia fares and might be made to cover 2d cl. fares on railways if short journeys only were made. A material saving can be effected if one is content with simple fare and environment, modest apartments in hotels, and will walk or use tram-cars instead of hailing a motor-car or a jinrikia at every turn. These last and guides add considerably to the cost of getting about, and both have a way of creating other expenditures. Living is higher in the large cities on the direct line of tourist travel than in the interior of the country, where from 5 to 8 yen will be the average daily expense, provided guides and special conveyances are eliminated. These estimates do not include wines, motor-trips, geisha entertainments, or other unusual extras. They can be reduced by 25 per cent or more by settling in a place for a long stay. The small daily cost of a good mineral water should not be begrudged, as it is wiser to economize in other ways than to omit this necessary health precaution.

Travelers’ Cheques and Letters of Credit afford the maximum of protection and convenience in travel money matters. American Bankers’ Association Travelers’ Cheques (known practically everywhere as “A.B.A.” Cheques) are issued by thousands of banks in the United States and Canada (and other countries of the globe), and besides being redeemable at upward of fifty thousand banks throughout the world, are universally accepted in payment of hotel bills and other travel expenses. They are protected against fraud by the William J. Burns National Detective Agency, and are the only travelers’ cheques that under the law can be accepted by the United States Customs officials. “A.B.A.” Cheques are issued in the customary denominations of $10, $20, $50, and $100 at the usual rate of ½ of 1 per cent premium.

The North German Lloyd S.S. Co., the Canadian Pacific Railway Co., and others also issue Travelers’ Cheques of the above denominations at the same rate. On presentation of such cheques the traveler is paid their equivalent in the money of the country visited. They render one independent of the numerous bank holidays observed in the Far East and are both safer to carry, and cheaper to handle, than coin or currency.

Their possession will often save the traveler a heavy discount on his ready money. Comp. Exchange, p. xxi.

Money (kane; kinsu; kinsen, etc.). The currency of Japan is arranged on the decimal system with the gold standard (re-
verted to in 1897) as the base. The monetary unit is the yen (Chinese: yuen, 'round,' a 'round thing,' a 'dollar') of 100 sen (cents), worth approximately 50 American cents; 2 shillings and a penny; 2 marks; 2½ francs; or a Mexican peso. Neither the silver yen (which is the same size as an Amer. silver dollar) nor the gold coins (kin-ka) which the silver (gōn) coins represent are seen in circulation; the former having been withdrawn, and the latter being used chiefly to pay foreign loans or their interest. They can be had at par at nearly any of the banks. The corresponding sign for the dollar mark in Japan is the initial ¥ of the yen with two horizontal lines across the stem, thus ¥. The current coins and notes are: —

1 (ichi) rin (or 10 mo, or mon), the equivalent of 1 mill or 1-10 of 1 sen; of copper (dō-ka).
5 (go) rin; ½ sen, or 1-200 of one yen (¥1); copper.
1 sen (ichi sen), equal to 10 rin, or 1-100 of a yen; copper.
2 " (nisen), " 20 " " 1-50 " " "
5 " (go sen), " 1-20 of 1 yen, the only nickel (nickuru) coin.
10 " (jū sen), a dime, or 1-10 of a yen; silver.
20 " (ni-ji sen), ¼ of a yen (the Japanese franc piece); silver.
100 " (ichi yen or en); of paper (shiketsu).
5 yen; of gold; also paper; pronounced go en.
10 " " " " " " " " " " " " " " en.

The new 20-sen piece is of an equal circumference with the 5-sen nickel, and after dark is easily mistaken for it. To avoid proffering the more valuable piece where the nickel is intended, one has but to remember that the former has a milled edge and that the latter is smooth. The banks take no coin smaller than the rin into account, but petty tradesmen often make calculations in the mon a perforated copper coin equal to 1-1000 of a kwan (the income of a daimyō measured in cash), and in shu — ancient rectangular silver coins not used now. They also customarily say go rin instead of ½ sen. The 'cash' (O-saisei) of Japan is 1-20 of a sen and is used chiefly as an offering in the contribution-box (saise-n-bako) of temples — near the approaches to which they can usually be bought. The large oblong ones with a hole in the center are sold in curio-shops at a small advance of their face value (8 rin). The name Tempō (an abbreviation of Tempōsen) is due to the fact that the legitimate coins (now rare) were minted during the Tempō era (8th cent.) and struck again in 1830–43 (withdrawn between 1873–85). Five- and 10-sen pieces, and 1-yen notes are sometimes 'cornered' by speculators, and to supply the demand and profit by it, small exchange-booths stand just outside the entrance to many of the prominent rly. stations. Money is exchanged for a premium of 1 per cent.

Bank Bills (redeemable in gold, at par) of 1, 5, 10, 100, and 1000 yen circulate from government and private banks and are beautifully printed (at Tokyō, in the Inshatsu Kyoku) on tough but fine native paper manufactured specially for the purpose. The paper, silver, and nickel monies are freely counterfeited.
Values are expressed in Japanese and English. The vignettes on certain of the notes refer to episodes in the history of the nation, or picture historical or mythological characters. Bills of the Bank of Japan (Nippon Ginkō) have a wider circulation than others. A medallion of the old silver yen may be seen on the back of the 1-yen note. The 5-yen is uniquely handsome; when held against the light the blank medallion discloses the smiling, mischievous face of the elusive Daikoku, 'God of Wealth.' The fine portrait is of Sugawara Michizane, and the shrine on the reverse, the Kitano Tenjin (in Kyōto). On the face of the 10-yen note is the 16-petal imperial chrysanthemum, a portrait of Wake Kiyomaro, and a shrine (the Go-o-jinsha) erected to his memory near the old Imperial Palace in Kyōto. The vignette of a running wild boar on the reverse is not, as is commonly supposed, due to the money being printed in the Year of the Boar, but because Kiyomaro was fond of hunting this animal, and that a pair of them, carved out of stone, stand before and guard the entrance to his shrine, in place of the customary Dogs of Fo. The portrait on the face of the 100-yen note is of Fujiwara Kamatari, with his favorite temple (Tamu-no-mine) in Yamato. An illustration of the Bank of Japan is shown on the reverse. The notes of small denominations are the most convenient to carry and use in the interior of Japan, as change for a 100-yen bill is not always to be had.

The regulation fineness of the coins is: Gold, 900 parts with 100 of copper; silver, 800 and 200; nickel, 750 with 250 of copper; copper, 950 with 40 parts of tin and 10 of zinc. The new 20- and 50-sen pieces are considerably smaller than the earlier coins they are gradually replacing. The gold coins carry wreaths and crests of the imperial chrysanthemum and the Paulownia imperialis, with the date, the words Dai Nippon (Great Japan), and the rising sun. The mythological dragon is disappearing from the national coins. While American and English money will be received in many of the Japanese hotels and business houses, very little foreign money of any kind is found circulating in Japan. The traveler has to be on his guard chiefly against counterfeits. Perforated money is rarely met with, as coins have never been used as ornaments in Japan. Any public display of money should be avoided, as pickpockets, though not numerous, are extraordinarily skillful.

Prior to A.D. 708 the coined money used in Japan came from China, whence also came the idea of a mint for making it. Silver was discovered in Tsushima in A.D. 674, but it was not until during the Wado era (708–715) that copper was found in the Chichibu Range in Musashi, and Japan established (in the Province of Ōmi) her first mint and struck her first coins. The tokens were chiefly of copper, for although an issue of silver and of gold coins was made in 760, the idea of monometalism pleased the people, and copper became the current coin of the realm. In the early days when a merchant acquired gold or silver bullion he usually followed the ancient Chinese custom of cutting it into parallelograms of the required size and paying it out by weight. Later, considerable quantities of these metals were sent to China in exchange for Chinese copper tokens for which a national demand
EXCHANGE

existed — for the casting of idols and other temple ornaments. At first the
ratio between silver and copper was 1 to 4; later it was fixed at 1 to 55, and
finally 1 to 10. Between 790 and 958 other mints were established as
Harima, Nagato, and Dazaifu, and from these and the original Ōmi mint 11
new sets of coins were issued. Counterfeiters became so plentiful and so
bold that those convicted were enslaved or beheaded, while accessories to
the crime were made gov’t slaves. In 958, Buddhist seal made it impossible
for Japan to maintain her metallic currency. As the mints were small
affairs which did not absorb more than 20 tons of copper a year, and as the
cast for temple bells and idols grew at such a pace that every ounce of cop-
per obtainable was used in making them, the gov’t mints closed and did
not operate again for 6 centuries, or during the time of Hideyoshi in 1587.
Their closure was hastened by the gov’t device of debasing the coinage,
which soon became almost as worthless as inflated paper money. The
Dutch traders withdrew an immense amount of gold, silver, and copper
from the country, and it is said that in the 16th and 17th centuries the
value of this amounted to £9,500,000.

In the last quarter of the 16th cent. a wholly new departure was made
under the auspices of the Taikō — that great captain, administrator, politi-
cian, statesman, and art patron, whose influence for progress was felt in
almost every region of Japan’s national existence. At the mint founded by
him, and placed under the direction of the Goto family (the greatest workers
in metal Japan ever possessed), a coin was struck magnificent in dimen-
sions and entirely original in design. The easiest way to conceive it is to
suppose an oval plate, its surface beaten into an oval piece, in wavy
pattern and having the superscription, “ten ryō” boldly written in black
ink. It was certainly a very remarkable transition from a little copper
token, not an inch in diameter and worth only a fraction of a farthing, to a
slab of gold as large as a man’s open hand and worth 16 guineas. This
Oban (or large plate) contained about 88 per cent of gold and 12 per cent
of silver. Owing to the large percentage of silver, its surface had a pale, silvery
cast, and to give it the appearance of pure gold the mint, rather than to
the added expense of gilding it, dissolved the silver from the surface layers.
Other gold coins were also struck, — a 5-ryō piece, a 1-ryō and a ½-ryō piece,
— and there were also silver coins somewhat similar in shape and design,
though of smaller dimensions.

Paper money became popular about the middle of the 17th cent., and
soon thereafter upward of 1700 varieties of notes were circulating in the
various districts. There were gold, silver, rice, and a long list of notes re-
demable in as many articles, the circulation of each kind being limited to
the confines of the issuing fiefs. Many are still in existence and they occupy
in Japan much the same position that Confederate money does in the United
States. The currency system established at the beginning of the Meiji era
was based on the gold standard, with the gold yen as the unit. The first
modern mint was established (under British auspices) at Osaka in 1871, and
it has been operating ever since. The employees now are Japanese.

Numerous types will be interested in the handsome ryō pieces, and in the
various little iron, copper, bronze, and silver coins issued prior to 1870.
These with the paper money of earlier times are often to be found in the
curio-stores, framed in groups purporting to be complete collections, with
historical data referring to the issues. Buyers should be sure that the ryō
pieces are up to the standard of weight and fineness.

Exchange. The variations in the exchange between Japanese
and foreign monies is slight, — depending upon the demand
and market quotations, — but even small differences amount
to considerable in large transactions, and before putting such
through, the traveler is advised to consult some business friend
familiar with the idiosyncracies of the money market, or to
scan the daily quotations (under ‘Exchange’) in the news-
papers. If the London price of bar silver shows even a minute
difference, the exchange rate is apt to operate in sympathy
with it. When the quotations are disadvantageous, the traveler should hold off for a few days until the market regains its normal tone. For the checks, circular notes, and letters of credit mentioned under Money, the exchange at sight is usually about 2 yen for 1 American dollar; English money being a trifle less owing to the inherent difference in value. If the holder of such symbols has business friends in Japan with financial obligations to meet in Europe or America, he can often make a more advantageous deal with them than with the foreign banks — both parties to the transaction saving a trifle in the form of commissions. The difference between the buying and selling rates of exchange is a potent factor in the large dividends which the foreign banks are usually enabled to pay, and as these petty 'squeezes' cannot always be dodged, it behooves the traveler to sell his drafts, etc., to the highest bidder. He will therefore wish to remember that certain of the large native institutions (whose trustworthiness is beyond all question), with branches in the chief cities of the world, oftentimes work on closer margins than the foreigners. The Yokohama Specie Bank, Ltd., has a branch at London, and the traveler, with Japanese money which he wishes to deposit in Japan in exchange for an order which he can cash at sight in London, can sometimes effect a saving by selling it to them. If, for example, a draft for £150 is wanted and the foreign bank quotes exchange at the rate of 2s. 3-8d. (which would mean yen 1476.92) against the offer of the Japanese bank of 2s. 7-16d. (yen 1473.14) a saving of yen 3.78 would be effected (yen 2.50 on £100; yen 1.26 on £50; and 51 sen on £20). It should be remembered that a better price can usually be obtained for foreign money in Japan than for Japanese money in a foreign country.

The market for cash money is capricious, depending usually upon the supply and demand, or the whim of the moneychanger. Although the yen is quoted officially as worth a trifle less (90.4935) than 50 cents U.S. money, foreign banks often persist in throwing the exchange the other way and giving a little less than double (say 198 yen for $100) for American currency, and still less for silver coins — which are supposed to be costly to transport. Gold coins find a ready sale in Tōkyō and will usually bring double their face value. The best price for gold can generally be obtained from the Chinese moneychangers, who will take a small profit if they cannot get a large one. A saving of 1 per cent can often be made by shopping about until the best offer is found. When one wishes to buy foreign money, its value is suddenly enhanced, the exchange going the other way and always to the profit of the broker. The difference in the value of gold, currency, and fractional silver is also made light of or lost sight of, all being quoted at the highest rate. Buyers of Russian money may wish to
remember that when the exchange is normal certain brokers in Yokohama will demand 100 yen, for 100 roubles, while others will take 104 yen. An even better rate can be secured in Seoul (Korea). Chinese fractional currency should be accepted with caution, as it is often discounted heavily. Before buying exchange on China, consult some friend familiar with local conditions. In this case also the native banks will often quote better rates than the foreign ones.

The traveler who expects to remain in Japan for any length of time can earn interest (usually 2 per cent on daily balances above 200 yen) on his spare money by opening a current account with one of the banks, and checking against it as he needs it. It should be remembered, however, that this interest is added to the account at the end of 6 months, and if the account is drawn down before, and the interest is not called for, it may be overlooked. A materially better rate can be obtained by means of 'Time Deposits,' for 6 or 12 months. The rate fluctuates, but the foreign banks usually pay 3½ to 4 per cent, respectively, and the native banks 4 to 6 per cent.

The Exchange Brokers often seen speeding about the foreign settlements of the sometime treaty ports, in jinrikis drawn by 2 to 3 fleet coolies, act as go-betweens with the merchants and the banks.

Exchange Tables, in handy book form, showing the value of U.S.A., English, and other monies at the various rates of exchange, may be had of local book dealers.

Banks (Ginkō) where Travelers' Checks, Circular Notes, Letters of Credit, etc., can be cashed (see Exchange) are established in all the large port cities of the Pacific. In planning journeys the traveler will do well to scan the newspapers for advertisements of the numerous bank holidays. The Yokohama Specie Bank, Ltd.; the Bank of Japan; Mitsui Ginkō; Dai-Ichi Ginkō, and others among the Japanese banks rank on a par with the foreign institutions and possess the advantage of branches in the interior and remote cities where foreign banks are not represented. The best known among these are the Chartered Bank of India, Australia, and China (English); International Banking Corporation (American); Deutsch-Asiatische Bank (German); Honkong & Shanghai Banking Co. (China), etc. Tourists may like to remember that although no small part of the large annual profits of the foreign banks are derived from the exchange on the many drafts, etc., presented by the army of travelers who visit Japan, some profess not to care for the business, and treat small financial deals with smart-courtesy. On the other hand, the Japanese banks, Tour- nies, etc., cater for the business and often make it more genial for the traveler to deal with them. (See Money.)
Passports (kita, tegata) are unnecessary in Japan. They are sometimes useful, particularly in official circles, when the traveler wishes to establish his identity. Englishmen may secure them (cost 2 shillings) from the Passport Department of the Foreign Office, at London; Americans must apply (cost $2) to the Bureau of Citizenship, State Department, Washington, D.C. They can be secured at the American Embassy at Tokyo, or the Consulate General at Yokohama, at a cost of ¥4.02. If a regular passport is required, from 2 to 3 months must elapse before it can come from Washington; otherwise the traveler is supplied with an Emergency Passport, applying (6 months' limit) to the countries which he specifically signifies his desire to travel through. A single document, properly viséed, serves for a man and his family. Passports are requisite for Siberia and Russia; without them travelers will be turned back at the frontier. They must have the visé of a Russian Consul; cost in Yokohama, ¥2.36.

The Imperial Japanese Custom-House (Zeikwan) has branches (English spoken) at all ports of entry. The formalities are never to be dreaded. Duties on many imported articles are high, but incoming travelers are welcomed and are allowed an unusually liberal amount of baggage. All the articles necessary to a long sea voyage are passed free, and each traveler may bring with him a camera, a typewriter, steamer-chairs, books, manuscripts, documents, tools, and instruments of professional necessity in so far as they correspond to the social or commercial status of the owner, samples of merchandise only fit to be used as such, etc. (See Automobiles.) The officials are courteous and lenient, and neither accept nor expect fees. One's belongings are inspected rather than examined, and are never dumped out, rummaged, or crumpled to facilitate a rigid overhauling. Tobacco and cigars are sought (50 cigars or cigarettes free) and the traveler is asked if he has any. Any attempt to smuggle opium or the utensils for smoking it (strictly forbidden entrance to the country) may provoke serious trouble. Personal effects and furniture of foreigners coming to reside in Japan are admitted free of duty if they have been used and are not for sale. While it is usually wise to superintend personally the inspection of one's belongings in transit through the custom-house, the runners for the best-known hotels are trustworthy, and often are able to attend to such matters more expeditiously and satisfactorily than the traveler himself. Courtesy on the part of the stranger is a valuable asset in custom-house transactions.

Commercial Travelers are not taxed in Japan, and they can have the import duties on samples used for the purpose of collecting orders refunded upon reexportation, if they will make their wishes known at the port of entry at the time of en-
COMMERICAL TRAVELERS

...tering the goods. Samples, which owing to their nature cannot be easily identified, must be marked in some way, necessary in declaring firearms, as a special permit before a Japanese can own one, and a revolver found in the possession of a person without a permit might lead to unpleasant investigations. When an appreciable quantity of merchandise is imported, one unacquainted with the intricacies of the new tariff may effect a considerable saving in duties by having the goods passed in by a reputable shipping broker; by procuring a copy of the latest (English) edition of the Import Tariff of Japan with the customs laws and regulations (cost about 2 yen at any bookstore); or by consulting some business friend before making the declaration. There are preferential duties (subject to change), and by having a Certificate of Origin accompany imports one may, provided he knows something of the privileges granted to the favored contracting Powers, save a third or more of the duties assessed. Many articles pay duty according to weight; others are assessed ad valorem.

As an aid to commercial travelers small lists of the chief import commission houses will be found under the Yokohama and Kobe headings. Much of the import (and export) business is done through commission houses, which act as intermediaries between the manufacturer or shipper and the consumer. The majority of Japanese merchants demand long-time payments or terms on goods, which Americans particularly refuse to grant unless they are amply guaranteed. The usual procedure, therefore, is to quote the lowest cash prices (f.o.b. factory or seaport) to the resident commission merchant, and display samples in his showroom. The latter draws up a pro-forma invoice, which includes cost, freight, insurance, customs duties, etc., adds his commission, and agrees on the prices which he will quote to the trade, either with cost, insurance, and freight (termed ‘Cif’ prices), delivered at the custom-house quay, or in the buyer’s wareroom. The importer agrees to pay for the goods through a draft on the bank at 30, 60, or 90 days (after they are shipped), and often allows his customer from 3 to 6 months (covered by notes or contracts) in which to pay for them. The traveler then calls on the merchants, accompanied by an English-speaking Japanese banto (salesman), who quotes the laid-down prices and invites the prospective buyer to inspect the samples. Business is usually done on a 2½ or 5 per cent margin. If there is a cash discount of 2 to 5 per cent, this is sometimes split with the customer. Certain of the native firms are wealthy and trustworthy. The Japanese are keen business men, but they conduct their operations with a degree of wneness which reck not of the value of time; and they will not be hurried. The vicious and misleading statement that all merchants are dishonest is as unjust as it is untrue.
There is no lack of graceless rascals among the Japanese, but
the proportion of honest men is apparently about the same as
that of any other civilized country.

The Abacus, or soroban (Chinese: suanpan, or 'counting-
board'), is used largely in arithmetical calculations by Japanese.
With this early Phenician or Grecian instrument, the solu-
tion of intricate problems in foreign exchange, and other pro-
positions are found quickly and ingeniously. The commercial
traveler will find it to his interest to learn the operation of it, as
a knowledge of how to read it only is useful at times. The
soroban is a shallow case or frame of various lengths and
widths, crossed longitudinally by a bar which divides it into
two unequal compartments. These are crossed vertically by
(usually 13) wires or bamboo rods, with 1 ball (2 in the Chinese
instrument) on each stick above the transversal bar, and 5
below. The upper bead stands for 5 units, and each of the
lower ones for 1 unit, so that there are 10 units on each stick.
When the balls on any rod are taken for units, those next to the
right stand for tens, the third for hundreds, and so on. Simple
calculations in addition and subtraction are done on this
machine with accuracy and speed, but if an error be made the
whole must be performed again, since the result appears only
when the sum is finished.

Guides (Anrai-nin; sendachi; but better known as 'guides')
can be hired at almost any of the hotels or Tourist Agencies, —
the latter making it a part of their business to supply them.
There are numerous Guide Associations, or Guilds, the mem-
bers of which speak English and Japanese (sometimes a little
French). Their pay is 4 yen a day for 1 or 2 persons (50 sen
additional per person when there are more than 2 in a party),
besides rly. fare (2d or 3d cl.) and jinriki hire. They are sup-
posed to provide their own food: as a rule they prefer riding to
walking. Some are honest, and in certain cases are useful;
others are incompetent and are noteworthy for their unblush-
ing ignorance of the history and ancient customs of their own
people, for the inaccuracy of the information supplied to their
employers, for an ingrained and exasperating tendency to
overpay and 'tip' their nationals at their patron's expense
(thereby acquiring if not a direct commission, at least a re-
lected glory), and for an apparently ineradicable propensity to
collect a 'squeeze' on everything bought through them or at
shops where they act as interpreters. Some are guilty of black-
listing reputable shops, hotels, and resorts where a percentage
of their master's bill is not paid over to them, and, by belittling
them, induce their patrons to go to places where commissions
can be counted upon. For unless proprietors accede to the
demands, and overcharge patrons for the benefit of the guide,
_quests and customers are taken elsewhere. This corrupt prac-
the has become so intolerable that certain hotel-keepers, tradesmen, and government officials are leagued in an effort to abate the nuisance. Correct values of Japanese curios are so little understood by many strangers that dishonest guides have been known to induce their employers to pay absurd prices for alleged works of art and pocket half the excess over and above the right price. Because of this predatory habit many of the best dealers will not permit certain guides on their premises. In other places prices go up at sight of them, to the disadvantage of purchasers. As a rule no confidence should be placed in the guide's judgment of antiques, and even less in his criticism of the contents of this Guidebook. It may be accepted as a safe axiom that the majority of guides occupy a low place in the esteem of cultivated Japanese, a fact which travelers will do well to bear in mind in cases where an interpreter is needed on delicate missions or at interviews with prominent men. Intelligent, bi-lingual Japanese can always be obtained for such services. (Comp. p. cxvi.)

So prevalent is the (erroneous) idea that Japan is a difficult country to travel in that some timid persons employ guides at 4 yen a day to conduct them about the streets of Yokohama and Tōkyō, and to go with them to such well-known places as Nikkō, Kyōto, Kobe, etc. In all of these, English is widely spoken, and all the best hotels have information bureaus conducted by helpful men who can supply a local English-speaking guide at a moment's notice. At some of the hotels in the interior the alert management supplies guides free or at a small cost. Others have trained the local coolies into a combination of efficient guide and porter willing to walk all day and carry a 50-lb. load beside, for yen 1.50 or thereabouts. They are more familiar with local conditions than guides brought (at an expense of salary and rly. fare) from a distance, and unlike the latter are not averse to making pack-horses of themselves. Certain Tōkyō students fond of adventure spend their summer vacation at popular resorts in the interior of the country, and earn a little money as waiters in the hotels, as guides, and in other capacities. As a rule they are guileless, optimistic, cheerful, and intelligent, and they make thoroughly enjoyable companions on long tramps. At other places alert boys eager to earn a yen and to show beauty spots to travelers will be found. The rising generation is so eager to learn English that likable, bright-faced country lads sometimes attach themselves to strangers and act as self-constituted guides merely for the pleasure derived from showing the local sights to appreciative persons and for the English practice they get. They often refuse fees, and when made to take them, do so reluctantly and shamefacedly.

A willing jinriki-man is often as useful as a hired guide, and better in that he provides locomotion as well. While intelligent
and trustworthy guides are unquestionably useful to strangers undertaking long trips in the interior, — particularly to those unacquainted with the language or customs of the country, — almost any self-reliant, amiable, and adaptable person with no more knowledge of the vernacular than he can extract from a good pocket phrasebook can, with this Guidebook, travel unattended and with perfect safety to any place in the Mikado's realm, and not fail to get the information he seeks. By traveling thus on his own resources he will gain a knowledge of the people and local conditions that he would not otherwise acquire; not to mention the saving of from 6 to 10 yen a day in guide hire and unnecessary fees. It is usually under such circumstances that the traveler gets an inkling of the truer and better nature of the Japanese; each one of whom, at sight of a solitary stranger, seems possessed of a genuine, ungrudging, and entirely unselfish desire to help him on his way. It thus happens that such a one often gets better treatment than he expects, and is rarely at a loss for some one to help him out of difficulties — if slight temporary inconveniences can be so classed. Women traveling alone might not find the conditions so satisfying.

The custom of certain foreigners of giving their guides ample funds in advance to pay current expenses is almost as incomprehensible to foreign residents as the equally reprehensible one of treating them as equals (rather than as servants); of dining with them; accepting their advice where to go, etc. Such demonstrations of equality amaze thoughtful Japanese, and often cause them to alter their opinion of the foreigner's standing. The traveler should study the Guidebook, make up his mind where he wishes to go and what he wants to see, then instruct his courier accordingly. Remonstrances should be discountenanced, and all impertinence checked at the outset. Should the guide ask for a testimonial on the termination of his agreement, this should, in justice to other travelers, be truthful and moderate, else a deceitful rascal may be confirmed in his faults. The traveler should never go where a guide insists upon taking him, nor should he accept his advice as to the right prices to be paid at tea-houses, etc. The old custom of expecting the provident to pay for the shortcomings of the improvident is deeply rooted in the Japanese mind. All Occidentals are supposed to be wealthy, and able and willing to pay considerably more for a service or an article than would a poor native. The observant stranger will have this curious habit brought sharply to his notice frequently while traveling in Japan. In some places foreigners are charged five or six times as much as a native would be, in the belief that they neither know nor care. Travelers to rural Japan and to places off the beaten track of travel are frequently astonished at the low prices charged in shops or inns, where no distinction is made
HOTELS

between foreigners and natives. They are also apt to be sur-
prised at the way prices rise after a companioned by a courier has passed that way.
man for an important journey, consult the guide's robust imagination is
learn if the guide's robust imagination is
The latter should also be questioned about the edge of the places to be visited. A good
but small credence in his windy phraseology or in the authen-
tics of his information. One can always
unwelcome attention of a self-appointed ap
tal to the police. — It remains to be
seen if the writer is to help the economically-inclined as cheaply as possible in a country
places have been detailed so that strange
difficulty in visiting and understanding


Hotels (hoteru). The standard of excellence of the hotels of
Japan is rising steadily, and the best establishments now compare favorably with similar high-class
places in Europe and America. It is the aim of the Hotel Association — to which
many of the hotelmen belong — to make the hotels of the
Empire more and more comfortable for foreign travelers; and the attractive hotels
Tōkyō, Kobe, Kyōto, and Nara — all managed by foreigners who have lived abroad, —
are more acceptable, to the man of taste, as they suggest the tranquility
and cheer of the old taverns of Colonial times. There are at present 200 hotels in
the Empire, with 3500 rooms and lodgings for 5000 persons,
and the number grows steadily. The aim of the hotel-keeper is
to provide good food and comfort rather than architectural splendor. Seismological and climatic considerations have
necessarily entered largely into the construction of the present-day hotels, and the absence of that exaggerated and useless
luxury now such a pronounced characteristic of some Occiden
tal hotels, is of direct advantage to the traveler of modest
means, since he is not expected to pay heavily for something
which he can neither eat nor carry away with him. The standards of cleanliness, punctuality, trustworthiness, personal
attention to guests, and an ever-present eagerness to make their stay comfortable, are higher than those of many European
hotels. In Japan the manager meets, knows, and looks
very much to every one of his guests; and by so doing, makes each one
at home than at present seems possible in other

What some of the hotels lack in architectural im-
HOTEL RATES

portance, is counterbalanced by exquisite views of mountain, obtainable from the windows and the evi
balconies. To the average traveler these are more ple
massive onyx hallways (which might come down with
effect during an earthquake) and red plush fittings. Th
are more in evidence than elevators, but as few of t
are more than 2-3 stories, the lack of the latter is not E
It is to the credit of hotelmen generally thro
that only a small percentage of them (and they are n
in their proper places in the Guidebook) resort to
trickery practiced on unsuspecting travelers by the pr
managers (and menials) of alleged first-class hotels in E
The little cheats and exasperating overcharges are he
spicious by their absence. Bills are payable at the ca
desk (except in native inns) and are not allowed to be
sented by covetous servants expectant of life annuit
fugitive services of doubtful worth. The managers, not
servants, conduct the hotels, and no one is allowed to ha
the departing guest for tips. In Japan one rarely leaves a ho
with that feeling of discomfort so well understood by tr
velers of modest means and a well-defined sense of justi
Calculated attempts to overcharge in bills are happily r
It is customary for a traveler to learn the given name of h
room or table-boy, and call him by it; or by the accepte
‘Boy’ or (more politely) ‘Boy san.’ Undersized boys are ge
nerally called by, and answer willingly to, the word Chisai
‘small’ (pronounced chee-sigh).

The most progressive hotels are now equipped with Informa
tion Bureaus conducted by English-speaking clerks, that a
of considerable help to travelers. Certain of them publish mont
monthly magazines, in English, devoted to the traveler’s inte
ests, along with rly. time-cards, local maps, etc. They al
also purchase tickets for guests, attend to the checking of lug
gage, and perform numerous valuable services free. Beca
cause of the lack of evening entertainments in English, certa
of the hotel managers plan enjoyable concerts, juggling exhi
bitions, musical entertainments, dances, and the like, and th
ese are given in the dining-room, free to guests. The Grand Ho
tel at Yokohama celebrates the arrival of a transpacific stea
ship with a dance and musicale, arranged in honor of the ar
iving guests. New-Year dances with their attendant festivi
ies are holiday features of certain of the hotels, and during Chri
mas Week rooms must be spoken for in advance. At this t
ime the Miyako Hotel at Kyōto is thronged with foreign res
idents from Kobe and other cities, and much jollity reigns.

Rates: Most of the hotels are conducted on the ‘American Plan,’ in which a fixed charge (ranging from 3 to 20 yen) is made per day for room and board, with no irritating extras for lights or service. Arrangements on the ‘European Plan,’ which
HOTEL RATES

At some hotels, one price for lodgings and a separate meal, can be made at any of them. The scarcity of good restaurants or cafés in American or Continental style, may make it advisable for travelers to have their meals on the American plan, which is practiced throughout the country. The rates usually include more than one gets in hotels elsewhere; eg., coffee, with toast and jam, or marmalade, or tea served in the traveler’s room about 6 a.m., and an American breakfast in the dining-room between 7 and 9 a.m. (Chinese, tschi fan—‘to eat rice’; ‘meal-time’) is served either in one’s room or on the hotel veranda. Dinner (or supper) is included in the daily rate. Dinner (or supper) on a larger scale of the midday meal. Baths in some hotels; hot mineral water in others) are some places coal is charged for at 25 sen a scuttle; and when 2 persons occupy one room, a charge of 1 yen is required to sign a chiti for each bucket, but its charge against him. The idea is to keep a check on the amount and make the guest economical of the coal. For this purpose, chits are required in some places for all services. For lodgings the traveler should always ask if they are furnished (prices on application), and table-board furnished if wanted (75 to 100 yen a month). The rate for single meals is: breakfast 75 sen to 1 yen; 1 dinner ¥1.25; dinner ¥1.50 to ¥2. Most of the guests by the week or month at a reduction of the rate when 2 persons occupy one room a lower price is charged. The most popular places are usually filled in seasons (March–June, and Sept.–Nov.), at which time, it is well to arrange for lodgings in advance. Rates are comparatively light, and better terms can sometimes be arranged. One excellent feature of the hotels is that the room-boys do valet service in addition to their other duties (no see p. 151), and clean, press, and fold clothes; care of pets, and prepare the bath, assist one to get the flowers on the table; and make themselves so useful and indispensable that Americans marvel at the short-sightedness that excludes such admirable service in the United States, — where perhaps no single chiti (Hindustani, chithi, a ‘note of indebtedness’; a note used extensively in the Far East in lieu of ready money, at stores, clubs, etc., are signed for by means of them; chiti cut out with letters or memoranda for the signature of the receiver. Accounts are checked from the chiti, attached to them. Irritates the place of IOU’s and similar obligations.)
question so vexes and ages American women as the exasperating servant problem.

The Rooms differ but little from those of American hotels, excepting that many of them do not have set bowls or running water. As the N. winds bring chilling qualities in winter, and the breezes from the S. a refreshing coolness in summer, a room with a southern exposure will be found the best at all seasons — particularly in winter, when it is flooded with warm sunshine. Open fires are more common than stoves.

The Food in many of the first-class hotels is excellent, and covers a wider range than that often served in the highest priced establishments of Europe. Wild boar, venison, pheasant, wild ducks, quail, frog’s-legs; an astonishing variety of delicious fish, including lobsters, terrapin, and oysters; mushrooms, strawberries, asparagus, and many minor dainties are much commoner in Japan than in the U.S.A., and are seen frequently on the tables of the best hotels. Occidental cookery appeals to the excellent Japanese chefs, and they acquire the intricate processes of preparing foreign-style dishes with singular readiness. Translations of foreign cookbooks exist. Dishes in the native style of cookery are rarely served at hotels under foreign management, and in order to get them one must go to a native inn or restaurant. Milk is classed as an extra in many hotels, and must be paid for at 10 sen a glass. In justice to the hotel management travelers should bear in mind that all the Australian, Canadian, European, and American imported stuff (wines, jams, biscuits, pickles, cheeses, and a host of tinned and packed provisions) are taxed heavily at the custom-house, and that this large and necessary expense must be taken into consideration when rates are quoted; also that the butter and cheese (called Hakodate cheese) made in Yezo Island are superior to some of the imported. In many hotels the excellent idea of numbering the items on the menu is carried out. Those table-boys or maids who may not understand English learn the numbers (the Japanese equivalents of which the traveler is advised to acquire), and by citing these, the traveler is served with his selection.

Certain of the minor hotels have yet to realize the importance of having separate toilet-rooms for men and women, and in furnishing good soap instead of the cheap, lurid, home-made article. In these places one should always inspect the under-sheet on the bed, as this often serves for as many travelers as will fail to note its lack of freshness. The most prominent hotels in the port cities maintain speedy power launches that meet incoming ships, and land passengers and their luggage quicker than the ships’ boats. The English-speaking runners have the name of the hotel embroidered on their caps, while the luggage coolies (nisoktsu) usually wear blue blouses with some distinguishing mark in the center of the back. — The
which addresses of the different hotels have been added to the
addresses to them, as an aid to travelers who may wish to wire
rooms. — While thefts from hotel rooms are rare, both for
safety and to remove temptation from those who might other-
wise remain honest, money and valuables should not be
exposed needlessly.

Characteristic and delightful features of certain of the
larger cities and towns are hotels in semi-foreign style; and
combinations of foreign hostelries and native inns, in the
comforts of the former and the peculiar charm of the
latter. They make a special bid for foreign travelers, and serve
foreign food in ways no less dainty and satisfactory than those
of the seaport hotels. The quaintly garbed, sloe-eyed Japanese
maids who bow the traveler a deep welcome at the door,
whisper to him like an attentive nurse while he is beneath the
hostelry's roof, and bid him a sorrowful sayonara when his
useless junrico bears him away from the hospitable porch, are
very pleasing remembrances of these attractive places. Hotels
of this class (like the Miyako at Kyoto, and the Kanaya at
Nikko) are customarily so situated that one may enjoy delight-
ful and scarcely forgettable views of mountain, valley, town, or
sea from their glassed-in verandas, and to the average tourist
manifest picturesqueness far outweighs what they may
lack in luxurious fittings and massiveness. A felicitous blend
of the Orient and the Occident is displayed in their architec-
tural designs, where florid and quaintly sculptured temple-
fittings aid in the interior ornamentation. Balconies, etc., in
the style of those of ancient palaces enrich the exterior. In
some of them one may, by taking up his lodgings in the Japan-
ese wing, enjoy the pleasure of living in Japanese fashion but
dining in Western style. Such suites are usually furnished
simply, and in consequence are cheaper than those of the
European quarter, but they are no less comfortable, particular-
ly when supplied with foreign beds.

The proprietors of these places (as well as of many excellent
country inns) usually give them their personal attention, and
the limits to which they will go to make a foreign guest com-
fortable are oftentimes astonishing. If the breakfast hour be
7 o'clock and the traveler wishes to depart at 5, the entire
household is stirring at 4, for the average Japanese host would
think it rude, indeed, and inhospitable, to allow a guest to
leave, no matter how early, without a hot breakfast to cheer
him on his way. The trouble involved is neither considered,
nor charged for. Lafcadio Hearn mentions (Glimpses of Un-
familiar Japan, p. 130) the landlord of an inn who prepared
the hot water for his bath, then insisted upon washing him with his
own hands; while the wife, painfully in doubt about her ability
to please him, cooked a charming repast for two men and apolo-
gized for not being able to offer him more!
Travelers may wish to remember that certain hotels, travel-agents, guides, and jinriki-men work in with one another, and laud their connections to the detriment of the outsider. The clerks in certain hotels hold financial interests in others, and are therefore biased in their opinions. When one is uncertain where one wishes to lodge, the hotel manager, not the clerk, should be consulted. When possible the traveler should make up his mind where he will stop and not allow his judgment to be influenced. The jinriki-man will always take him to the place which pays him the largest commission. Great care has been employed in the selection of the hotels and inns recommended in the Guidebook, and the tourist will find them best in each place. Whosoever warns the traveler that all of hotels of the interior are poor, and that the food is uneatable, should be discredited.

Japanese Inns (yadoya, hatagoya, etc.) are to be found in every city and town of any size, and while their special comforts do not appeal to the taste of all Occidentals, the best embody many pleasing and distinctive features—particularly those in which the fine old native customs are unchanged, and the native courtesy unspoiled. (Comp. Houses, p. xlvii.) The innkeeper (yadoya no teishu) and his helpful wife (many san) do not always speak English; they are often devoted to themselves to their guests, and make each believe himself the most honored one. Albeit the Japanese consider the well-appointed yadoya peculiarly comfortable and satisfying, foreigners find much in them to criticize. To many the food is illusive; the fleas inordinately hungry; the toilet arrangements abominable and suggestive of typhoid; the lack of chairs, beds, and other furniture inconvenient; and the native indifference to privacy exasperating. Westerners do not, as a rule, relish the idea of having giggling nesan (lit., 'elder sisters'), or serving-maids, traipse unannounced through their apartments at all hours, whether one be asleep or awake; dressed, undressing, or undressed; nor do they want women to scrub them in their baths! Be a yadoya ever so good, it grows very tiresome to foreigners after a few days spent in it, and lengthy sojourns should be planned only for places where Occidental conveniences are obtainable.

Owing to the great fires which so often scourge Japanese cities, it is difficult to give definite information about every inn in the Empire and expect it to hold true between editions of the Guidebook. Even where the names are given, it is well for one to ask hotel managers or innkeepers which is the best in the place to be visited, since the management of old inns change and new ones start up to meet the increasing demands of travel. As a rule the new ones aim to introduce comforts that will appeal to foreigners, and in this sense are sometimes more desirable than the more conservative ones.

The regulation inns are customarily of one invariable type, but differing as to size, location, and surroundings. Many of them use well-water for drinking and cooking purposes. At
Buddhist settlements like that of Kōya-san (p. 511) the traveler must lodge at a monastery and be served by the monks in charge. Except in very small and remote places there is seldom any difficulty in securing a lodging and food. There are no inns in Japan where the traveler is waylaid and robbed; and perhaps none where it is unsafe to lodge.

Many innkeepers now try to attract foreign tourists by calling their places hotels, and it has been our aim to correct the misconception where possible, and to make the necessary distinction between them. Those who thus advertise their taverns have in some cases equipped them with a so-called semi–foreign wing furnished with poor beds, stained–pine washstands, and tawdry fitments for which several times the usual rate is asked. In such cases it is often more economical to engage a room in the Japanese part of the house and have whatever foreign food one can get served in it. Certain of the best purely native inns have in reserve a small dining–table, chairs, knives, forks, spoons, aged butter, pathetic coffee, and other things considered essential to the comfort of foreigners. Milk is fast becoming necessary to the Japanese and it can be obtained in many out–of–the–way places. It is usually sold (boxed) in small bottles (bin) containing ½ pint (6 sen), and if the innkeeper hasn't it he will send out and get it. By adding salt and sugar to the always obtainable hot boiled rice, and pouring milk over it, a palatable substitute for porridge is obtained. Some inns possess a skillet in which eggs, potatoes, and 'bij–tekki' (usually very tough) can be fried. Boiled eggs are always to be had, and bread can be toasted over the machi. A careful register is kept at inns of foreign guests (so at the police may keep track of strangers), and prudent travelers will write only precise information on the paper handed to them, avoiding levity and statements which they may at any time be called upon to confirm. They will also do well to follow the native custom of carrying their own towels (tenugui) and soap (shabon), as not a few of the natives suffer from ophthalmia and skin–diseases. Some inns make it a custom to present departing guests with a pair of soft sleazy cotton towels stamped with some pretty pattern in blue, or with the crest or the ideographic name of the hotel. Paper fans or knickknacks sometimes take the place of these. Foreign towels asked for at inns are apt to be charged for at 50–75 sen each. Valuable belongings should never be taken to, or left at, native inns, because of the constant danger of fire. If one is obliged to leave luggage, one should see that it is stored in the fireproof godown.

Rates vary with the standing of the house, its reputation for special dishes, the popularity of the serving–maids, and the cupidity of the proprietor. Some innkeepers, devoid of a sense of proportion and of future possibilities, charge foreigners
prices which, not high when viewed from an Occidental standpoint, are absurdly out of proportion to those asked of natives — who know what rates ought to be. While respect for the Japanese libel laws makes it imperative to be guarded in one's references to those places where the traveler is robbed under the guise of exchange, the reader will have no difficulty in understanding the allusions to be found scattered throughout the Guidebook; they are the result of personal experience supplemented by that of others, and they will be found trustworthy. The prudent traveler will always ask what the prices include, before he agrees to them. In traveling it is also a good idea to carry a letter of introduction from one innkeeper to another, as this often serves as a check on extortion. The honest hotelmen throughout the Empire are trying hard to better conditions and make travel easier and cheaper for tourists, as well as to inspire the less intelligent classes with a realizing sense of what is due to foreign guests.

The customary charge in an ordinary inn for hatago, which is understood to comprise supper, bed, and breakfast (tiffin is usually extra), ranges from ¥1.50 to ¥3.50, with an extra charge for special dishes. In some places guests are asked what class they prefer; a modest room with plain food, or better apartments with food to match. The higher rate (¥3.50) may include a small suite overlooking a pretty garden (always preferable to rooms overlooking the street) with 2 or 3 more dishes at meals. Foreigners are asked if they will have Japanese or foreign food (see p. xxxii). Unless special, high-priced dishes are demanded, the former will be found cheaper, as it is nearly always ready and requires no special preparation. The best food is not always to be had in the most pretentious places. In certain modest inns, where the rooms are as bare as a monk's cell, and the general appearance of austerity might argue a strict economy, there will often come, as an agreeable surprise, dainty food served in dishes that delight the lover of beautiful porcelain or lacquer. Later the traveler may learn that the place enjoys fame for some savory specialty — eels boiled in soy, broiled crayfish, stewed octopus, buckwheat-macaroni, or the like. Many of the inns do, in fact, specialize in foods peculiar to certain localities, and are noted for native dainties in or out of season. In some of them one may select live fish from a pool and have it cooked to order. The better-class inns, removed from the beaten track of travel, can usually supply chicken, indifferent roast-beef, and beefsteak, while those near the sea always serve delicious fish in a variety of ways, or broiled lobsters and shrimps (which should not be eaten until the alimentary canal is removed).

Many inns do not display signs in foreign languages, and are therefore not easy to locate. Those which face rly. stations are generally flush with the street, and have an upper balcony.
JAPANESE INNS

Others sit considerably back from the street, and are sometimes approached through a medieval gateway (leading to a passageway flanked by fences or houses) hung with lanterns, adorned with a sanded electric-light globe with the name in black on it, and surmounted by a chevaux-de-frise of split bamboo. Some inns are lighted by acetylene gas or electricity; in others a lamp or a candle lights the traveler to bed. Not infrequently country inns occupy beautiful sites on hills, or near rivers or the sea, in the midst of charming gardens, with fine views. The entrance is most always a roofed vestibule with a well-trodden earthen floor backed by a raised platform about 20 in. high, forming at once a seat and the outer extension of the ground floor. A scattered line of shoes, sandals, and geta belonging to guests usually lie along it, and at one side is a cupboard where umbrellas and footwear are deposited. A big drop octagon clock on the wall, a low desk, an hibachi, and a pile of cushions generally complete the office equipment. The traveler’s jinrikia customarily deposits him in the vestibule, at the edge of the platform, beneath the overhang of the roof. Shouts of O kyaku san (‘honorable visitor’) apprise the master and the maids that a guest is arriving, and all hurry forward to receive him, uttering cries of welcome and bowing glossy black heads to the floor. As the traveler sits on the platform, a servant removes his shoes, and others divest him of his wraps. Shoes are rarely cleaned, and if they be wet or muddy they are left untouched. (Comp. p. lxxvii.) Habitual frequenters of inns often provide themselves with foot-coverings, to slip over shoes and thus be able to wear them to the apartment. Without them one must don the heelless slippers furnished, or go to one’s room unshod. As the master of the tavern calls out the number of the room, the maids conduct one either down a long passageway on the same floor or up flights of highly polished, slippery stairs without guard-rails and placed customarily at a dangerous angle. Unless otherwise instructed, foreigners are generally conducted to the best suite, consisting of two spacious rooms separated by sliding wall-panels (fusuma; kara-kami). These constitute the partitions throughout the house, each floor of which can thus be quickly converted into one vast room. As there are neither locks nor catches, and as it is the custom for maids to enter rooms at any and all times, without knocking, privacy is lacking entirely. In high-class inns suites are marked by elegant and striking simplicity. They are devoid of every comfort essential to Occidentals, but quite satisfy the Japanese, who spend hours squatting in them or lying flat on their stomachs, with heels in the air.

The fusuma are sometimes decorated richly with pure gold-leaf; with landscape or other scenes, and framed in highly polished wood. The pillars of the slightly raised alcove (tokosho) are of grained or gnarled wood, plain or carved. The silk
or paper *kakemono*, or scroll, which hangs against the wall portrays usually one of the Seven Gods of Good Luck, a Chinese landscape copied from a costly original by some famous painter, portraits of the *Sixteen Rakan*, a text in classic Chinese from Mencius or Confucius, a picture of *Daruma*, a maxim from the Buddhist Sutra, or a poem in the handwriting of some defunct celebrity. Beneath, on the das of highly polished *keyaki*-wood rests a bronze or porcelain vase, with a sprig of something green, or a delicate flower. Extreme care is often given to the arrangement of this, which always dips to the correct angle, and carries some significant sentiment. A shelf built into the wall at one side of the alcove affords space for clothing which one may not wish to place on the floor. There is no stick of furniture, and often not a peg on which to hang a pocket-mirror. A campaniform or a heart-shaped window, defended by bamboo rods and perhaps a small *shōji* or paper-covered screen (*garasu shōji*, or glass windows are rare), or maybe a narrow, sliding ventilator above the *fusuma*, admit light and air. Foreigners will do well to choose a room with such a vent, as the shutters which run the length of the outer balcony are slid into position about 10 p.m. (the police insist upon their being closed) — often with a great clatter — and successfully exclude all air. The traveler who cannot sleep without fresh air, in a tightly sealed apartment, may demand that a space be left in the shutters opposite his room. The native distaste for pure air is marked.

In the general run of inns the upper rooms are the most desirable, but those houses with pretty landscape gardens not unfrequently have attractive ground-floor suites with bits of the garden allotted to them. The simplest rooms are often rendered very dainty and artistic by the little touches which the Japanese know how to apply with such deftness. The ceilings may be formed of extraordinarily wide and beautifully grained cryptomeria wood of a fine gray color traversed by a black stripe. The thin boards of the partition above the *fusuma* are pierced customarily with some pictorial design exhibiting a few skillfully incised lines suggesting *Fuji-san*, with storks winging their slow flight across the snow-capped cone; a flight of sparrows; peacocks standing on the limb of a flowering cherry tree; or a marshy place to which wild ducks are descending. The floors are covered with soft straw mats, and extreme tidiness is the salient characteristic. Although it is considered slovenly to wash in the bedroom, innkeepers will often capitulate to foreign eccentricity and order a brass basin of hot water placed on the balcony. Wash-basins stand in a row near the centre of the inn on the lower floor, and hither guests are supposed to repair to make their toilet (and, in the case of foreigners, be the cynosure of all eyes). One should always insist upon having a room as remote as possible from the
offensive chōru-ba, or benjo (w.c.), which, although placed ordinarily at the end of a long passage, is nevertheless the most prominent object in the house. The nesan usually conduct strangers to it (poor toilet-paper), and sometimes remain until driven off (a custom rather than a willful offense against propriety).

While the traveler is fitting himself to his quarters a brazen hibachi of pleasing, artistic shape, with handles formed of Korean lion-heads crunching rings, is brought in and placed in a convenient place; new and clean charcoal twigs are placed on the live coals occupying a sort of glowing crater in a miniature Fuji-yama of fine, soft ash, and are started to burn with a great scattering of small sparks. Exaggerated iron chop-sticks are stuck upright in the ashen cone, and a quaint iron teakettle is filled with water and set over the iron tripod to boil. A smaller hibachi for smokers is placed in another part of the room, and a dainty tray with handleless teacups, a porcelain pot, and a metal canister of tea is placed near the big hibachi (which should always be put out of the room before retiring). Floor mats to sit upon, a beautiful lacquered box of sweets, or kwasu (called tesukuri if home-made), and other creature comforts are soon added, along with a neatly folded dressing-gown (yukata), towels, and sandals. A maid or the landlord now presents a slip of paper on which one must write one's name, profession, age, sex, condition in life, destination, and provenience. Stripping and donning the gaudy bath-kimono one is conducted to the bath (usually at the end of a long, draughty corridor), where one will be fortunate if one gets an individual tub not already occupied by men and women bathers. In resorts where there are mineral springs, the tubs contain flowing water; in places where this commodity is relatively scarce, it is apt not to be fresh. Unless the door is secured in some manner, one is apt to be interrupted by others who come to share the tub. Sitting on the small stool near the pool or tub, one soaps one's self, pours water over the body with the dipper, then enters the water for a short immersion. The Japanese custom is take no notice of one's bathing companions, be they men or women, unless one is inclined to converse. A survey of one's physical characteristics is apparently never thought of.

Food is served in the guest's room on a lacquered tray, generally at whatever hour one may wish it. The three meals are marked by considerable sameness, and consist ordinarily of fish in some form; tea, boiled eggs or a sweet omelette; two soups in small covered lacquer bowls; chopped relishes and sliced pickles; and steaming rice taken from a wooden tub holding about a peck, beside which the nesan kneels ready to refill the china bowl. One of the soups may be made of fish, with bits of vegetables floating in it; or of lobster, or seaweed,
In which case it is amazingly thin and unpalatable; the other of beans, bean-curd or something of that nature. Salt is not provided unless asked for. Many of the dishes are cooked in soy, a tiny dish of which is supplied for dipping bits into before eating them. Certain of the inns serve delicious bamboo-shoots; others buckwheat-macaroni, or boiled eels or other specialties. The raw carp cut into thin, pinkish slices should be avoided. One can usually get a spoon and a fork to replace the chop-sticks on the tray. A little curry-powder will often render dishes more palatable. Bottles of the Thermos type enable one to piece out a meal with hot coffee or the like. The low table on which the trays are placed is called zen.  

Piles of quilts, or futons (kept in air-tight closets during the day) are spread out on the mats to form the bed; the single under-sheet (be sure it is clean) is tacked fast to the quilt. There is no upper sheet, and no blanket. The cover is a large, thickly padded futon, often of silk, with its upper end thickened into a fat, smoothing roll. Over this part the foreigner will generally wish to pin a towel, to prevent it coming in contact with his face — as it has with those of scores of others. When piled high the quilts are comfortable, and one does not feel the rigidity of the floor. A satisfactory pillow can be made by doubling a cushion and enveloping it in a big towel. The pillow usually offered to foreigners will poison the sleep of the most phlegmatic. It is an extraordinarily hard, sausage-shaped contrivance stuffed tightly with oat-husks or some similar unyielding substance, and with a dark surface that apparently has been slept on many times. An air-pillow is useful in such cases. Flea-powder is often essential when one sleeps on the ground floor, for here Pulex irritans is usually as numerous as he is hungry. He can often be debarred from a too personal intimacy by spreading sheets of oiled paper on the matting beneath the futons, and sprinkling a train of the powder along its edges. To cope with the plague of these light saltatorial carnivora, old travelers recommend a wide sleeping-bag of thin but strong habutae (silk) drawn round the neck by a string. They are very light and can be obtained at any silk-mercer’s. Others carry sheets (which are much heavier and bulkier), and pillow-slops for the native cushions. In justice to innkeepers it should be added that fleas are not an indication of filth or slovenliness; the incessant rains drive them into the houses, where the style of floor covering offers them pleasing and impregnable positions.

The best inns provide mosquito-nets (kaya, or kachô) in the form of voluminous nets (usually dyed green) 8—10 ft. sq.,

1 Zen is also used to express the act of preparing food, and is used as a numeral in counting food served in a cup or bowl, as: Mashi san zen = 3 cups of boiled rice; Shiru ni zen = 2 cups of soup; Hashi ichi zen = a pair of chopsticks. Go-zen is boiled rice, or a meal; 0-zen no sueru = to set a table; Zen ni tsubu = to sit at a table.
almost as large as the room in which they are hung — by means of metal rings (kaya-no-tsurite) on hooks in posts. Servants are often immune from bites, and their word that no mosquitoes (ka) exist cannot be relied upon. The prevalence of water in Japanese towns, and of paddy-fields in the environs, account for the multiplicity of these voracious and vexatious insects. On entering an inn where one expects to remain overnight, one should tell the okami san to hang up a mosquito-net (kaya wo tsuru), else sleep may be impossible. In the absence of nets (which, because of being kept in close closets, are always disagreeably musty), a little pungent oil of peppermint (hakka) will keep the pests away while the odor lasts. The native-made netting (kayaji) is considerably cheaper than the imported. Ladies who find their nets too large had best complain of the matter in a guarded manner, since in certain districts of Japan for a widow to mention that her mosquito-net is too large is equivalent to a disposition on her part to name the day.

Formerly the perplexing chadai (lit., ‘tea-price’) system prevailed in the inns, and when a traveler entered he handed to the proprietor, for distribution among the servants, a gratuity commensurate in value to the service he expected to receive while sojourning under his roof. If it was not handed in advance, a sum to cover it was added to the bill — which was adjusted in proportion. The system still exists in some places, but it is so complicated and unsatisfactory that many rich Japanese, who are expected to pay according to their station, find it too expensive, and go to foreign hotels for their enjoyment. Under the system the innkeeper serves not in accordance with what he ought to do, but in ratio to the chadai he receives. As a general rule foreigners are not expected to be familiar with the method, and the prices quoted them by an innkeeper include all he expects to receive. Tips (p. liv) to the servants are optional with travelers. Not a few of the inns in the larger cities have branches (shiten) near the rly. stations, which operate under the firm name. The kichin-yado is a cheap inn where poor travelers lodge and are charged merely for the wood with which they cook their rice.

The Japanese Tea-House (chaya) differs from the Restaurant (ryoriya) in that at the former tea and light refreshments (cakes, soft drinks, fruit, and the like) only are to be had, while the latter are, in a way, similar to the eating-houses of the Occident. Anciently a national institution of great popularity, the chaya has dwindled to the modest establishment maintained by poor but thrifty women who eke out a slender livelihood by the returns from a stock in trade worth scarcely more than 50 yen. The oft-mentioned cha-no-yu ceremony of Old Japan is rapidly becoming a thing of the past, and the old-fashioned chayas and chaseski are disappearing with it. Some of the modern chayas — particularly those scattered along the country high-
ways — provide the wayfarer with a bare lodging and a meager repast, but they are not classed with yadoyas. The customary charge for tea and cakes, a dish of hot soba, and two or three bowls of boiled rice is 25 sen. For a tiny pot of tea and a slice of kasutora, or a handful of crackers at one of the omnipresent tea-houses by the roadside or near waterfalls, the Japanese pay 2–3 sen; the foreigner, 10 sen. The tea is bought in bulk and costs the vender at the rate of about 1 sen for enough for 50 or more pots.

Many of the restaurants are rapidly adapting themselves to the new order of things,—to enable them to compete with the modern clubs and the like,—and certain of those in the larger cities are gradually assuming the character of those of the West. Many in the style of the old régime remain, and serve dainties in and out of season at New York and London prices. They and their geisha accompaniment are kept alive by the Japanese who frequent them (often for social reasons rather than for food); and despite the fact that in some of them a good dinner may cost anywhere from 10 to 50 yen, men go there for fear that to be seen in a modest-priced place might impair their financial standing. A fairly good tiffin may be had in some of them for 3 to 5 yen. The Japanese find a famous restaurant or two in almost every city ward in Tōkyō, while in nearly every street are less famous ones where the peculiar national dishes are served at popular prices. Certain of them are famed for special dishes (eels and rice, buckwheat-macaroni, etc.) and for the individual grace and charm of the geisha, but few of them make a direct appeal to the foreigner — to whom they are as strangely uncomfortable as the food is unpalatable. There are no showy exteriors, no opulent and classic interiors. Outwardly the most celebrated is difficult to distinguish from the adjacent dwelling.

The Seiyo-ryū, or foreign-style Restaurant that makes a direct appeal to the seiyojin, or foreigner, and purports to serve food in the Western style (seiyo-gata), has its habitat chiefly in Tōkyō, and is yet in a state of evolution.

Japanese Food (tabemono) is of wide range and amazing variety. It is as much the delight of the native — whose tastes are catholic, and who regards the Nipponese cookery as the best extant — as it is the despair of the foreigner, who considers most of it mawkish and unsatisfying. He fails signally to thrive long upon it, while the native who turns to foreign food (yōshoku) to the exclusion of his own, relinquishes the former with pleasure, and reverts to the latter with renewed zest. The notion entertained abroad that the Japanese as a nation live on rice is erroneous; those who can afford this now relatively expensive grain eat it in quantities, but the main food of the poorer folks consists of groats, barley, millet, buckwheat,
beans, fish (and many marine products), and vegetables. Rice is a luxury with thousands of the peasants; it takes the place of bread with the well-conditioned; and wherever it is eaten to the exclusion of other foods it produces (because the thin phosphorous skin is polished off it) the prevalent beri-beri. The proportion of animal food is small. Beans eaten in a variety of ways occupy a conspicuous place in the food of all classes and they supply the nitrogenous matter essential to those who rarely eat meat and who do not get the casein obtained by cheese-eating peoples. The soy-bean (daizu; ume) ranks first in extent, variety of use, and value among the pulse of Japan, and in point of nutriment is quite near to meat. It contains nearly two fifths of its weight in legumin, nearly one sixth in fat, and is rich in nitrogen. It is to the Nipponese what frijoles are to Mexicans and garbanzos (chick-peas) to Spaniards. Of the numerous varieties some are made into curd, and into the widely celebrated bean-sauce (the Worcestershire of Asia) called shoyu (sho, soy; yu, oil), and which is almost as indispensable as rice. It forms the daily relish of the rich man and the beggar, and is in as general use as tea and tobacco. The Japanese first became acquainted (in 1542) with bread and similar baked foods through the Portuguese, and from them they adopted the first article and called it by the Spanish pan; and a spongy, saffron-yellow cake, which they named kasutera (pron. kas-teh-rah), from Castile. The Portuguese also introduced maize, the mahiz of the Caribbeans, which Columbus found growing in Hispaniola, and which he carried to Europe, whence it spread over the civilized world. When the Japanese adopted it, they called it tō-morokoshi (Chinese sorghum) tō-kibi (Chinese millet), Satsuma-kibi (because it was planted first in Satsuma Province), and Nanban kibi (millet of the Southern barbarians), because it was introduced by those whom the natives considered barbarians. Maize is gradually becoming a valuable food product, though the plant does not possess the same character as certain of the maize plants of America.

The average Japanese lives temperately and frugally, but eats noisily and rapidly. Before the introduction of Buddhism, fish, flesh of wild animals, roots, and a few fruits formed the food of the people. Buddhist influence caused the abandonment of the meat diet, and cultivated vegetables of various kinds came more into prominence — chief among them rice. Most important among the starch-furnishing tubers is the yado-imo (‘village potato’) or Caladium Colocasia (the taro or kalo of Hawaii; yu-tao of China; oto of Central America). Then follow sweet potatoes, Irish potatoes (introduced by the Dutch and called Jagatara-imo, from Jacatra, the earlier designation for Batavia); the rhizoma of the lotus flower; bamboo shoots, etc. Perhaps the most conspicuous among the vegetables are
the long white radishes called daikon (Raphanus sativus; referred to by foreigners as the Japanese Limburger), highly esteemed and eaten by all classes. Near Kyōto and Kagoshima they attain to extraordinary size and often weigh several pounds. When boiled they are not unlike turnips; but when pickled the odor of putrefaction is singularly offensive to foreigners. Slices of the pickled product are served as a relish with every native meal. The beautiful dark violet fruit of the egg-plant (nasu), partly cooked fresh in soup, or salted and used instead of daikon, is also much esteemed. Several varieties of mushrooms (take) are popular. — The decline of Buddhism and the adoption of Western customs have wrought a marked change in the Japanese diet. Milk (from Holstein cows), cheese, butter, eggs, bread, meat, flour, fowls, wild game, fish in limitless variety, beer, whiskey, and the like are consumed by whosoever (outside the priesthood) can afford them. Jams are made in several towns, and the consumption of fruit grows steadily.

Seaweed in almost endless variety enters largely into foodstuffs. Not only are the giants of the marine flora taken up and utilized in various ways, but also the more delicate red and green sorts — the use of which has been adopted by other nations. Most of the edible green and red algae bear the generic term nori, while the words umi-kusa, or kai-sō (which also means bêche-de-mer), are used for algae in general. Many of the weeds are eaten fresh, others in soup. Some are dried or pickled and eaten in vinegar. They usually appear in commerce in the form of little packages, to the sale of which special stores are dedicated. Certain varieties are converted into jelly. Among the curious things eaten may be mentioned whale-meat; squid, slices of raw fish (sashimi), to which cholera is often traceable; sea-slugs; grilled ape (considered a great delicacy); and other things which foreigners consider detestable. — An elaborate Japanese dinner comprises many trays each of three or four courses, and usually much more than a sane person should eat at a sitting. The custom of sweeping the food (with chop-sticks) into the back of the mouth, then washing it down with soup drunk from a bowl, and without chewing, gives rise to the national complaint, dyspepsia. Banquets are considered incomplete without geisha to interject sparkle and jollity. If the deadly drum-beating does not give the foreign guest a tight headache, frequent sippings of the harmless-looking but treacherous sake and the pickling green tea will provide the necessary pain under the waistcoat. The Japanese are hospitable to a fault, and are inordinately fond of giving banquets (sometimes at home, but more often at restaurants). Tea and cake without sugar and milk are set before all visitors at a Japanese house. Tea and crackers are often served free in shops. In the foreign business houses of Yoko-
hams and Kabe the pleasing custom is followed of serving tea with sugar and milk to employees at 4 p.m. and to whosoever happens to be on the premises at that time.

Travellers will find the following list of native dishes useful when dining at native inns or restaurants; additional words will be found in the vocabulary at p. cxxx.

**Chicken (tori).** *Iri-tori*: chicken boiled and served with vegetable oil. — *Yaki-tori*: roast chicken. — *Tori-nabe*: chicken stewed in a kettle or fried in a pan.

**Fish (sakana).** *Ni-zakana*: cooked or boiled fish. — *Su-mon*: fish-soup. — *Shioyaki*: fish salted, then baked. — *Teriyaki*: fish in a sauce of soy, *mirin*, and sugar. — *Su-no-mon*: shell-fish (or other raw fish) eaten with vinegar. — *Arai*: raw fish washed in cold water or chilled with ice. — *Namazu*: the same served with vinegar and cold stewed vegetables. — *Sashimi*: raw fish cut in thin slices and eaten after being dipped in *soyuy*. — *Kabayaki*: fish which is first steamed then dipped into soy and roasted (or eels cut open on the dorsal line, covered with soy mixed with sugar, and roasted). The latter dish, usually called *Unagi-no-kabayaki*, is a favorite with the Japanese, and is usually prepared specially in restaurants which owe their fame to its savory quality (and are often called *Unaginya*, or places where eels are served). *Unagi-meshi* consists of boiled rice mixed or covered with bits of roast eel. — *Kamaboko*: hashed fish seasoned with salt and *sake*, rolled round a stick, and baked (so called from its resemblance to the *kamaboko*, or cat-tail (*Typha japonica*). *Tempura*: fried fish; fritters; fish-cutlets. — *Sakana-tempura*, or fish-fritters (of a sort of trout), make a widely popular dish in which some native cooks excel. Some of the most popular restaurants in *Tokyo* (and elsewhere) are those at which this is the only dish provided. — *Ebi no tempura*: fried shrimps. — *Tempura-soba*: *sobakiri* (a buckwheat vermicelli) mixed with fried fish. — *Hashi-zakana*: a large fish salted and broiled, or boiled in soy. — *Uman*: picked-up fish or fowl boiled (with lotus-roots and potatoes) in *soby* and flavored with *mirin*. — *O-hira*: boiled fish floating in soup or served alone.

**Eggs (tamago).** *Tamagoyaki*: eggs beaten, mixed with salt and sugar, and cooked in the form of an omelette. — *Tamagotani*: vermicelli (or other food) covered with beaten eggs, then boiled into a kind of soup. — *Iri-tamago*: eggs stirred, then boiled in *soyuy*. — *Ude-tamago*: steamed eggs. — *Han-juku*: soft-boiled eggs. — *Nama-no-tamago*: raw eggs. — *Tamago no bimi*: the yolk of an egg. — *Tamago no shiro*: the white of an egg. — *Tamago no kara*: eggshell.

**Meat (niku; ushi; gyu-nabe, etc.).** *Uski-nabe*: stewed beef. — *Nabe*: hashed meat. — *Beefsteak is usually pronounced*
Rice (comp. p. cx) is called by many names: men say *mushi*; a more polite term is *gozen*; and the cultured term (used by ladies) is *gohan*. Foreigners soon grow fond of the unusually excellent native rice, which is cooked in such a way that ever grain retains its integrity, yet each is just sticky enough to permit a mass to be lifted easily with chop-sticks without dropping a grain. *Azuki-meshi*: rice and red pea-beans mixed (boiled). — *Mochi*: small dough-cakes made of rice and sold throughout Japan. — *Sushi*: a general name for food of boiled rice and fish eggs, vegetables, etc., seasoned with vinegar and soy. As an affix the form is changed into *zushi*. — *Chirashi-zushi*: boiled rice relished with salt and vinegar, and mixed with cooked fish eggs, vegetables, etc., chopped fine. — *Hako-zushi*: the above placed in a wood box and pressed. — *Inari-zushi*: fried tōfustuffed with *chirashi-zushi*. — *Maki-zushi*: boiled rice and other vegetables rolled and wrapped in a sheet of the seaweed called *Asakusa-nori*. — *Mushi-zushi*: a kind of *chirashi-zushi* put in a porcelain bowl and steamed. — *Nigiri-zushi*: a ball of boiled rice seasoned with salt and vinegar, and covered with a piece of pickled fish or something of the kind. — *Funa-zushi*: carp (*funa*) in boiled rice seasoned with vinegar and salt (a specialty of the Province of Omi). — *Kombu-zushi*: fish seasoned with vinegar and wrapped in a piece of the edible seaweed known as *Laminaria japonica*. A differentiation of this popular food is the *Kombumaki*: baked or roasted fish wrapped in *kombu*, then tied, and boiled in sugar and soy.

Various. — *Chawan-mushi*: a popular stew (or thick custardy soup) of eggs, fish (or chicken), and vegetables mixed. — *Chawan*: literally a tea-cup, but meaning a thin fish soup with mushrooms. — *Tsukudani*: small fish boiled in soy and used as a relish or condiment (named for *Tsukudajima*, a place in Tōkyō famous for its preparation). — *Oden*: a stew (greatly enjoyed by the proletariat) of fried bean-curd, lotus-roots, potatoes, etc. — *Kuchitori*: a side-dish or dessert of confectionery (boiled sweet chestnuts, a sweet omelette, or the like). — *Aemono*: a salad of bean-sauce or pounded sesame seeds. — *Kō-no-mono*: pickled *daikon*, egg-plant, cabbage, or the like. — *Shiruko*: rice-cakes boiled in, and covered with an (crushed beans sweetened with sugar). — *Imagawayaki*: wheaten dough stuffed with bean-sugar and baked on a coppe pan; the name is derived from *Imagawa-bashi*, Tōkyō, where it was first made. The article is popular with children of the commonalty. Foreigners should be careful that it is made properly, as the metropolitan newspapers reported recently, the poisoning of over a hundred persons who had eaten this cake made at a wayside shop. — *Sembei*: a cracknel (or native cookie) made of rice or wheaten flour; when salt is added it is called *shio-sembei*.

*Ame*, a starch-sugar mixed with dextrine and water, is
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popular sweet and comes to market in the form of midzu (or fluid) ame, a very thick yellow syrup (like honey); and a doughy substance flavored to the taste. Both are sold in confectionery shops. The latter is popular among foreigners.


Beverages. Sake and beer are popular. — Tamagozake: eggnog made by stirring beaten eggs and sweetened sake over a slow fire. — Tamagoyu: a milder form of the above composed of beaten eggs, hot water, and sugar. Generally speaking, the Japanese are a sober people, and drunkenness is not a national vice.

Houses (ie; uchi; etc.). The ordinary Japanese dwelling is a cellarsless, box-like structure destitute of architectural character, but is oftentimes graceful and dainty. It pleases the Japanese as much as it displeases some foreigners. The former regard it as like the good wine that needs no bush. The latter have anathematized it in many languages. The famous critic, Dr. Rein, has this to say of it:—

"In the architecture and internal arrangement of their dwellings the Japanese have not developed so much talent and taste as in many other things; yet even here we cannot fail to remark a commendable sense of cleanliness. The Japanese house lacks chiefly solidity and comfort, and therefore two of the fundamental conditions which we are accustomed to require in every house: solidity, inasmuch as it is slightly constructed, of wood and other inflammable materials, and is in a high degree exposed to destruction by fire and water; comfort, since it is without furniture, and provides no sufficient protection against cold, damp, and smoke. These three things, to which we must add evil odors from the sanitary arrangements, the hardly ever absent rats, and sometimes also fleas and mosquitoes, are the frequent torments of the traveler, in a Japanese hostelry.

"The generality of houses throughout the country are built upon one common plan; but the size and fineness of the materials employed, varies. The ordinary dwelling-house is altogether calculated for a family of 4 or 5 persons, and agreeably with the modest means and requirements of its owner, is small and simple, and as it can be erected for a few hundred yen, it of course presents a common, poverty-stricken aspect, without any decoration or convenient fittings. How far this style of building has been determined and limited by the frequent occurrence of violent earthquakes and disastrous fires, it is difficult to say. The chief building materials are furnished by various pines and firs, and for the better class of houses, by cryptomerias. The Japanese house is a low building, of one or two stories, of light framework, without foundation, and with
a heavy roof. The latter is supported on wooden posts resting on unhewn stones. Its main supporters are strong beams, which are carefully fitted together. The roof leans at an obtuse angle, as a rule overhangs considerably, is, in the case of dwelling-houses, simple, in the case of temples and old castles generally turned upwards toward the edge as in Chinese pagodas, in the villages still for the most part covered with straw, in the towns with shingles or tiles. There can be no question that in the construction and covering of their roofs the Japanese display great skill, and that the thick tile or straw roof has a care and attention bestowed upon it which we frequently miss elsewhere. Parallel to, and behind the row of posts erected at intervals of about 6 ft., upon which the roof rests, runs again a second row. The interval of 3 ft. between the two is intended for a veranda. As soon as the heavy roof rests upon these posts and the beams connecting them, the carpenter (daiku) has done his work and the finer workmanship of the cabinet-maker (sashi-mono-ya) begins. The house, therefore, without a foundation, and resting upon the corner-stones from 2 to 3 ft. above the ground, is to some extent in the air, though it is not uncommon to add a wall afterwards or to cover in the spaces between the corner-stones with planking.

The size of the rooms, indeed the whole ground-plan of the houses, is determined by the tatami,\(^1\) or rush mats, with which the boarded floors are covered. They form, without exception, right angles of 6 ft. in length, and 3 ft. in breadth, and are padded on the under side to a thickness of an inch or more with straw matwork of coarse stuff, and bound at the edges with strips of stuff. In accordance with these, rooms of 4, 6, 8, 10, 12, etc., mats are spoken of. The average height of the rooms is from 7\(\frac{1}{2}\) to 9 ft. They are separated from one another by fusa partitions, which may be opened or removed altogether. These are frames or shutters of the size of the tatami, covered on both sides with stout wall-paper or karakami (in well-to-do houses even with gold paper), and running between grooved beams. The space of from 2 to 4 ft. broad between the upper cross-beam which bounds such a partition wall and the roof is either closed and painted blue, rose-colored, or white, or is fitted with fine and artistically carved open woodwork. Besides the divisions of the rooms just mentioned, which is involved in the plan of the house, there is another still more movable division, produced by beautiful folding screens (byōbu). The Japanese

\(^1\) The best tatami are made of wara, or rice-straw, closely bound and braided together, constituting their toko, or bed; they are fastened at the borders with strips of cloth (silk in the case of mats for the Imperial household), and covered and held fast by beautifully woven rush mats on the upper side (omote). The Loochoo Islands, Bungo and other provinces of Kyōto, and above all Bungo (in Hiroshima Prefecture) and the neighboring provinces, are celebrated for their rushes and mats. Bungo-omote are valued most, being dearer and handsomer than those of Bungo, but less strong.
HOUSES AND HIBACHI

rooms receive their light through the shōji. These are shutters something like the fusuma, but are converted by finely planed laths, running lengthways and crossways, into a network of squares, over which tough transparent paper is pasted from the outside. The shōji, therefore, represent our windows.

The veranda is open throughout the day in fine weather, as are the rooms looking upon the street; but in the evening and in rainy weather, is closed by the so-called rain-doors (amado), to protect the house from intruders and the paper panes from becoming wet. This protection consists of boards running in grooves, and fastened from within by a bolt in the last of them. If any one desires admission into an ordinary house, he goes up to the shutter-door and calls out, "Gomen-nasai!" (I beg your pardon); or, less politely, "Moshi, moshi!" (I say, I say!) and also claps his hands, upon which the door is opened. The best rooms are always found at the back of the house, where the veranda leads into the little garden. At the side, and reached from the veranda by a boarded passage, is placed the closet. Toward the street generally lies the living-room of the family, and not unfrequently also the kitchen, which, like the rest of the house, is without a chimney, so that the usual fuel — charcoal prepared from oak and chestnut wood — sometimes fills all the dwelling-rooms with smoke, and not unfrequently affects the cleanliness here prevailing.

The Japanese rooms lack sufficient privacy and anything like comfort. We miss in them chairs and tables, beds and other things. The native does not need them. He leaves his geta or zori at the door, so as not to soil the beautiful mats, and is never more comfortable than when resting upon his knees and heels. There are but two articles of furniture indispensable to him — the hibachi and the tabako-bon, i.e., the fire-basin and the tobacco-tray. The hibachi is a portable apparatus consisting of a round brazen or bronze bowl, or a wooden box, lined with fireproof clay along the margin, and wood-ashes in the middle, upon which are placed glowing wood embers. The tabako-bon is a tray with a similar arrangement of glowing coal, and a spittoon, instead of which a piece of bamboo-cane is often employed. The hibachi serves the purpose of lighting a pipe as well as of giving warmth. For the latter purpose the older arrangement, the kotatsu, a large square opening in the floor, which is half filled with fireproof clay and wood-ashes, like a hibachi, and has in the middle a little heap of glowing coals, seems better adapted. Near it, the inmates of the house, covering themselves with quilted mattresses, seek protection against the cold of the long winter nights. In many rooms, especially in the finest, the one fixed wall forms a sort of recess. The one half of it is called tokonoma. The floor of the room is here raised from 2 to 4 inches high, for a width of from 24 to 30 inches, and frequently has placed upon it two vases with
flowering branches of some favorite plant; between them formerly stood the katana-kake, or sword-rest. The wall behind it is decorated with a hakemono. The second half of the wall forms a bay, occupied by small cupboards with sliding doors, and black lacquered chests, to receive the bedding, which is only taken out immediately before bedtime. This consists of (1) the futon, or mattress, tightly stuffed with cotton or silk wadding; (2) the kaimaki, or night-dress, a sort of caftan with wide sleeves, which in winter is also stoutly wadded; and (3) the makura, or pillow. This is a small stool without feet, having a crescent-shaped piece cut out, and covered by a pillow-slip of paper or cotton. Covered with the kaimaki (in which the fleas are said to make themselves very much at home), stretched upon the futon, which is spread out immediately on the tatami (also said to be a happy hunting-ground for nomi), resting with the back of the neck in the saddle of the makura (the adamantine rigidity of which is distressing to foreigners), the Japanese enjoys his repose, while the extended mosquito-net shelters him from the omnipresent ka.

The rooms are illuminated at night by paper lamps (andon) or rōsoku (candles of vegetable tallow), and by a large standing paper lantern in which the andon burns quietly. Electric lights and kerosene lamps are now commonly used in the larger cities. In one room of every Japanese house is the domestic altar, kami-dana, or sacred shrine, a wooden Shintō temple in miniature, in which, among other things, are kept little tablets bearing the names of the gods, before which the master of the house every day performs his devotions. The space between the boarded and papered ceiling and the roofs of houses is usually inhabited by rats, which at night visit the sleeping-rooms, devour the stearine candles, and otherwise make themselves troublesome. In the country the houses are for the most part detached, while in the towns one wooden structure immediately succeeds another, which causes a great risk from fire. Apart from this the construction of the Japanese house is undoubtedly ill-adapted to the climate. Though it secures cool, airy apartments in the heat of summer, during the much longer cold winter, it affords no adequate protection against the cold air which everywhere penetrates through the joints and chinks.

The slight structures in which trades-folk carry on their business, are wooden edifices, generally of 2 stories and occasionally of 3, their front room completely exposed to the street, or separated from it by a curtain formed of strips of linen, and their back rooms opening, by means of paper-covered sliding-doors, on a miniature garden. At night these houses are hermetically sealed by wooden sliding-doors, so that whatever might be claimed for their method of construction as allowing the atmosphere to percolate freely during the daytime, they
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become oppressively close and insanitary when closed for the night. Strange to say, too, the members of the family seldom, and the servants never, sleep in the second story, where air might be admitted without giving access to thieves. Thus, for some at any rate of its inmates, a Japanese residence is always essentially unwholesome in summer owing to defective ventilation. Further, it promotes immodesty and therefore immorality; for in its stifling atmosphere all covering at night becomes unendurable, while, at the same time, paper sliding-doors are quite ineffective to segregate one room from another. Yet another grave defect of the Japanese house is that it acts like a cupping-machine to draw up noxious vapors from the soil. For the floors being closely constructed so as to prevent the overlaid mats from decaying, and the ground underneath being left in its natural state, its misgmal exhalations find ready access to the chambers above. Neither can it truly be said that a Japanese house is remarkable for cleanliness. It certainly looks clean, because the neat mats, the well-polished veranda, the knotless timbers, and the white paper give an impression of purity and careful preservation. But these very mats which contribute so greatly to the general effect of tidiness are incomparable dirt traps. They are not removed for cleaning purposes more than twice a year, in many houses not more than once, and an almost incredible quantity of dirt is thus found to have accumulated beneath them and in their interstices. So long, however, as the Japanese sits and sleeps upon the floor, he must have mats. And he must also have the charcoal-burning brazier, which is undoubtedly an unwholesome element in his life, whether he bends over it inhaling its carbonic-acid fumes, or places it under his quilt to warm his feet.

The anka, a small box in which live charcoal is kept, and which is put under the futons in winter, is unhealthy, and besides suffocating many babies, is said to be responsible for 23% of the fires which devastate the cities with such appalling frequency. The flimsy character of the average house is demonstrated in these fires, which burn by thousands. As a rule more attention is paid to satin-surfaced boards and careful joinery in a native house than to hygiene or solidity. Foreign influence is, however, producing a great change in the architecture of the larger cities; the employment of bricks and iron as building materials (even marble) is increasing steadily, and these with stone are replacing wood in the houses of those who can afford them. In the newer structures the Oriental inheritance expresses itself in domes and spires, copper-sheathed, and resembling in shape those of Persia and India. It is said that there is no danger from asphyxiation where the finer grades of charcoal are used in the sleeping-rooms of native houses. Also that the big spiders (kumo) so often seen are
harmless. The Japanese walls have not only ears but eyes, and
the foreigner not unfrequently sees one of these looking in-
tently at him through a small hole in the paper of the shōji. Occasion-
ally one may detect a finger in the act of making such a hole, or enlarging one already made. The paper is fixed to
the framework so tightly that when a hole is made in it a sud-
den explosive report is heard. To obviate this the tip of the
finger is usually moistened, then a slight twisting motion en-
ables the hole to be made quite noiselessly.

Godowns (from the Malay godong, a warehouse), or store-
houses (dozō), differ from ordinary houses in that they are
rendered fireproof by plastered walls. The prototype of
those now in use is believed to have become popular with
Kyōto merchants in the 13th cent.

Furnished Houses are nearly always to be rented in cities
like Tōkyō, Yokohama, or Kobe, and persons intending to
remain in Japan for a long time may find them advantageous.
As a rule they are let (consult the daily newspapers for adver-
tisements) by well-to-do foreign residents leaving for Europe
or America for a 6-12 months' furlough. The servants and
all the family belongings are customarily turned over to the
lessee, and one takes possession of the house in the smooth
running order in which it is supposed to be left at the end of
the stipulated time. In many cases carriages and horses are
included. Generally speaking, the servants are trustworthy
and tractable, and in cases where they have been in the house
for years and are left practically in charge by the master, with
instructions to be on their good behavior, they do not betray
their trust, and foreigners find the experience agreeable. Such
a household will almost run itself, generally with a total ab-
sence of care or worry on the part of the stranger, who may
enter with his trunks and find his bath prepared and his break-
fast about ready to serve; and leave 6 or 12 months later by
merely loading his luggage into a cart and bidding the servants
good-bye. A well-furnished, attractive, detached house with a
flower-garden can sometimes be rented completely furnished
and equipped with servants for 150-200 yen a month, or more
in proportion to the size, location, and furnishings. A retinue
of servants (cook, house-boy, amah, gardener, and coolie) may
cost a total of 100 yen more, while the food will vary with the
taste and requirements of the lessee. 400-500 yen should
easily cover the monthly cost of living (modestly) for 2-3 per-
sons. While the Japanese pay 3-5 yen for a cook; 5-7 yen for a
seamstress; 7-15 yen for a good amah, etc., foreigners are
expected to pay more. An experienced Chinese butler will cost
27-30 yen a month; a good Japanese boy, 15-30 yen; a coolie,
15 yen; amah, 17-20 yen; cook (ryōrinin, or cook-san), 30 yen;
coschman (betō), 30 yen. Carriages can be rented from the
hivery-stable at about 60 yen a month. The monthly rate (at
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the stable) for boarding a horse and keeping the carriage in trim is 40 yen. Fee to the betto, 5 yen.

If servants are well treated and are not scolded, they will serve one with extraordinary devotion, and in a manner that will be a revelation to Americans. By having cook-san present his account (for all kitchen expenses) at the end of the week, and submit daily a list of the things he may like to have, the mistress need never enter the kitchen, nor know until she is served what is to be placed on the dining-table. If she is expecting friends, be there two or a dozen, she has but to tell the cook the number invited, and the style of meal wanted, and it will be served promptly and in many cases as daintily and sumptuously as the most exacting could wish. Poverty has taught many of the Japanese an economy that serves excellently where one has a limited income; while a natural aptitude combined with inherent skill enable many cooks to prepare dishes that would delight the soul of a French chef. Servants prefer their own food to that of the foreigner, and eat it, the while saving all the left-overs from the table to be worked up into attractive and appetizing dishes for the next meal. A housemaid’s work is often done by the ‘boy,’ the amah serving as a child’s nurse or as madame’s maid.

Persons renting unfurnished houses are often able to furnish them cheaply and quickly through the auction-sales which are a feature of the port cities. Foreign residents leaving Japan dispose of their belongings through this medium, or, if assured of a better price, sell their furnishings complete to the second-hand stores. Advertisements of both appear in the daily newspapers in English. Foreigners rarely employ the services of the Keian (Employment Agency, or the Agent) when they need servants, but inquire about among their friends. The Keian babá—an old woman who makes it a business to get servants for one—is sometimes useful. A small present now and then to trusted servants keeps them contented and faithful.

The concierge, that bane of life in France, the janitor, and other necessary evils in so-called civilized countries, are unknown in Japan where the servant problem is no problem, and housekeeping is perhaps easier than in any other country of the world. The stranger may like to remember that in Japan servants regard their master as a friend rather than as a tyrant, and the feeling is soon reciprocated. If one detects a servant in a fault, it is better to have it out with the offender at once; for if one overlooks it, the result may prove disastrous to discipline. The desire to take servants home with one, to America or England, is often rendered impossible by the difficulties placed in the way (particularly in the case of amahs) by the authorities, who maintain a strict surveillance on all native women who leave the country. Information under this head is obtainable at one’s consulate.
TIPS (sōbana). The tipping system has yet to attain in Japan and on the Pacific Ocean the shameless tyranny that characterizes it in Europe and on the Atlantic. The Chinese 'boys' on the Canadian Pacific ships, and the Japanese or those of the Toyo Kisen Kaisha are not permitted to solicit tips, and are usually grateful for much smaller fees than those often demanded by the greedy and presumptuous servants (covetous ingratiates who successfully poison the pleasure of a trip abroad) on transatlantic liners and in European hotels. It is customary, but is not obligatory, to give the deck-boy on a transpacific ship $1; the table-boy $2; cabin-boy $2; boots $1; bath-boy $1; and the stewardess (if her services are commanded) $2,—all in American money. The 9-17 days voyage thus costs one $9, or less than 5% of the regular fare on the best ships. — No definite schedule has been applied to tipping in Japan, since many Japanese in lowly positions have too much pride to sell their self-respect for money they have not earned. When a Japanese can do a foreigner's courteous service, it is done usually in an ungrudging manner, and not for the sake of financial reward. The Chinese 'pidgin'-English cumshaw (according to Giles, the Amoy pronunciation of Chinese kan seay, 'grateful thanks') is the word used by Chinese servants for a tip. The customary tip for a foreigner in a hotel in Japan is 1 yen a week to each of his servants — table-, room-, and bath-boy. Americans are gradually upsetting this easily supportable arrangement, but the traveler who does not fee in excess of this amount makes it easier for those who follow him. Many native servants prefer presents (miyage) to tips, as Japan is 'a land of present making.' It remains to be said that in Japan, blackmail is never resorted to to extort tips, and that hotel proprietors discontinue, rather than favor, the giving of big tips to their servants. The writer makes it a point to abide by no arbitrary rule fixed by any hotel or steamship company, but to fee in strict accordance with the service rendered. Tips are not expected by railway-men and a host of others to whom they are given in Europe, and least of all by Japanese holding official positions of any kind. Pride of race and position often extends to the lowest among the Japanese, and on this lower rung of the social ladder the native shibboleth of courtesy and helpfulness is oftentimes the most in evidence.

Laundry (sentaku) is done excellently and at reasonable prices by Japanese women. In some of the country villages, where starch is unobtainable, the work is apt to be unsatisfactory, but in the port cities it is done better (and much cheaper) than in America. Residents customarily pay 4 yen for 100 pieces irrespective of size — handkerchiefs and collars being counted the same as skirts or shirt-waists or coats. The hotels charge from 5 to 6 yen per 100, and some will present lists at so
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much per piece, thus making the cost considerably higher. If the traveler finds the steam laundries (sentakuya) patronized by certain of the hotels too destructive, he will save both his fine clothing and money by obtaining from some resident the name of a good laundress.


Plan of Tour. Of the fifteen thousand or more tourists who visit Japan each year and collectively spend 50 million yen there, too many content themselves with treading the beaten tracks of travel; some because limited for time; others because of the prevalent belief that to penetrate to the interior without a guide is impracticable and is fraught with many discomforts; and still others who think that a few of the places contiguous to the coast exhaust the sights of the Empire. The ideas of one traveler as to what is and is not worth seeing are likely to be so at variance with those of another that it is difficult, if not impossible, to plan a tour that would fulfill the requirements, or meet with the approval, of even a limited number of persons of different temperaments and aims. In view of the long journey most travelers must make to reach Japan, they should, in justice to themselves, visit as many as possible of the places really worth seeing. While it is manifestly impossible to estimate correctly the taste of every traveler as regards meritorious sights, it should be remembered that Japanese ideas of what is beautiful often clash with those of Occidentals, who should take with a large grain of salt many of the flamboyant eulogies of places set forth in certain of the local guidebooks. It may be accepted as a safe axiom that a liberal percentage of the above-mentioned places are not worth the time, money, or effort spent in reaching them. The constant aim of the writer has been to point out and describe the localities and objects worth seeing, and to advise the traveler against others.

There is no dearth of things which one ought to see in Japan, for it is a wonderland in the broadest sense of the word. It is a felicitous blend of the cold Northland and the warm tropics; of Norway and New Zealand; of the languorous, lotus-eating Orient, and the virile, materialistic Occident. It is a region of striking contrasts and puzzling contradictions, with a fascination peculiarly its own — one which grows rather than palls upon one. Here the pine and the bamboo — emblems of willowy grace and of somber strength — thrive side by side, and here the old and the new — the 10th and the 20th centuries — are so strangely and inextricably blended that to separate the fusion were impossible. Barnyard fowls with tails 14 ft. long, and cats without tails; women with jet-black teeth and
no eyebrows; shaven-pated babies and bonzes; big wrestlers and bantam chickens; dwarf trees and others that in size are brothers to the giant sequoias of the Pacific Coast of America, give one an inkling of its grotesqueries — as do the charming people themselves, melancholy by instinct and inheritance, yet with faces almost perpetually wreathed in smiles. In few countries of the world is nature so pitilessly savage, yet withal so delightful, and in few does she express her elemental passions, and varying moods in so remarkable a way. Roaring, screeching volcanoes that vomit their scorching wrath over miles of peaceful valley-land, and sometimes shake the Empire to its foundations by their internal and ceaseless conflicts, dot the country from frigid Yezo at the N. to warm Satsuma at the S., yet some of them rise skyward in cones so graceful and so tenderly beautiful that thousands of pilgrims from the remotest limits of the realm believe them embodied spirits, and come with travelers from all parts of the world, to worship and ascend them. On their flower-decked flanks, warmed by the subterranean fires which seem never to grow cold, are some of the quaintest health resorts imaginable; perched like eagles' nests amid ancient groves of noble cryptomerias, grotesque pines, and myriad deciduous trees whence one may look down past smiling, sunlit plains and valleys to blue, junk-flecked seas so beautiful that one stands spellbound at sight of them.

Plunging rivers that form splendid waterfalls, cascades, and rapids, and inland seas and lakes so charming that those of few countries of the globe can aspire to vie with them, are frequent features of the islands; in whose ancient groves sit gigantic bronze Buddhas and barbarically splendid Buddhist temples erected more than a millennium ago, when savage hordes ranged from the Big Horn to Peru, and time had yet to mark three hundred years before Columbus could be born. A list of the many curious places in Japan would read almost like a compilation from the Arabian Nights. Miniature Niagaras, Yosemite, and Yellowstones; duplicates of the Terraces of New Zealand and the Hill Stations of India, are scattered promiscuously throughout the islands, where the Black Fellows of Australia are replaced by the hairy Ainus of Yezo, and the shrines of Ise, of Kōya-san, and a score of others recall those of Lourdes and Arabia, Benares, and Guadalupe. Miniature surface volcanoes which throw out boiling mud, scalding water, and blistering steam, whose environing crusts are so thin and unstable that an unusual pressure of the foot precipitates the unwary into seething fires below; whistling, sputtering, spiteful geysers, sulphuric fumaroles, lakes of boiling acid, gorges reeking of pestiferous fumes that come straight from the infernal regions — all these veritable hell-kitchens are so common that they scarcely call for special mention. Not unfre
Plan of Tour

Quently the traveler in Japan comes to some specifically volcanic region where the people of an entire village cook their food in surface holes made in the thin and treacherous crust which forms their earth; in others he will be lulled to sleep by the muffled groaning of some grouchy volcano and awake to find the house-roof white with the ashes or the small stones which the uneasy monster has spewed out in the night.

Ashes sometimes fall in Tokyo from the volcanoes at the W. and N., and in dozens of native villages the street gutters run perpetually with steaming water that spurs boiling from the adjacent mountain-side and leaves a trail of iron-rust or a coat of sulphur-plush wherever it goes. In such places (notably Ikae, Kusatsu, etc.; see the index) the water is piped into the houses, where it pours direct into the primitive baths, and thus enables the stranger to get a bit nearer to nature's heart than he has perchance been before. On misting days, when the clouds hang low and prevent the steam from rising, certain of these towns look like transplanted bits of the infernal region, and the low-hanging stench of plutonian sulphur fumes which brood above them do not detract from the simile. Here, too, as well as in many similar places in Japan, one may witness the somewhat curious and unusual (to Occidentals) spectacle of scores of men and women, old and young, plump and wrinkled, charming and otherwise, bathing promiscuously, but overstepping in no wise the modesty of nature. There are many such baths in Japan; at Beppu one may see almost any number of innocent nude bathers stretched on the beach, with piles of healing sand scattered over them; while in the adjacent bath-houses the scene is decidedly harem-esque. At some of the hot-spring resorts in the mountains, the near-by gorges ring and echo ceaselessly to the pulsing and thumping of suppressed natural forces. The sputtering, blistering jets of water that jerk out of the hillsides are chased by angry, hissing clouds of scarifying steam that at times screech like raucous power-whistles, and drown the sibilant sound of the dry but superheated winds that stream from venomous fumaroles where the fever-smitten soil shows ominous, glowing red heat in the cracks a few inches below the surface. In this land most of the volcanoes are easily accessible, and often within a short stroll of the hotel one may stand at the rim of some gasping, dying crater, and, while gazing down into nature's restless glowing workshop, applaud its futile efforts to send the white-hot fire high enough to chastise irreverent spectators. The Japanese show such disregard for some of the volcanoes that they live and have their being within the very walls of the craters themselves. At Aso-san upward of a hundred villages dot the inner slopes of the once gigantic vent whose internal fires are slowly cooling, but which still have strength enough to smoke incessantly and occasionally to dart up flames that scorch impru-
dent investigators. Not far from this intensely int
spot is the quaint little town of Takeda, in a sort of
Valley reached through forty or more tunnels cut
the old crater wall.

So varied is the Japanese climate that while flo
blooming on the E. or Pacific Coast, beyond the gre
range which forms the backbone of the main island, nea
cost, overlooking the Japan Sea and distant Siberia,
is often buried under from 10 to 20 ft. of snow. Here
witness the curious spectacle of a town literally bur
sight, with sleighs traveling on the snow-crust at
streets, higher than the house-tops. The inhabitants
below through mole-like tunnels, and beneath arcas
with the purpose of upholding the snow and permit
people to conduct their daily business despite the er
The Kuro-shiwa, that warm stream which flows past th
ese islands to Kamchatka and the Pacific Coast of Am
which perchance carried on its dark bosom (comp.
the prototypes of the first Americans, makes of the
Coast of Japan a floral paradise where the horticult
ancient and wonderful art attains its finest achie
Whole mountain-sides, gorges, lowlands, and plains
peted at times with graceful lilies-of-the-valley, wild
columbine, flaming azaleas, clematis, ferns, and such
flowering trees and shrubs that a book would be ne
catalogue them. It is essentially a land of plum, pea
and cherry blossoms, and one where acres and acres
and lotus and chrysanthemums bedeck the country in
and where in autumn the hill-slopes are so scarlet wit
ing maples that they resemble volcanoes turned out.
The wild flowers of Ikao and other mts. are almost as number
and as charming as those of Cape Perched amid some of these floral groves, at vantag
whence ravishing and romantic seascapes are visible, a
gorgeous mausolea of the dead shōguns; richly ar
barically adorned with paintings and sculptures, a
and gilded dragons, and with oratories equipped w
the glittering paraphernalia of Indian Buddhism; e
ing in its Oriental suggestiveness, and of a fascinati
ticism.

It would be futile to attempt to classify all the beau
t they are legion; to be seen at their best, many of the
be visited at certain seasons, when they flame like gl
sunsets before retiring into temporary eclipse. It thus
that months can be spent in Japan without exhaus
tions. Months must, in fact, be spent here if the
would see it in all its seasonal moods, for art is so leagu
nature that every month has its special captivating
The lustrous blue skies that produce mild, sunny, t
PLAN OF TOUR

Jan. days from Tōkyō to Kyūshū, oftentimes coax out the Feb. plum blooms before their time, and they are quickly followed by the peach blossoms in March, the pear and cherry blooms of April (when the land is a veritable paradise), the gorgeous wisteria of May, the irises of winsome June, the regal peonies of July, the sultana-like lotuses of Aug., the stately chrysanthemums of Sept. and Oct., the wonderful maples of Nov. and the clear, flower-flecked Indian-summer-like days of crisp December. Interspersed are a host of other flowers and picturesque festivals that are always a delight to the stranger. In some districts flowers bloom in the open all the year round, as the so-called winter of the Pacific Coast south of Tōkyō is naught but a polite term to express a season of bright, fresh, brilliant days, and sharp, sleepful nights. For weeks in the spring a lovely opalescent haze is apt to veil the snow-crowned peaks, rendering views of them impossible. Thus many a traveler to Japan in spring sees nothing at all of Fuji-san or the other cloud-capped giants of the Central Range — unless, indeed, he sets himself to watch constantly and chances to get a fugitive glimpse of them between passing cloud groups. Nikkō is included in the itinerary of almost every traveler to Japan, but whosoever sees it in spring and fails to return in the summer and penetrate to beautiful and restful Chuzenji; to the still more distant Yumoto, and thence onward over the Konsen Pass to Tōka or fails even to see it in autumn when it is clad in its scarlet coat of turning maples, or in winter when it is white and still beneath its snowy mantle of royal ermine, cannot be said to know it. Nor does one appreciate the full beauty of the splendid waterfalls of the region, which thunder in their summer solitudes but are hushed and frozen in winter.

Although the Japanese class Matsushima, Miyajima, and Amanohashidate as the 'THREE GREAT SIGHTS,' two at least of these san-kei (3 scenes or views) are apt not to prove such to the average Occidental. Matsushima, unquestionably the loveliest of the trio, possesses an irresistible charm, but the man from the forceful and mighty West usually regards the rugged beauty of the little-traveled Hokkaidō, with its strange, sad-faced Ainu (lees of a mysterious aboriginal race), its entrancing seacoasts and views, its primeval, grizzly-bear haunted forests, and its spouting volcanoes and semi-arctic characteristics, of equal if not greater interest; likewise the incomparable Nikkō with its barbarically splendid mausolea and its groves of wonderful trees. The graceful and beguiling charm of old Kyōto, — the practically unchanged imperial city where the heart of Old Japan beat for upward of a thousand years, — or that of somnolent but historic Nara, with its unique museum and its colossal bronze Buddha, makes a singularly strong appeal. Many, too, will want to go again and again to Kamakura, the sometime Ashikaga capital; to see its wonderful Daibutsu;
PLAN OF TOUR

fairy Enoshima, its pendent pearl; and the glory of its seacoast backed by the peerless Fuji-san. The very permanence of these and many other places in Japan appeals to the materialistic westerner, much more than the somewhat fugitive charms of the san-kei, which are dependent upon the tranquillity of the adjacent sea to enhance their feminine graces. The stern but majestic outlines of certain of the stupendous volcanic ranges whose sublimely beautiful, sky-scrapping ramparts reluctantly doff their arctic caps, and the trembling, agonizing volcanoes themselves are infinitely more suggestive of strength and purpose than the softer charms of the languorous Lake of Omi, or even the exquisite but capricious Inland Sea. Peaceful Shōjū, tucked away in its half-forgotten fold of Fuji's sweeping skirts, has a singular trick of gripping the heart of the nature-lover and of luring him back to the winsome bosom of its almost fathomless lake; and few indeed are the travelers who, having once seen Ikao and Haruna, Kusatsu and Karuizawa, Aso-san and the Riviera-like Beppu, but wish to return to them over and over again.

Most travelers to Japan will wish to see one at least of the great white feudal castles—those massively fortified and most-encircled structures which make such splendidly imposing pictures in the green landscape, and which speak so eloquently of shōgun and samurai, and of the rōnin and warriors of the olden days. One of the finest and most accessible of these is at Nagoya, and the immense structure, when seen, makes a lasting impression. The above are but a few of the age-old fascinations of this singularly attractive land; one which has gained the good will of peaceful and progressive nations by the urbanity of its people; its pleasing national life; the proud position which its honorable government occupies on the world's stage; the irresistible allurements of its temples, gardens, mountains, and seas; and its acknowledged supremacy in those gentle arts and refinements which sweeten existence and add to its amenity.

Few countries of the world possess a past so far-reaching and a history more interesting than that of Japan. And in few countries are there so many existing relics of the early years of the nation's life. Not many peoples cling as pertinaciously to the old customs as do the Nipponese, and many of these are inextricably and picturesquely interwoven in their daily lives. Almost every street of a Japanese town is as suggestive of the Middle Ages as it is of the 20th century, and this medieval flavor usually possesses a special charm for the Westerner. The mnt. peaks, the valleys, the ancient groves, the temples, lakes, castles, and palaces are all steeped in mythology or storied romance, while petrographic reminders of the twilight history of the people exist in many forms — stone or bronze lanterns, statuary or monuments of warriors and bonzes, etc.
If they do not look down from every hillside, they are always found tucked away in sacred thickets, in caves or in valleys, on islands, and even on the loftiest mountaintops.

‘In most countries the penalty of travel is to find things not quite those of our dreams’, but this can scarcely be said of Japan; for, of all the brilliant empires of the opulent East it is perhaps the most attractive and the most satisfying. Many rail can tell too satisfying, and are thus reminded of the significant phrase, ‘traveling is one of the saddest pleasures in life.’ For to see Japan and learn its charm is equivalent to drinking the veins of Guadalupe; the craving to return is implanted, and clamors to be appeased. Perhaps in no country of the world where, within a few narrow limits, so much that is beautiful and interesting, and so many readily accessible sights. Its museums and art galleries, its temples and mausolea, are rich with the accumulated treasures of the ages; and as a fitting corollary, ‘life in Japan is something so placid and kindly and gentle that it is just like one of those dreams in which everybody is Jed-natured about everything.’

There is a peculiar charm about Tramping in Japan, one unfortunately better known to the sinewy and enduring Briton and German than to the time-begrudging, comfort-seeking American—who too often feels that where a junikiki can’t go, he won’t go. It is indubitably true that the traveler who goes to Japan unprepared to walk over some of its lofty mountains, and to penetrate on foot to some of the remote places yet untouched by the blighting hand of progress, —for a first-hand glimpse of one of the quaintest civilizations the world has produced, —loses something which the sometime treaty-port cannot make up to him — for the heterogeneous treaty-ports are more reflect the life of rural Nippon than Barcelona does that of Andalucia, or Paris that of Provence. Those who love to view the world from its high and wild places will find the panoramas, which the eye surveys from many of the great elevations of the Japanese mts., so entrancingly beautiful that, metaphorically speaking, they would send the blood coursing and tingling through the veins of a stone Buddha. For a full and complete enjoyment of these trips one should start practically baggageless, care-free, and happy, with a heart attuned to the rhythm of the universe, and with unchecked joy bubbling up from the soul. The man who will be oblivious to slight personal discomforts, who will sing the rollicking songs of his youth as he tramps blithely over the grand, silent, upland plains or over knife ridges thousands of feet above the quaint hamlets, dimpling lakes, or the dreamy sea below, will take on a new lease on life and drop ten years from his shoulders.

Traveling not at the medieval character of some of the way—veritable relics of feudal times—and by radiating wherever he goes, he will be surprised at the
abiding picturesqueness of the country and the intensely human character of the Quakerish people.

The Japanese are inveterate trampers, and the women and children are as confirmed in the habit as the men. They swarm across their lovely country like Teutons in the Tyrol, threading the magnificent forests and climbing the highest peaks with a fearlessness and an agility which commands the admiration. Even on the loneliest mt. trail one will sometimes meet or overtake travel-stained pilgrims or Buddhist priests in yellow robes and with jingling staffs seeking some distant shrine; a bespectacled Japanese professor hunting bugs or butterflies; an Austrian army officer with rücksack and pantees, 'doing' Japan on his furlough; or young soldiers mapping the region or surveying for a military highroad. On the main traveled roads one is scarcely ever out of sight of peasants or bonzes; groups of holiday-making students shouting for the pure joy of being alive, or leaping and gamboling like frisky young chamois; embassy attachés or newspaper men out of the grind for a brief respite, or bands of schoolboys or girls herded by some benevolent tutor who points out the beauty spots and leads them in person (an excellent German idea) to some hallowed place, some volcano or sacred peak, so that they may see it with their own eyes and become more patriotic and wiser for having done so.

The lure of these inland places, particularly to the lover of fine scenery, is irresistible. An experience in one's life which is not easily forgotten is the twilight of certain of these halcyon days when the wayfarer, tired but happy, with one or more scenic scalps hanging at his belt, reaches his quaint inn with its whole-hearted welcome and its cheer, and listens to the happy chatter and the tales of the day's adventures of those who have gathered there. The average tourist who sticks closely to the flesh-pots of the foreign ports, or treads safely and contentedly the beaten tracks of travel, recks little, indeed, of the great ever-flowing stream of picturesque life that pulses steadily through all the highways and byways of rural Japan. Happy the man who counts in his recollections the records of some of these country hikes. Nor will he soon forget what wholly admirable and cheerful companions the Japanese pilgrims make and how easy it is to understand them, when, as it so often happens, the quondam friend speaks a few score words of English, and understands as readily the other few score Japanese words the traveler knows. For hours they may tramp together, talking on many subjects; repeating words over and over, halting and gesticulating; now stopping to trace out an idea in the dust of the road, the while getting the gist of the other's drift, kindling friendships that last through years, and each amuse and secretly pleased at his efficiency in the other's language.

It is an unadulterated joy to get away from the hybrid treaty.
ports with their ignoble, clashing ambitions, and to tread the
sweet countryside where strange flowers bloom, rivulets chatter and sparkle, the sunlight glints on a distant sail, and a gentle breeze sighs wistfully through the fragrant pines and cryptomerias. No one can be said to have seen Japan who has not taken such jaunts; who has not tramped through the Kyūshū wonderland; over the old Yamato trails; through sinuous paths to Kōya-san; to the remote valleys of Echigo and Shinano; or to the singular Ainu settlements of fascinating Yezo.

Contrary to the accepted belief, travel to the chief places of Japan is easy. The difficulties which are supposed to arise from a lack of knowledge of the spoken language have been exaggerated. The constant efforts of the railway management, the hotelmen, the different tourist bureaus, and of private individuals, seconded by the ever alert newspapers, have wrought many excellent changes and improvements. The railways in particular have been indefatigable in their efforts to minimise the friction of travel, and they propose to stop only when Japan is made into a second Switzerland for tourists. From their private schools they have stationed English-speaking employees in almost all the chief points where travelers foregather, and this language may be said now to be widely spoken. Nearly every hotel in the Empire has one or more employees who can talk in English to foreign guests, and the tourist cannot wander far afield without hearing it spoken. The Japanese have the German's genius for making the traveler comfortable on the sea, and every year sees more luxurious and speedy steamers added to the already excellent coastwise and deep-sea service. In many of the remote regions of the islands the speedy railway and the electric trolley are pushing aside the basha and the jinrikī, and excellent highroads now gridiron the land from Yezo to Kyūshū. The improvements in the hotels and inns are almost as marked as those in the transportation system, and many unlooked-for conveniences are accorded the traveler in both. The highways by day or night are safer than certain of the thoroughfares of Chicago or the French metropolis.

In few countries are travelers treated with greater individual consideration. The average Japanese is usually so pleased to find foreigners interested in his homeland and its civilization that he is apparently never too busy to describe them. This friendly spirit animates the nation from the topmost official of the intensely aristocratic but non-snobish (and never servile) government down to the humblest peasant; and one of the most winning traits of the people is their impersonal politeness and their readiness to be helpful and friendly, particularly toward those who approach Japan and its institutions in a spirit of amiable tolerance and good will. It can truthfully be
said of the Japanese that no people can be more obliging when once they learn what is wanted of them. The overcrowding in street-cars, the manifest lack of deference to women, the hurry to appropriate the best seat in a train, or the abominable habits of certain of the proletariat, are due to ignorance and a millennium of training, less than to selfishness and immodesty. For when one reflects upon the brutal and inhuman treatment meted out by the swashbuckling military to the inoffensive, law-abiding peasantry during the centuries which preceded the Meiji era, one marvels at the perfect courtesy and winsomeness of their modern descendants.

To conduct personally a foreigner through a temple or a museum, or even to accompany him on foot from one town to another, seems to be the duty and pleasure of many Japanese one meets. At times much of this naïve willingness to help is positively embarrassing. Does one question a passing bonze, a student, or some other good soul regarding a temple miles away, that person is apt instantly to assure the questioner that he is going to that spot himself, and despite all remonstrances he will trudge along a blistering country pike for miles in the sun, happy in the companionship of some one to whom he may be of service, or from whom he may pick up a few words of English — for which the Japanese have a passion. To offer a fee is often to offend a well-meaning person. It happens sometimes that a schoolboy anxious to gratify an innocent pride and shine as a linguist among his townspeople will constitute himself a guide and will stick like a burr to a stranger who does not need him and who wishes fervently, without appearing rude, to dislodge him. The Japanese express this embarrassing politeness by Arigata-meivaku (literally: 'useless kindness,' or a gift indifferent to, or even detrimental to the receiver). Country priests will, as a rule, show the interested stranger into every nook and cranny of the vast temple in their charge, beam with pleasure when one praises some wonderful wood carving or painting, and if need be, bring out the temple records written in beautifully symmetrical ideographs and help to identify the objects one by one. Because of the special facilities for making travelers to Japan comfortable, and due also to other causes, the Empire is rapidly becoming a summer rendezvous for the wilted, sunbaked women and children of the Chinese and East Indian littorals. Many of them spend the hottest summer months in the cool mt. resorts, or at some of the many mineral springs in the country, and return to their semi-equatorial homes in the autumn. Because of this returning tide of travel, certain of the steamships plying between the southern ports and China are liable to be full at specified times (reference is made to this at Nagasaki). Warships of the different nations stationed in East Indian waters often steam up the Japan coast when life becomes almost unendurable at Hongkong and
elsewhere, and when the sailors swarm on shore at the ports they add a decidedly picturesque element to the native life.

Many of the places of interest in Central Japan are within relatively short distances of one another. Tōkyō is but 18 M. (½ hr.) from Yokohama; Ikaō is 7½ hrs.; Kyōto 11, and Kobe 12 hrs. — with good and frequent rly. service. Nikkō is 4½ hrs. from Tōkyō; and Matsushima, the finest of the ‘three sights,’ about 8 hrs. The traveler who lands at Yokohama and plans to proceed later to China and the S. can arrange his trips through the N. part of the island and visit Kamakura, Kyōto, Nara, Kobe, etc.; on his way S., without having to double on his tracks. On the other hand, those who approach the country from China or Korea may visit the chief intervening places en route northward. The interchangeable railway-steamship tickets are referred to at p. lxxxiii. The Govt. Rlys. sell circular tickets which include many places of interest, and Thos. Cook & Son; Minami & Sons; the Colver Tours Co., Raymond & Whitcomb Co., and other tourist agencies arrange tours of different lengths, independent, personally conducted, or otherwise; with or without guides. The specimen tours advertised by them range from a few places to be visited within 10 days to an extensive trip occupying 6 weeks. The itineraries followed are shown in their special booklets. From Feb. to early June, and from Sept. to Nov. are the popular seasons in Japan, albeit the country is now regarded as an all-the-year-round resort. The greatest influx of travelers takes place in March and early April, coincident with the blossoming of the cherry trees; and in Oct. and Nov., when the changing maples are in their prime. At this time come those travelers from America bound ultimately for British India and the East Indies — where travel is comfortable during the short winter months only. The hotels are likely to be filled in the spring and autumn, and it is advisable to bespeak accommodations.

The Japan Tourist Bureau, with headquarters in the Imperial Govt. Rly. building at Tōkyō, is of interest to travelers. It was organized in 1912 under the auspices of the Govt. Rlys., the South Manchuria Rly., the Nippon Yusen Kaisha, the Ōyo Kisen Kaisha, and the Imperial Hotel (of Tōkyō). Its chief aim is to be of assistance to visiting tourists, to which end offices that will eventually evolve into free Information Busses are being established in the various cities of Japan, Korea, Manchuria, and Formosa. Other objects are to improve transportation service; build new and better hotels; advertise Japan abroad; suppress questionable practices on the part of merchants and innkeepers, etc. The association is of a high order, and tourists may find it of material use.

The Welcome Society of Japan (Kihin Kai) founded in 1908 with headquarters at Tōkyō, has for its object the welfare of foreign visitors to Japan and the rendering of assist-
ance during their stay. While the founders pay (toward its upkeep) an annual fee of 5 yen, tourists are asked to pay 3 yen, in return for which they and their families receive all the privileges of the society. They are supplied with booklets, maps, letters of introduction, passes to landscape gardens, museums, temples, and the like, where such are necessary, and with whatever information they may wish. Guides are hired, purchases made, etc., and badges and certificates of membership are given. The society has the support of the Imperial Japanese Household, and is backed by men of the highest integrity. It is not intended as a money-making institution.

Climate. The odd physical configuration of Japan gives it a number of temperatures and several distinct (and uncertain) climates. Its great length (about 2000 M. from Kamchatka, in the semi-Arctic region, to Formosa, in the semi-tropics), and the variety of its orographical constitution, account, in part, for the lack of uniformity in the climate. This is particularly so between the opposite extremes of the Main Island, which is long and in places narrow; is flanked by seas, and has a chain of high mts. along its spine. The Kuriles, which are related to Siberia in situation and climate, are cold; Central Japan is temperate; and Formosa is hot. The climates are influenced strongly by the winds which blow over from Siberia, by the gales which whip down from the Arctic Circle; by the monsoons and typhoons (comp. Seasons) which blow up from the China Sea; and by the whimes of the mysterious Kuro-shibo (which see), which may, by setting closer to the Nippon shore, or by swinging round some newly formed volcano on the ocean’s floor, bring summer weather to E. Japan in midwinter, hasten or delay the customary seasons, or alter normal conditions by an appreciable number of degrees. The rainfall, which is above the average in most countries, varies greatly in different years. A noteworthy fact is that in certain districts these seasons neither begin nor end in consonance with the dates the Japanese set for them. The great imperative call of the young year may bring the plum blossoms out in all their beauty in Feb., and the land may be redolent of spring and bright with other flowers, yet the season may be ended by April snowstorms in Tōkyō, or flurries in Nikkō, even in May, to the astonishment of the cherry blooms and the disgust of the heliophilous children. Blizzards will sometimes screech over the Hokkaido while summer loiters amid the pines and palmettoes of Suruga, or along the lovely shores of the Inland Sea.

1 Monsoons (Arabic, Mausim, ‘strong wind’). In the China Sea the Southwest Monsoon begins about the end of April and lasts until the middle of Oct.; it continues longer to the southward of 11° N. lat. than farther to the northward. This monsoon is not so strong as the Northeast Monsoon, which commences in Sept. in the N. part of the China Sea but rarely reaches the S. part until Nov. It generally bursts with a gale and blows heavily eastward of Formosa in Dec.–Feb. It ends in March.
The sway of the monsoons is disputed by the equatorial current, and its W. branch, the Tsushima current, both of which aid to produce cooler summers and milder winters, and considerable moisture throughout the year. In Kyūshū the alleged winter sometimes fails entirely to put in an appearance, and a glowing atmosphere of gold and blue broods above flower-decked meadows and seas as lovely as those of Sicily or Greece. Only abnormal weather brings snow and cold to the coast of this favored island.

Seas. Japan proper recognizes two seasons; the nyubai (pron. new-by'), or rainy season, and the dry season (kawaku). Although the former is supposed to begin June 11 and extend over 2 or 3 weeks, in reality it commences in April and gradually acquires such enthusiasm that in June it rains as if the bottom had dropped out of things, then continues through July and even into Aug., before it slacks to a sniffling, spasmodic drizzle. Throughout the summer, therefore, one may confidently expect 1 day in 3 to be rainy, and oftentimes 12–14 out of the month. For the traveler in Japan to wait for clear days is like stepping into a doorway on the Strand and waiting for the crowd to pass. While the emphatic quality of the Japanese climate is wetness, the nyubai is sui generis, for it is of a mugginess unknown anywhere in the United States. To prevent spots and ruin, kid gloves, chiffon, dainty leather things, furs, etc., must be put in air-tight receptacles; the heat (in Yokohama, Tōkyō, etc.) takes the starch out of things generally, makes the silver-plating on knives and spoons buckle and peel, rusts iron and steel, causes fungi landscapes to grow on dress-suits, leather valises, and clothing hung in dark closets, spoils cigarettes not sealed hermetically in tins, mildews many things, and fills one with a lassitude difficult to shake off. On sunny days the streets are strewn with raised umbrellas and other objects set out to dry, and balconies are draped with clothing, bed-covering, and the like. Heat prostrations are rare; the nights are tempered by sea-breezes, and the air generally is devoid of the deadly qualities of July in New York or the middle West of the U.S.A. The excessive rains cause serious fluvial irregularities that send rivers surging and dashing out of their banks to waste the land, inflict serious damage on the railways, and oftentimes flood Tōkyō, with considerable destruction to life and property. While essential to the rice crop and to the general fertility of the land, these rains constitute one of the sorrows of the country. While Tōkyō is classed as one of the dryest places in the country; it has 58 inches of yearly rainfall (against 125 in. of S. E. Kyūshū), and parts of the city are often submerged beneath the torrential downpours.

The beginning of the end of the nyubai is ushered in with the fuyu (see you) or bai-u, which the Japanese say comes with
the stealthiness of mist but goes out with peals of thunder. It is a gloomy, muggy, lowering, sticky, rainy season which jangles delicate nerves and makes fat men peevish and profane—particularly when it is accompanied (as is often the case) by a big, jarring tishin (earthquake). The humidity is more trying than the heat, and at this period certain improperly balanced folks develop suicidal tendencies. The leisurely traveler will do well to secure comfortable quarters in a good hotel, eliminate brain-storms and cocktails, and ‘sit tight’ till the clouds pass, for traveling in the interior is fraught with wettings, vexations, and delays. The native inns provide no fires by which to dry one’s clothing; the swollen streams wash out the highways; no rain-coat will keep out the driving, slanting, penetrating wet; the inns are the acme of cheerlessness, and the lack of refrigerated refreshments makes a huge void in one’s existence. The mornings are sometimes bright, and in mountainous districts trips should be planned accordingly, since thunderstorms are apt to break between 3 and 5 p.m. Plums begin to ripen about this time and the cries of the fruit-vender are heard in the land; the yellowish-green product looks solicitous to foreigners, but it is a time-honored custom in Yedo for the people to buy them, and the combination of green fruit and hot days no doubt increases the death-roll in the metropolis. The Doyō, or period of greatest heat, is supposed to begin July 20, and end about Aug. 10, and for Japanese and foreigners it is the most trying time of the year. The farmers attach great importance to the first 3 days, believing that if these be broiling, the crops will be good. While the thermometers of Tōkyō run into the 90’s, a sort of hushed expectancy fills the souls of the people, for Neptune’s wrath in the shape of the dreaded seabred revolving storms known as typhoons break over the land at this time and render the most phlegmatic a bit nervous. The elements scourge the country as if they bore a grudge against it; they seem possessed of the many demons which glare from the myriad temples, and they snatch the tiles from the house-roofs, uproot trees, demolish fences, and send crystal rods of rain darting against the ground as if they would transfix it.

Typhoons (Taifū), prolonged cyclonic storms of great intensity, that correspond to the West Indian hurricanes which occur in the same latitudes in the W. hemisphere, pass along the Japanese seaboard in July, Aug., and Sept., and sometimes do great damage to property on land and sea. Some believe the name is derived from the Chinese ta-fung, or ‘great wind,’ while others prefer to think it associated with Typhon, in Greek mythology the son of Typhon, and the father of the winds. The 3-4 typhoons which thrash the coast of Japan and Korea each year usually originate E. of Formosa and thence travel N., passing over or near the Nansei group of islands. Having arrived at the parallel of 30° N., the majority curve to the N.E. through Van Diemen Strait, and continue in that direction either along or over the S. and S.E. coasts of Japan, and out into the Pacific Ocean. Some, having gained the S.E. side of Kyūshū, recurve to the N. through Bungo Channel, or across to Shikoku and up the Kii Channel, thence passing across the Inland
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Sea and the W. part of Honđō in a N. course, reach the Sea of Japan, where they follow the coast and pass out to sea through Tsugaru Strait. The mean rate at which the centers of typhoons travel in Japan is from 5 to 35 M. per hour, although some acquire the extraordinary velocity of 100 M. If those with a velocity of less than 10 M. per hour be termed slow, and those with a velocity greater than 15 M. per hour quick, then three-fourths of the Japanese typhoons are quick and one-fourth slow. Those of July–Aug. are usually, though not always, slow ones; while those of Sept. and Oct. are quick. The fierce ones are called (by the Chinese) sêk kô, or 'iron whirlwinds.' Some of those which visit Japan do not spend their fury at sea, but reserve it for the land and cause immense damage. Contrary to the general impression a 'well-formed' typhoon is not merely a gale of wind with a calm spot in the center. These calm rings may have a diameter of anywhere from 2 M. to 50 M., belted by a ring generally less than a mile wide in which light winds prevail, and with a sort of outer shell anywhere from 200 to 1000 M. thick, where the real force lies. This force treats great ships as if they were corks, and usually levels everything in its path. Its movement is indicated by the barometer and an instrument known as the barocyclonometer, which indicates by needles like those of a compass the direction of the typhoon. Japan is usually apprised several days in advance of the coming of a typhoon, and storm signals along the coast warn the seamen. An irregular movement of the barometer, followed by a fall; also a rapid rise followed by a fall, perhaps unaccompanied by storm signals. Oppressive heat and unctuous hazy atmosphere, a halo round the sun, livid tints at sunset, heavy laden clouds, and fitful gusts of wind and rain are some signs of the approach of a typhoon; also a broken irregular sea or swell generally from a different direction from the wind. The inhabitants of the China coast, who also suffer greatly from typhoons, say that a few days before one comes on, a slight noise is heard at intervals, whirling round and then stopping, sometimes increasing and decreasing. This is a 'typhoon breath.' The mean pressure in Japan during the typhoon months is about 29.84 inches in July–Aug.; 29.92 in Sept.; or from 29.88 in W. Kyôshô to 29.96 in S. E. Yesso during that month, and 30.04 inches in Oct. A doggerel by which foreigners in Japan remember the typhoon months runs thus: 'June too soon; July look shy; August you must; September remember; October all over.' It is estimated that an average of 472 persons are killed in Japan by storms each year. The great annual Sept. gale — 'The gigantic Sept. storm wind of the equinox' — is accountable for much of this damage. This line of storms, of the autumnal equinox (Shôbun), the most dreaded of all, at a critical time for the farmers; the Nîhyaku-tôka, the 210th day from the beginning of the first spring month according to the old calendar, usually falls on Sept. 1 or 2, when the early variety (wase) of rice is in bloom and ready to change from flower to grain. If a typhoon occurs at this time (which usually happens), and but a fifth of the crop is damaged, it means a monetary loss of more than 100 million yen. The storm damage to crops is usually enormous in Sept., for ten days after the Nîhyaku-tôka comes the Nîhyaku-katesuka, or period when the middle crop (nakate) rice is in bloom and the late rice (okute) is coming to maturity. The buckwheat (soba) crop can also suffer serious damage in this month and influence throughout the year the cost of the macaroni made from it. The line storms often brings tidal waves in its trial to the coasts of Mie, Shizuoka, Kanagawa, and Chiba prefectures. Odawara and Tôkyô sometimes suffer considerably from these visitations.

The hot days after the doyô are oftentimes hotter than their prototypes; they correspond to our 'dog-days' and are called zansho, or 'remaining heat.' The rain now falls intermittently, and heavy storms of 2–3 days' duration are often features of the season. Bursts of fine weather follow them, and about mid-September a cool tang is noticeable in the air; along with it come persistent downpours (which often last through to mid-October) and cause Sept. to be considered (in the Yokohama–Tôkyô region) the rainiest month of the year (against January as the dryest). A sort of Indian Summer called Koharu
SEASONS

('Little Spring') is now ushered in, with mild weather and a splendor indescribable. The whole land sparkles and glintens like a sunlit jewel. The grieving clouds are gone; the weeping, soaking rains have been replaced by dry, clear, crisp weather, which is not only beautiful for mountain tramping or country-trips, but is the most trustworthy of the year for sight-seeing. The displays of chrysanthemums and other autumnal flowers are gorgeous beyond compare, and are worth coming across the world to see. Snow is apt to fall after the 2d week in Oct. from Nikkō N., and travelers to Yezo or Sakhalien may find the cold uncomfortable. Many of the mts. don their winter capes of ermine in Sept. and Oct., and in the latter month (harvest-time) the temple courts are usually yellow with the brilliant falling leaves of the ichīō trees. The Nov. and Dec. days in Central Japan are fine and still, with a tang of frost about their edges; brilliant sunshine is a constant feature, and it seems to possess a golden quality not observed elsewhere. Nov. is called Momiji-dzuki ('red-leaf month'), and to many is the most delightful of the year; the maple displays (magnificent at Kyōto) should be seen by every stranger to Japan. During this season of wonderful calm the trying summer is forgotten and the Japanese omit to search the sky for weather indications or to remark: 'Tsukini murakumo hanani kaze' — 'No perfection can be looked for when clouds cross the moon or the wind sways the flowers.'

Jan., Feb., and March bring snow flurries in Tōkyō and Yokohama, but the white mantle does not harmonize with the camellias which bloom throughout the year in the open, nor with the dainty plum blossoms which come out in Jan.; and it does not remain long upon the ground. The midwinter (chūō) temperature is raw and penetrating, with excessive humidity, rather than extreme cold. To a German or a New Englander it is an amiable farce, and but little like the winters of Dresden or Boston. The period of so-called greatest cold begins in late Jan. and ends early in Feb.; it is called daikan, to differentiate it from the short period of 'small cold' (shōkan) which follows it. Winter's dying gasp is called yokan, or 'remaining cold.' The Japanese take the daikan seriously. Although the thermometer may range anywhere between 30° and 50° (Fahr.) above, they bundle up in greatcoats oftentimes heavily lined with fur; wear thick and bushy rabbit-skin ear-flaps; bury heads and necks in voluminous coat collars, and convince themselves that they are in imminent danger of frost-bite — just as the people of N. Japan and Yezo are in reality. To the average red-blooded foreigner a spring overcoat is a burden, and old Sol seems to smile sardonically at the native effort to keep teeth from chattering. The vernal season with all its glorious promise begins March 18, and the 7 days which intervene between winter and spring are called Hīgan, and are
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dedicated to the worship of Buddha. The plum blossoms and
the nightingale — harbingers of spring, as the wisteria and the
cuckoo are of summer — are now abroad, and the Japanese
say, 'The winter is past, and the voice of the turtle is heard in
our land.'

The mean temperature is about 40° in Jan.; 38° in Feb.; 44°
in March; 54° in April; 62° in May; 68° in June; 75° in July;
78° in Aug. (with a mean maximum of 80°); 71° in Sept; 60° in
Oct.; 50° in Nov., and 41° in Dec. About 140 days of each
year are rainy, and 148 nights are frosty. Snow falls about 12
times during the year (4 in Jan. and 4 in Feb.), but it rarely
falls throughout any one day or night. Thunderstorms are
neither frequent nor violent; from 4 to 10 occur in Yokohama
each year. In the Inland Sea the heaviest rainfall is in June;
on the S.W. coast of Kyushu from April to June. Most rain
falls in the S. E. part of Japan, especially on the E. coasts of
Kyushu and Shikoku, where the annual quantity reaches an
average of 100 inches. Fogs are frequent along the Pacific
coast in spring and summer, and they often idealise the sea
and shore.

An entirely different set of conditions prevails at the N., and
beyond the great barrier range which separates Tōkyō from the
Sea of Japan. Here, where the country is not influenced by the
equatorial current, and is exposed to the fierce Siberian winds,
rigorous winter (Genkō) prevails. Often while flowers are
blooming at Tōkyō and the W., entire villages in the provinces
of Shinano, Echigo, Usen, and Mutsu are buried under 10 ft.
or more of snow, and the people are forced to follow their voca-
tions in the curious manner described at p. lviii. Here 5–6 ft. of
snow may remain on the ground for weeks on end, while the
15–20 ft. drifts in the valleys and ravines snow-in the rly.
trains and hold them prisoners for days at a time. The lofty
mts. are all snow-covered, and the contrast between the frost-
bound giants and the smiling, summer-like landscape of the
Pacific slope is complete. From some of these mts. the snow
melts and disappears only when the summer is exceptionally
warm. Usually these are like the summers of Tōkyō, oppres-
sively hot. The summer temperature of Niigata varies but
little from that of Tōkyō, while the winters are many degrees
colder; quite Arctic in their severity. The provinces between
the Japan Sea and the Pacific present remarkable peculiarities
of climate; in the valleys deep snow covers the ground through-
out the winter, and the sky is wrapped in a dark veil of clouds,
so that bright days are a rarity. The traveler who stands on
one of the high passes of the Central Mt. Range in Dec., mid-
way between the Japan Sea and Tōkyō, will note with surprise
that while toward the Pacific the skies may be blue and the air
shin with a suggestion of spring, deep-gray clouds brood
over the lonely Japan Sea. Many of the people of the
coast sit in the upper rooms of their houses in order to enjoy the daylight. Shinano is a region of blizzards that are a bane to the rly. company. On the W. coast there are two months of maximum rainfall, July and Nov.

The frigid winters of the N. are 6–7 months long, with a correspondingly late spring, and occasionally a cool summer. Heavy, warm snows sometimes fall thickly and softly in Central Japan, between Yokohama and Kobe, but they disappear quickly. The relative moisture is greater in the S. of Japan than at the N.; on the average it amounts to 82% for the warm season, 71% for the cold, and 76% for the year. The rainy season of early summer begins later and later as we go N., and finally coalesces in Yezo (where it is neither so hot nor so wet) with the autumn rains. — When a drought is feared in rural Japan, the peasant farmers send out parties to climb mt. peaks and pray for rain. Men with good lungs make their way to shrines dedicated to the mt. goblins, and, with branches of creeping-pine brought up from below, make bonfires, and give a mimic representation of the kind of storm they would like. If the sculptured idol in the shrine fails to take heed of their supplication, he is not unfrequently dragged out and pitched head foremost into an evil-smelling paddy-field, so that he may know how it feels to need water!

To facilitate a ready understanding of its weather reports the Meteorological Observatory has divided Japan into 10 districts, as follows: (1) Formosa and the Loochoo Islands; (2) S. half of Kyūshū and Shikoku Islands; (3) Inland Sea; (4) N.W. Kyūshū and the W. coast of the Main Island as far N. as Kyōto; (5) from Ise to Tōkyō and the Tonegawa; (6) the interior provinces to the N. of the 5th district, from Hida on the W. to Iwashiro on the E.; (7) the N.W. coast from Wakasa to Ugo; (8) the Pacific coast from the Tonegawa to Sendai and Miyako; (9) Rikuchū Province and the W. half of Yezo Island; (10) the E. half of Yezo and the Kurile Islands. An outline sketch of this will be found in certain of the newspapers, under the daily weather forecast.

Storm Signals as follows are shown from all the fully equipped signal stations on the coast of Japan.

<table>
<thead>
<tr>
<th>Day signal</th>
<th>Night signal</th>
<th>Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>A red ball</td>
<td>A red light</td>
<td>Threatening weather is expected</td>
</tr>
<tr>
<td>A red cylinder</td>
<td>A green light</td>
<td>Stormy weather expected</td>
</tr>
<tr>
<td>A red cone, point upward</td>
<td>A red over a green light</td>
<td>Heavy storm expected, wind shifting from E. to S.</td>
</tr>
<tr>
<td>A red cone, point downward</td>
<td>A green over a red light</td>
<td>Heavy storm expected, wind shifting from E. to N.</td>
</tr>
<tr>
<td>A white diamond</td>
<td>A white light</td>
<td>Storm warnings have been issued in certain other districts</td>
</tr>
</tbody>
</table>
They will be of interest to travelers planning sea trips, as high winds are apt to produce boisterous or choppy seas. Signal staffs are painted red and white in bands. Typhoon signals are made (by day) from a mast with a yard, by means of shapes, colored red, used as symbols; and by night by means of colored lights. At Yokohama they are exposed from the French Hatoba, and are visible from any of the hotels facing the Bund.

In addition to the above the following signals are made during daylight to indicate probable weather for the next 24 hrs.:

- A white triangular flag indicates N. or N.E. winds.
- A green triangular flag indicates E. and S.E. winds.
- A red triangular flag indicates S. or S.W. winds.
- A blue triangular flag indicates W. or N.W. winds.
- A white square flag indicates fair weather.
- A blue square flag indicates rain.
- A red square flag indicates cloudy weather.
- A green square flag indicates snow.

A red and white burgee indicates that strong winds or gales are probable in the neighborhood.

Health. Japan is as healthy as any country similarly situated, and the advanced sanitary measures insisted upon rigidly by the authorities are steadily diminishing the mortality returns. But as it is very difficult to impress upon an ignorant lower class the necessity for observing hygienic rules, it devolves upon the traveler to take certain precautions to guard against the diseases which sometimes prevail. Of these one of the most formidable is dysentery, a malady usually traceable to indiscreet eating or drinking. As the most persistent conveyors of the germs are water and milk, the unimmune cannot be too strongly cautioned against drinking either that has not been boiled. Filtering is thought not to remove the germs from water, and as the native servants are oftentimes ignorant of the most fundamental principles of hygiene, and are as careless about polluting the water-supply as they are in boiling it and then leaving it uncovered, the safest plan is to attend personally to its preparation or to drink one of the good mineral waters bottled in the country. Aerated water should be drunk in preference to plain water, even in private houses, and the water at rly. stations should be rigorously avoided. Water in which tea is steeped cannot be depended upon, since it is not the custom to bring it to a boil. Wells are common in Japan, and the water is apt to be dangerous. The prudent traveler will hesitate before drinking from any spring or rivulet, however clear it may look, unless he is at its source; otherwise it is almost sure to drain one or more paddy-fields fertilized with unspeakable filth; or to incur the risk of pollution higher up. Rice-fields, which necessitate water and enriching, sometimes occupy unusually high places, and the loftiest spring in the Empire (on the summit of Fuji-san), is contaminated by thousands of pilgrims each year. As certain natives have no scruples against copying the labels of meritorious articles (particularly food-stuffs) and
selling grossly adulterated shams for the real thing, the traveler has to be on his guard constantly, as the dealers seem callous to the danger to health arising from them. Imported and locally produced beers and mineral waters come in for particular attention on the part of these gentry, and so dangerous and abominable are some of the beverages bottled by unscrupulous merchants, that the Gov't recently instituted a crusade against them, and forbade the admixture in drinks of methyl alcohol, aniline dyes, and other impure and deleterious substances. Japan is a land of natural mineral springs, but the water is not always bottled with the care which health now demands. One of the oldest, best-known, and most popular mineral waters (widely drunk by foreigners) is the TAKARADZUKA TANSAN. Many bottlers of mineral water use the word tansan ('carbonic acid') on their labels, but travelers will do well to demand the original (large bottles, dai-bin, 30–35 sen; smaller ones, ko-bin, or chii-set, 20 sen; splits, 10–12 sen), since this is known to be wholesome. A visit to the uniquely beautiful spring (near Kobe, Rte. 37) where it is prepared (travelers welcome) is also recommended. A strict adherence to the best in Japan may be the stitch in time that will save an attack of typhoid and six weeks in the hospital.

BEER (biiru — an adaptation from the English word) is now almost as much the national drink of Japan as it is of Germany, and vast quantities are brewed and drunk in the Empire — where it was introduced about 1870. Some of that made locally is considerably cheaper than the imported, and equally palatable. The 'Sapporo,' 'Ebisu,' 'Asahi,' and 'Munchener' brands (unknown marks should be avoided) of the Dai Nippon Brewery Company, Ltd., — a huge, 12 million yen corporation with several immense breweries and an output of 10 million gallons yearly, — are among the brands (large bottles, 35 sen; small ones, 20 sen) liked by foreigners. The breweries have a reputation for cleanliness and are said to be modeled after, and conducted on the lines of, the best ones of Germany. The hops used are grown in Japan.

Strangers will do well to eat sparingly of unfamiliar fruits and vegetables until they become acquainted with their after effects. Unwashed ground fruits (strawberries, and the like) should not be eaten, nor should unclean lettuce, or raw fish. Smallpox sometimes ravages the rural districts, but foreigners seem singularly exempt — no doubt due to better sanitary measures. The same applies to cholera, which killed 30,000 natives in 1890, and 2000 in 1912. The alert health officers are usually successful in keeping the bubonic plague under control, but are not so markedly fortunate with consumption and other diseases of the respiratory organs, which kill 10,000 out of the 40,000 persons who die during each year in Tōkyō alone. Other diseases prevalent among the Japanese, but against which
foreigners can readily adopt preventive measures, are dyspepsia (due to fast and improper eating); beri-beri, or *kakke* (caused by eating too much polished rice); and trachoma, which physicians believe is due to public bathing and various unhygienic customs. Dysentery may be said to be endemic; it remains quiescent for a time, then (usually in summer) becomes diffused, and is so widely distributed (impure water, etc.) that 25,000 cases have been known in the Empire at one time. As it has been determined definitely that many diseases are communicated (through food and drink) by the agency of flies (not very numerous in Japan), and that the bubonic plague is carried by *Pulex serraticeps* (unusually common), the traveler can take the necessary precautions. It is of great importance to avoid sudden chills, and strangers should not only wear the choleraband mentioned at p. lxxvii, but should refrain from trifling with slight indispositions—which may lead to more serious things. There are excellent foreign physicians in all the large Japanese ports, and their fees are reasonable. Tourists easily affected by poison ivy and similar substances may like to remember that certain cheap lacquered articles may not be handled in moist, hot weather with impunity, as the varnish used on them is made of a species of sumac that is poisonous to susceptible persons.

**What to wear.** Foreigners in the Far East are usually hospitable to a fault, and even total strangers unequipped with letters of introduction rarely get out of the country without being entertained by some one. The Japanese are no whit less prompt to open their hearts and doors—or those of some charming tea-house—to travelers from across the water, and the prudent person will include a dress-suit or one for semi-dress in his or her outfit. Although many persons dress for dinner on the transpacific ships, the custom is not so strongly implanted as on those plying between Japan and Europe; fancy-dress balls and dances are features on both, and experienced travelers usually provide themselves with some sort of a bizarre outfit before starting. Men invited to the Imperial Garden Parties at Tōkyō are always given engraved cards advising that top hats and frock coats (Prince Albert) are de rigueur (admittance refused without them). Ladies should remember that mourning costumes are tabooed at these functions, and that whosoever persists in wearing one may be turned back at the gate. The same clothing that one finds comfortable in the North of the United States or Europe in the spring, autumn, and winter will be suitable for Central and Northern Japan during the same seasons. Fur coats and sealskins are unnecessary in any part of the country W. of Tōkyō (except on mt. tops), and when one leaves the U.S.A. with garments of the latter, they should be registered and a permit secured, to prevent confiscation or the imposition of heavy duties when they
are returned. Thin clothing is worn through the hot sun. Flannels, cotton duck, and thin silks being popular. With these, and white shoes and hats, one may find difficulty in keeping cool. Indian pith-helmets, or solar-topees (cotton) form the favorite headgear of the foreign resident in Japan, and men and women alike wear them. Strangers wear the special bamboo sun-hats favored by coolies to be derided by the latter. White suits for men and are made quickly and cheaply by the Chinese tailors. Infest the hotels and plague the incoming traveler, but know so little about fitting the ‘foreign devil’ and say about ‘squeezing’ him that he does best who goes to a foreign tailor and buys outfits in which he is not as to appear when he returns home. Complete wardrobe beautiful silken underwear to heavy, fur-lined coats, bought cheaper in Japan than in Europe or America, but and shoes are dearer. Women like the quality, workmanship, and price of the silk dresses, skirts, and exquisite hand embroidered shirt-waists made in Japan. For knockabout the uniquely excellent and oftentimes very pretty native crepe (momon chijimi) is as serviceable as it is for the un kimono. It comes in solid colors, stripes, and figured p in several grades, and the best outwears any foreign make of similar make. For men’s shirts (the best cost 36 yen a dozen) and pyjammas (Hindustani, Pyjammal, or drawers) it is admirable. Even the destructive American laundries are unable to shorten its long life, and no other shirt material is widely popular with foreigners. Drill suitings are a bit in China than in Japan, because of the import duty, many inferior grades of cloth are made up specially for market, that travelers buying outfits in the China ports be on their guard. Rubber-soled canvas shoes are the best a ship’s deck. For 8–9 months of the year, ladies in Yoko and Tōkyō need thin blouses for the day, and a wrap, thin, as soon as the sun goes down. Even in summer the raincoat is essential; those who can find the space should equipped with two—a heavy one for winter and a light summer, at which time the warm rains make of a winter intish an almost intolerable burden. Steamer blankets are sometimes as essential on the Pacific Ocean as on the Atlantic; they make desirable additions to one’s bed on cold nights. All are useful when riding in jinrikis or in unheated cars. The traveler may like to remember that moths abound in and that constant vigilance is required to keep them from woolen things. Also that the ships of the Canadian Royal Mail Line and those of the Toyo Kisen Kaisha laundries aboard which make unnecessary extensive out 9–17 day voyage. Unacclimatized tourists are strongly
mended to wear (at all times) a flannel 'kamarband' (often called cholera-band) in the form of a strip of flannel or woollen cloth 8-12 inches wide bound round the stomach; they are widely used in India, China, and Japan; are on sale at most drapers' establishments, and are excellent safeguards against dysentery and allied ills (which often result from a chill).

Hints to Travelers. An ample supply of visiting-cards should be taken to the Far East, where they are in constant use. Firearms should be left at home, as they are not needed in Japan — where life is safe. In traveling, a steamer trunk or a blanket-roll with capacious pockets is better than a big, heavy trunk (always out of place at inns), as either can be carried in a jiriki. If possible heavy trunks should be stored on first landing, and only those taken along that can be easily handled by a 120-lb. man. There are shipping-agents in every port who make a business of caring for travelers' luggage, and re-shipping it wherever wanted. The straw hampers (kori) so much used by the Japanese make excellent and cheap additions to one's luggage, and save more expensive trunks. The floors of most Japanese dwellings are straw mats covered with a fine, softer straw fabric so easily injured by heavy shoes or clogs that it is customary to remove these before entering a room. Prudent travelers who can afford them wear kid-leather gaiters, with rubber gussets, or a type of kid slipper known to the shoe trade as the 'Faust' model. The iron nails in foreign-made shoes so often leave indentations in the soft wood of floors, porches, stairs, sills, and the like that modern offices, museums, hotels, and other public buildings are usually provided with ordinary floors. Shoes must, however, be removed before one can enter temples, and where foot-covering is not provided by the priest in charge, the traveler should carry with him slippers or the well-known blue cotton slip-overs (uwa-gutsu) which any native cobbler (kutsushi) will make to measure for about a yen. They are useful in many places, and particularly at inns, where the slippers provided are generally too small for foreigners.

Pedestrians in Japan should travel lightly, and remember that a little talc-powder shaken into shoes cools chafed feet and makes walking easier. They are cautioned against giving innkeepers wet or muddy boots (kutsu) to be dried or cleaned before the kitchen (daitokoro) fire, for very likely they will be turned over to some ignorant or thoughtless servant who will place them too near the hot coals and thus burn them stiff. This either warps them so that one has difficulty in getting them on, or it renders them so brittle that after a few hours' use they fall to pieces. More than one pedestrian (the writer included) has had to complete journeys shod with straw sandals, as foreign boots or shoes are not always obtainable in country districts. Women will find the excellent silk bloomers, as well as short skirts, made by the local tailors, very useful on
country trips which include mt. climbing. Old shoes are best to
walk in, and it is risky to start out on a long tramp with new
shoes not yet accommodated to the feet. Mt. climbers should
always wear (in addition to regular footwear) the cheap and
comfortable sandal (waraji, made of wara, or 'straw'; cost
10–20 sen a pair and obtainable anywhere), as they not only
save shoe leather, but make walking much more comfort-able.
They are invaluable on steep inclines or slippery paths where
a misstep might prove inconvenient. Big ones, to fit foreign
feet, can usually be had at the country hotels. New suit-cases
and the like taken on country trips should be protected by can-
vas covers, particularly where pack-animals are used, as the
process of roping them on often damages them. Two steamer
trunks, or packages of a similar size, constitute the accepted
limit for pack-horses. Cameras should be protected by the
oiled (and waterproofed) paper (abura-gami) for sale almost
everywhere (12–15 sen for a big sheet); it serves excellently
in lieu of a rain-coat; is very light; takes up but little room, and
often pays for itself many times over. The native umbrella
(karakasa) made of the same material will keep off a driving
rain more effectively than will a silk one. A white cover for the
ordinary umbrella is desirable (pongee covers are on sale at
drapers' shops). In mountainous districts a good field-glass
and a compass are indispensable. Gloves also preserve the
hands from the bites of sand-flies; vaseline, the face from sun-
burn; and goggles, the eyes from the glare of snow or sand.

The social forms in the foreign communities in Japan are
similar to those of England and America, with a trifle more
punctiliousness than characterizes those of the latter country.
The Japanese are patterns of politeness, and the intelligent
classes understand the various forms in vogue abroad. The
traveler who believes that laxity in their observance will not
be noticed deceives himself only, and pays for the deception
by the loss in esteem of a people whose good will is well worth
having. On the other hand, the tolerant Japanese do not expect
strangers to understand the intricacies of their own stilted eti-
quette, and they are quick to overlook and forgive unintentional
slights or slips, — particularly in the case of strangers
who accord them the respect they deserve. Ladies must accu-
tom themselves to the distressing habits and semi-nude persons
of coolies, jinrik-i-men and others of the lower-classes, as the
tendency to improvement is not yet noticeable. The Anglo-
Saxons have established a reputation for truthfulness and jus-
tice throughout Asia, and it is the duty of each individual to
maintain it.

When riding or driving one should remember that the Japan-
ese rule of the road follows the English (not the American or
Continental) system, and that it is imperative to turn to the
left (not to the right) when vehicles or pedestrians are met. In
the Far East the North is the sacred quarter, and the quarter whence trouble is supposed to come. Anciently the sovereign stood in the North on all state occasions, and his palace in the northern part of the city faced the South. The dead are supposed to be laid with their heads to the North, and when possible the living carefully avoid this position for sleep. Hasty generalizations made by immature observers to the effect that Japanese babies don’t cry, the birds don’t sing, the flowers are odorless, and the fruits tasteless, etc., are as silly as unqualified statements of a like nature are usually. The babies and the flowers — at once tearful and fragrant — are much like those of other lands. The passionate love-song of the nightingale is one of the sweetest things heard in the Japanese forest; and while the native pear may be tasteless, the seductive cured persimmon is of a flavor so fine and delicate that life without it is drab and cheerless! If the people appear inscrutable, it is owing in great part to centuries of training, and to the fact that the average Japanese has considerable self-restraint and is a better and more non-committal listener than the average Occidental. These who consider the women the personification of meekness should remember the witty Frenchman’s remark: ‘La langue des femmes est leur épée, et elles ne la laissent pas rouiller.’ Militant and loquacious suffragettes rule many a Japanese household, the henpecked husbands in which wish devoutly that their demure-appearing spouses possessed less of that naive self-consciousness which impressionist writers deny them. Many of the suicides registered among women are said to be due as much to spite as to love. The open-minded, patient, and receptive traveler will get the most out of his visit to Japan. While it may be difficult sometimes for him to reconcile 20th cent. progress and enlightenment with the sacred horses, the weird gods and devils, and the idolatrous practices in the temples, he will be reminded that Japan has a large population which still clings tenaciously to the old customs and creeds. And it is well for the traveler that they do so, for when this picturesque and harmless element is eliminated, and the people adopt in toto the doleful monotony of Western dress and custom, there will be little worth seeing in Dai Nippon apart from Fuji-san and the ‘Three Great Sights.’

E. Means of Transportation.

The Railways (tetsudō, or ‘iron road’) are owned and operated chiefly by the Railway Bureau (tetsudōkyoku) of the Imperial Government. The best railway guide (ryokō annai) is issued (under the title of Train Service) free (new editions about once every 3 months) by the Traffic Department of the Rly. Bureau; copies (in English) are obtainable at any large station. Besides time-tables which embrace all the train data the tourist is apt to want, the booklet contains considerable useful information relating to traffic rules and regulations, excursion tickets, etc., and to points of interest.
perial Japanese Gov't, and are excellent, well-managed, and remarkably safe. In point of general trustworthiness and equipment they compare favorably with those of the most progressive countries of the world. The extensive system is undergoing steady improvement, and the aim of the Gov't is to grid-iron the Empire with railroads which eventually will rank as high as those of America, Germany, and England. The narrow gauge (3 ft. 5 in.) precludes the doubtful luxury of high speeds, but so makes for safety that bad accidents are rare. The lines are run on business methods, to please and to serve the public, and the system is almost as thorough as that of Germany. Local trains (kisha, or namigiisha) run at a speed ranging from 17–25 M. an hr.; express trains (kyûkô-ressha) at a 25–35 M. rate. Distances are relatively short, and as the scenery along many of the lines is not only charming but in places magnificent, the stranger should plan to do as much traveling as possible by daylight. Local trains that follow expresss are oftentimes less crowded and therefore more comfortable than the former, besides being cheaper. The Continental, or English type of compartment carriage is run on many of them, and from such cars one can not only get better views of the country, but the long seats facilitate lying down. One not unfrequently has the entire compartment of a 1st or even a 2d. cl. car to one's self, with the added privacy not possible in the corridor cars (kyakussha), with a central aisle and a line of seats backing up against the windows, run on fast trains. The best equipment includes toilet arrangements; electric lights, fans, and bells; steam heat; thermometers to register the temperature; slippers for the use of passengers; and many little conveniences as pleasing as they are unexpected. While the hypercritical person usually finds things at which to grumble, the thoughtful and considerate traveler will remember that 98% of the travel is Japanese (5% 1st cl.; 20% 2d; and 75% 3d), and that to introduce costly refinements to please the remaining 2% would entail a financial hardship which almost any company would hesitate to undertake. Furthermore, the insular folks consider the trains now running as marvels of human ingenuity and magnificent mechanical achievements.

The 1st and 2d cl. compartments differ only in the upholstering; they are generally separated merely by a partition, and both are clean, well-cared-for, and liberally patronized by foreigners and natives alike. Foreign residents — particularly the common-sense British and Germans — usually travel 2d throughout the Empire. The rly. map in colors is excellent. The Department also issues from time to time handsome and desirable pictorial literature (guidebooks, picture-albums and the like), which not only are useful, but are artistic and desirable souvenirs. Apply to the Traffic Department, Imperial Gov't Rlys., Gofuku-bashi, Tôkyô; English spoken. Yoshio Kinoshita, Traffic Manager; Gichiro Nakatani, Asst.' T. Mgr.; S. Mikami, General Passenger Agent.
cl. The 3d cl. cars are not unfreqently packed to suffocation
by people of the commonalty, and as they are often devoid of
toilet conveniences they are not liked by foreigners.

First-Class Cars (jōtō) have white stripes on their sides; the
2d cl. (chūtō) blue, and the 3d cl. (katō) red; the corresponding
tickets (kippu) are white, blue, and red. As the stations are
fenced in, tickets must be shown and snipped at the wicket
separating the waiting-room (machiaishitsu) from the platform
before one can enter, and must be given up before one can
leave. Commandable features are the placards fastened to the
outside of cars and marked with their destination (sometimes
the terminal station rather than the town itself). Inspectors
often pass through cars in transit to look at tickets to prevent
holders of a lower class riding in cars of a higher (an offense
punishable by a heavy fine). Mail-cars (yubin-sha) bear the
distinguishing mark of the Imperial Post-Office. The Greek
fret, or key ornament, is used extensively on rly. property.
Stations (suteishon) are not called in the cars, but men pass up
and down the platform, before the car windows, and shout the
names repeatedly. At intervals on the station platforms are
sign-boards with the name of the station proper, the one just
passed, and the one to come; along with the respective distances
in miles and chains. By this device the traveler can be ready to
dismbark when his station is reached. Signboards in English
and Japanese also designate the chief points of interest in the
immediate vicinity, with distances and direction. These origi-
nally were intended for pilgrims, who often travel in bands
from place to place. In front of certain big stations are huge,
skillfully painted maps of the environs, or plans of the towns,
demonstrating pictorially the location of temples, waterfalls,
hotels, and the like. Other white-painted signs standing up-
right at intervals on the station platform give the name of the
place in Chinese ideographs, and cursive Japanese — the
former as an aid to the intelligent element, the latter for the
elucidation of those of limited understanding. The time-cards
and lists of fares, in plain, readable English type, pasted on
bulletin-boards and displayed on the station wall (usually near
the ticket-window), are of great convenience, as are also the
Bulletin Boards for Travelers’ Messages (kokuchiban),
now permanent features of the large stations. Travelers may
leave chalk-written messages on these for belated friends or
others, who after reading them erase them. All writing is rubbed
off by the station master (eki-in) at the end of 6 hrs. English
and Japanese newspapers are on file in the waiting-rooms, where
automatic indicators and a clock show when the next train
leaves. The native love of flowers often expresses itself at the
stations, where the traveler may see well-tended parterres of
lovely flowers; gnarled pine trees with branches reaching many
yards up and down the graveled walk; tiers of dwarfed trees in
pots, or hedges of flowering plum, peach, camellia, and the like. The chrysanthemum displays in season are sometimes imposing. Check-rooms (called cloak-rooms, or keitakun tachet asukarijo), where parcels can be checked (2–5 sen for 24 hrs.), are maintained at all stations, along with (at the larger places) an Information Bureau where English is spoken. The names of stations are apt to be changed at any time.

Passenger Trains are always in charge of a passenger guard (sha-chō), an English-speaking Japanese who wears a red band on his coat-sleeve, who is always polite, and solicitous of the comfort of travelers, and who does not expect a tip every time he extends a courtesy to a stranger. Trains leave terminal stations on the left track and enter on the right. Employees, even to the engineers (kitkwan-shi), wear white gloves, and the station master carries a truncheon as a warrant of his authority. When a train is ready to start, a station employee rings a hand-bell, the guard blows a shrill blast on a pocket-whistle, and after receiving an answering toot from the engineer, climbs aboard without further ado.

The Train Boy, a prominent functionary whose official title is ‘Boy,’ and who has no affinity with the ‘peanut butcher’ of America, is often of considerable service to foreigners traveling in Japan. He is usually a very civil, well-appearing, amiable youngster, in a spruce uniform, and his duties are to make himself generally useful. He raises or lowers the windows when the sun is too strong or the train enters a tunnel; sends telegrams for passengers, brushes their clothes, buys their tea or bentō, and is always grateful for any tip given him. As the Japanese are curiously thoughtless about their personal belongings, and as the ‘boy’ is frequently called upon to return bundles that have been left in the seats by careless folks, the traveler should see that his hand-baggage is not taken by mistake. Thieving from cars is happily rare.

Tickets (kippu) are on sale at all stations and at the chief tourist agencies throughout the country (Thos. Cook, and others). Except in special cases the 1st cl. fare is 2½ sen, the 2d, 1½, and the 3d, 1 sen a mile; with a transit tax of 5 sen under 50 M.; 20 sen under 100 M.; 40 sen under 200 M.; and 50 sen above 200 for 1st cl., and 3, 10, 20, and 25 sen respectively for 2d cl. An extra fare of yen 1.50 1st cl., and 1 yen 2d cl., irrespective of distance, is charged on ordinary express trains; and 3 yen under 400 M. and 5 yen over 400 on the limited express trains (de luxe, between Tōkyō and Shimonoseki; observation cars — tembōsha; special dinners, etc.) with a 1st cl. ticket; and 2 and 3 yen, 2d cl. Consult the rly. time-tables. The fares quoted throughout the Guidebook are approximate only, and are subject to change. Circular or coupon tickets are issued at a reduction of the regular fare. Platform tickets
that permit one to pass through the station wicket and meet trains are to be had at 2-5 sen. By virtue of a special arrangement with the chief steamship companies, tourists holding tickets over their lines, between Yokohama and Nagasaki, or Shimonoseki, may exchange them (at par) for tickets over the rly. By this plan one who approaches Japan from China may disembark at Nagasaki and finish the journey by rail and thus get a better idea of the country than would be possible otherwise. Transpacific passengers southward-bound can exchange their steamer tickets for others at Yokohama, proceed overland, and regain the ship at any desired point. Round-the-world tickets are also issued by the rly. company at low rates (consult the Traffic Department of the Imperial Rlys., or Thos. Cook & Son). Favorable travelers may like to remember that passes over the Japanese rlys. are not valid on steamships operated in connection with them; nor in Korea or Manchuria (unless so specified). A ticket (booking) office is kippu no uridokoro; ticket-agent (many women employed) is kippu-wa.

Sleeping cars (shindai-sha) are run on the express trains; fares range from 3-4 yen per night, for a single (not large enough for 2 pers.) 1st cl. berth; and from yen 2.50 for a single berth, to yen 3.50 for a double one of the 2d cl.

Baggage (nimotsu) is checked much after the manner in vogue in America; 100 kin (133 lbs.) are allowed free on every 1st cl. ticket; 60 kin (80 lbs.), 2d cl.; and 30 kin (40 lbs.), 3d cl. Weights are computed in kin and lbs., and distances in miles and chō. (See Measures.) Excess wt. (chokwa kinryo) is charged for at the rate of 7 sen for 1 kin for 500 M. or under. Overcharge is ryokin. Check is chekki (an adaptation from the English word). Baggage man is tensimotsu gakari. Baggage-room, toriatsukaijo. Baggage-car, tenimotsu-sha. A limited amount only of hand-luggage is allowed in the coach with each passenger (2 or 3 suit-cases, a roll, etc.). The red-capped porters (eki-fu) who carry hand-baggage (2 sen per load, or as many pieces as the man can carry conveniently; 4 sen in the Hokkaidō) from the waiting-room to the train (they are not permitted to enter cars or solicit), or vice versa, are employed by an independent company, and a rly. bulletin posted in the station requests travelers to pay the regulation fee only. When they carry one's luggage to a tram-car, a near-by inn, or a jimrik, or perform any unusual service, a small additional fee is customary and advisable. Any attempt at overcharge should be frowned upon and reported to the station agent.

The rly. operates a cheap, efficient, and trustworthy Express Service on its trains. A special quick-delivery service for luggage is in vogue in the chief cities, and packages, irrespective of weight, will be delivered (present check at baggage-within a radius of 3½ M. for 5-12 sen.)
LOST Property found in rly. cars or stations is held for 5 days, after which time it is sent to the police office nearest the place where it was found, and is held there until claimed.

Dining Cars (shakudo-sha), with à la carte service and English-speaking waiters, are run on the trains so indicated in the rly. train service book. Many of the larger stations possess (usually upstairs) Refreshment Rooms (ekina ryōriten), where plain but wholesome food is served at reasonable prices. The Station Hotels under the rly. management are often excellent. At many of the stations local specialties (tokubetsu) of the towns in the shape of varied sweetmeats, biscuits, and similar things are sold in attractive little packages, firkins, or jars, which travelers take home with them. The unique and not unpalatable bentō, — a sort of national sandwich, — put up (usually cold) in thin, flat, twin boxes (bentō-bako) of dainty white wood (1 in. high, 5–7 in. long), along with a paper napkin (kuchifuki) and a pair of chop-sticks (hashi), and sold at many stations, is distinctively Japanese and widely popular. The quality of the contents varies with the locality; some places enjoy a national reputation for the good things put into the bentō, and when possible, travelers wait until they reach such a station, then buy it. A designating mark on the rly. service book indicates stations where it is on sale, and the train-boys know which is best. Frequent references are made to them in the Guidebook. Besides the full box of plain boiled rice, the ordinary (15 sen) bentō contains usually (varying with the locality) a few bits of vegetables, a slice of sweet omelette (tamago-yaki), a few boiled black beans (nimame), also sweet; a piece of broiled fish (yaki-zakana) or steamed eel (unagi nó kabayaki); pickled lotus-root (renkon); seaweed (kobu); bean-curd (kamaboko); red ginger (shōga); scraps of boiled meat (gyu-niku); black mushrooms (shirake); a bit of pickled octopus (ika) or minute crustaceae (tsukudani); and a slice of pickled daikon — which has been referred to as ‘an ingenious pickle, for after once getting its flavor well over your mouth, you will eat anything to get rid of the taste!’ The first-class, or jōtō bentō (25–30 sen), is sometimes sold in attractive crockery dishes, or in fancy boxes containing an assortment of dainties a bit more varied than the foregoing. The buffets on certain of the trains are celebrated locally for savory dishes of boiled rice and stewed eels. Rice-cakes (mochi) the size of codfish balls are sold at many stations; the kernel of yokan, or sweet bean-paste, which usually forms their center, is one of the national specialties, and is often sold in separate boxes. Regular ham sandwiches (pron. san-doy-chee) are becoming popular. A tiny, sleazy bag of native tea (cha) submerged in a ‘cute’ and sometimes daintily decorated glazed earthenware tea-pot (cha-bin) filled with hot water and supplied with an earthenware tea-cup (cha-kan), is sold at many stations for 3–5 sen.
for the complete outfit. Also hot, boiled (cow’s) milk (gyū-nyū; pron. yoon-you’) in bottles (6–12 sen) — which would be better if not so thoroughly ‘baptized’ in the excellent water of the country. On some of the station platforms are miniature delicatessen shops, where tinned and bottled goodies are on sale. Tobacco, fruit (some of it excellent), cigarettes, newspapers, and a host of such things are hawked about at the big stations by green-capped vendors with raucous voices. The tinned salmon from the Hokkaidō, the fruit jams, the (Takaradzuka) Tansan mineral water, and the (loaf) bread are good. The butter and the ‘bif-teki’ served in some places are to be avoided.

The first rly. in Japan was begun (under the supervision of English engineers) in 1872, and the 18 M. between Tōkyō and Yokohama were completed 2 yrs. later. The stretch between Kobe and Osaka was opened to public travel in May, 1874; that to Kyōto in 1877, and soon thereafter the old Japanese capital was connected by rail with the new. In 1899, Japan had a thousand miles of completed rly., and certain of the short country lines were operated by man-power, the diminutive cars being pushed along Deauville rails by squads of coolies. By 1903 there were 4237 M. and the Japanese had learned not only how to construct the most difficult lines, along with bridges (sasūkyō) and rolling-stock, but also how to operate them at a profit. In 1913 there were 6000 working miles in the Empire, 4634 of which belonged to the government, from them a net profit of 20 millions. Passengers to the number of 155 millions were carried safely, and the freight traffic was proportionately large. The projected rlys. — new sections of which are opened to traffic almost every month — penetrate many of the hitherto remote places, and total upward of 10,000 additional miles. Construction costs vary from 60,000 yen per mile, over level country, to 200,000 yen in mountainous regions. Certain of the lines (notably the Chōko, line) rank with the most difficult rly. construction feats in the world. In 1906 the bulk of the private rlys. (2823 M.) were nationalized, and transferred to State management, at a cost of 487,880,000. The astonishing development of the Japanese rly. is due in great part to the constructive genius of the President of the Rly. Bureau, Baron Shimpai Goto, sometime Colonial Governor of Formosa.

American, English, and German locomotives (kikwan-sha; kama) in the order named, adapted to Japanese requirements, are used; the former on the mountains, the latter on the electrified portions. The road-bed is first-class and is well maintained; the busy trains hustle over the lines with the accuracy and trustworthiness of those of England. American rails and car-wheels are used; the sleepers (ties) are of chestnut (kuri—7 years used yearly) and cypress in some places sheathed with iron. The timber employed in the framework of the rly. carriages is the Keyaki (Zelkova Ręksa), a hard, strong, dark-brown wood (which resembles somewhat the beech, and which in Japan takes the place of oak), with a fine grain like that of teak, which takes a good polish, stands damp well, but is apt to warp when exposed to the sun. The floors, roofs, and sides are of red pine.

Washouts (hōkai, or ‘collapse’ — more explicitly, Sūgai ni yoru senro hōkai) are the bane of the rlys. in Japan, and they cost the administration millions each year; they are handled with a skill which excites the admiration of foreigners. When a train slows up at a point that has been washed out, a small army of willing porters (employed by the company) swarms through the cars and relieves the passengers of all luggage. A check for each piece is handed the owner, and careful hands transfer it to a waiting train beyond. Chairs (or boats), palanquins, jinrikis, and other means of transport spring up apparently from nowhere, and whosoever does not care to walk is carried. In remarkably quick time, and with a total absence of friction or annoyance, one finds one’s self in a good seat, in a train on the other side of the trouble, ready to continue the journey.

The somewhat puzzling nomenclature of the different rly. lines is related
Automobiles (jidōsha — gee-doh'-shah) are popular in Japan, and garages (same name in use) are being opened in many of the chief cities. Cars are on call at most of the big hotels, which usually maintain private garages. In provincial places motor-cars are replacing the lumbering stage-coach, and attention is being given to the improvement of the highways. Many delightful trips are possible from Tōkyō, Yokohama, Kyōto, and Kobe — where the usual charge for a touring-car and chauffeur is 5 yen per hr., with a minimum charge of 15 yen. For a party of 3 or more an auto is cheaper (and speedier) for sight-seeing than a relative number of jinrikis. The excellent Japan Chronicle often publishes instructive descriptions of motor-trips through the interior of the country, and illustrates them by valuable (because clear and down-to-date) sketch-maps. While it is more within the province of a special automobile pathfinder to describe in detail the country roads, the writer has nevertheless carried out minute personal observations for those travelers specially interested, and these references will be found in their proper places throughout the Guidebook. Some of the larger cities possess automobile touring clubs, references to which will be found in the daily newspapers, and from whose members the traveler can always get valuable information. The Nippon Automobile Association, with headquarters at Tōkyō (many foreign members), publishes (monthly, in English) a magazine called the Jidōsha, of considerable interest to owners of motor-cars, motor-boats, and flying-machines. The views from some of the easily accessible (by motor) mountain passes of Japan are of a beauty never to be forgotten.

The motorist should not rely too implicitly on the information he may get from farmers about roads; the average peasant sees no disadvantages in a mt. path that would make a goat dizzy; and a road littered with stones looks as good to him as any other. The omnipresent basha will traverse an elevated highway that the most reckless motorist would balk at, but because the rickety bridges have not fallen (perhaps a sheer
TAXICABS AND TRAM-CARS

thousand feet) beneath him on that particular trip, the basha-
driver will pronounce the road in excellent state. Never ask a
countryman if such and such a place is such and such a distance
off, for he will usually confirm your query, whether the goal is 2
or 22 chō distant. Many of the city streets have no sidewalks,
and as the native children live practically out of doors, it has
become necessary for the authorities to draft drastic measures
governing the speed of automobiles. The stranger who intends
to apply for a license (10 yen a year) should acquaint himself
with these. The sectional maps (on sale at the bookstores),
issued by the Geographical Department of the Gov't, are use-
ful. Motorists may like to remember that many of the country
roads and bridges are only 6-15 ft. wide, and that the latter are
not always strong enough to bear up under a heavy touring-
car. It is well to remember also that during and just after the
summer rains the island roads may be impassable for weeks at
a time. Oct.-Dec. is the best season for motor-trips. The wages
of a Japanese chauffeur who speaks a little English vary from
30 to 50 yen a month. The Gov't tax on cars is 60-80 yen a
year. Gasoline (same word used) is obtainable in most towns
at 50 sen a gallon, in 5-gal. tins (which can be resold at 10 sen,
whence the reluctance of the chauffeur to discard them). The
freight rate from San Francisco to Japan on automobiles
(estimated) is $12 a ton of 40 cubic ft. An ordinary touring-car
measures about 8 tons when packed. The freight rate on the
Japanese rlys. is 20 sen per mile, with a minimum charge of 4
yen. The present customs duty (apt to change) on cars enter-
ing Japan is 50 per cent ad valorem (general tariff) unless
accompanied by a certificate of origin, in which case it is
admitted under the conventional tariff at 35% (favored
nation clause). Parts pay 25% duty. Cars and parts retail
for about 2½ times (in yen) the selling price at the point of
manufacture. Cars to be used by tourists for motoring in
Japan pass in free of duty under a guaranty (represented by a
deposit of the amount of the duty) that they will be shipped
out of the country before 12 months. Persons coming to Japan
to live can bring in a car free of duty.

Taxicabs (the word 'Taxi' is in general use) are fast coming
into vogue, and are in use in certain of the large cities.

Electric Tram-Cars (densha — den, electricity; sha, carriage)
are rapidly replacing the slower horse-railways (letsudō-basha);
they not only furnish a cheap and good service in the cities and
towns, but are fast taking the place of the jinriki and basha in
country districts. They are very useful for taking travelers to
out-of-the-way places not yet reached by the steam rlys. —
to which they act as valuable feeders. Fares generally are
cheaper than in the West. The 1st and 2d cl. cars differ but
little in furnishing, and the latter are about one third cheaper.
sible, kink in the native character nearly always prompts the overpaid *kurumaya* to demand more (‘mo go sen,’ or ‘mo jū-sen,’ another 5 sen, or 10 sen, as the case may be) unless he knows that the extra amount is given for good service. A man who is heavily overpaid is also apt to make it uncomfortable for the next stranger. The prices current in different places are quoted in the Guidebook under the proper heading. The average country charge is 15–20 *sen* a mile.

If the traveler who has previously engaged a jinrīki for a journey wishes the runner to be at his door, say, at 5 a.m., he should order him to come at 4, and be prepared to send someone for him at 4.30, as unpunctuality is a characteristic. The runner’s advice as to the correct amount to pay for wayside refreshments, or any service rendered, is worthless, as the instinct to overpay his nationals at the expense of the alien is ingrained. A class which travelers sometimes come in contact with is the *mōro-shafu* (‘shady men’) who are in league with brothels and bad characters, and who take strangers to lonely places for purposes of robbery. A *sakate* (sake money) or tip is usually given a good man for exceptional service. The life of a *shafu* is hard, and his earnings (in Tōkyō) from ¥60 to ¥100 a month. Night-men in Tōkyō are called (contemptuously) *yonashi* (‘men with no night’), and are looked down upon. College men who sometimes adopt the calling for the temporary gain, are known as *kuga kusei*. The best runners die young (heart failure), and when the pitiable drawback of age overtakes the others, they are often forced to seek different employment.

**Horses** (*uma*; pron. *m’ma*) are plentiful, but the native animal (of Mongolian breed and origin) is such an ill-favored, badly trained, unruly beast, that he is to be avoided. The average horse is small of stature, with a thick head, mane, and belly; trots loosely and awkwardly; gets into a sweat easily; bites viciously if one approaches too near (whence the *muzzles* in common use), and screams like a fiend when displeased. They no doubt are ill-tempered because badly treated; the custom is to make them stand in stalls with their heads toward the entrance, and to tie them so tightly to the right and left posts that they can with difficulty lie down. In certain districts (N. Japan) mares only are used for beasts of burden, while in others (Tōkyō, Yokohama, etc.) one rarely sees anything but stallions. Asses and mules are unknown. The donkey, which would prove the ideal ‘short and simple animal of the poor,’ is nowhere found. Oxen anciently took the place of horses as draught-animals, and (with bulls) are still used in many places. In country districts horses not unfrequently go ‘barefoot’ or are shod with straw sandals. In the larger cities, and at certain country resorts frequented by foreigners, imported horses with comfortable saddles can be hired at reasonable prices. *It is considered axiomatic that horses are unsat-
several days in succession; 5 M. an hr. on a fair road is good speed. Jinrikis are often employed for long cross-country trips, and as a rule the traveler will find them more satisfactory than the contemptuous and contumacious native horse. Good jinrikishi-men make satisfactory guides; they are usually scarce during planting and harvesting seasons, when field-work demands their time, and prices are then considerably higher than when steady employment is lacking. On long runs over mountainous country the traveler must either take the hills trot or engage a pushman (*ato o shi*), or an extra puller to run tandem (*sakisuna*, or *tsunahike*) with the regular man. On uneven roads the former is often necessary to prevent the somewhat capricious vehicle from tipping over sidewise. The tendency to tip backward when the passenger is inside and the puller releases the thills, is very marked. Dogs are employed to help pull jinrikisa in certain parts of Japan.

Jinriki-stands are always found near rly. stations (in which case they are called *teishaba*) and at various points in towns (when they are called *keiryujo*). Rates demanded at the former place are usually about 25% higher than at stands nearby. Handy to almost every stand is a push-cart or wheeled truck (*niguruma*) on which the men haul heavy trunks and the like; two or more fairly large trunks, along with a steamer trunk and several pieces of hand-luggage, can often be piled upon one of these carts, and taken from the hotel to a rly. station or steamer landing for 25–35 *sen* (for 1 M. or more) or 40–50 *sen* (1 M. or thereabout).

Fares have an upward tendency; foreigners (all of whom are classed as *kanemochi*, or ‘rich men’) are always expected to pay more than natives. In the absence of a fixed schedule it is advisable to ask the man beforehand what his charge will be. If it appears too high, he should be told what will be given him. The former 15–20 *sen* an hr. rate has risen in many places to 50–60 *sen*. Waits are usually charged for at one half the hr. rate. If one’s time is limited, and one employs a jinrikia by the hr., it is better to pay any reasonable sum, as otherwise the man will contrive to kill time, and defeat one’s purpose. Lazy men are strict observers of the exasperating custom of never passing ahead of an older man, or a tired runner overtaken on the road. In such cases the traveler may wish to say: *Saki no shafu ni kotowatte hyaku hashire* (‘Apologize to the man in front and pass him’). Absurd prices are exacted of strangers in seaport towns. It is not unusual for certain jinrikia-men in Yokohama and Kobe to demand ¥1 from the landing or station to the hotel when the correct fare may be 10–15 *sen*. In cases of dispute the traveler should always, when possible, consult the hotel manager, as clerks are apt to side with their countrymen. If one does not know the exact fare, ask the manager to pay. A curious, and to the foreigner an incomprehensi-
vastly more satisfactory and comfortable contrivance — one which, in fact, suggests considerable luxury — is the 'chair,' an open, cane sedan-chair borne aloft on two poles, extensively used in Hongkong, and popular in the mt. districts of Japan. Prices will be found in different places throughout the Guidebook. Kagos can be carried up mt. trails where 'chairs' would prove awkward, but ladies particularly will prefer the latter when practicable.


Post-Offices (ゆびんきょうく) are always distinguishable by a small sign showing a symbol like an exaggerated capital T, composed of three red lines with a white bar across the top, and painted on a white ground. The same token appears on the rly. mail-cars. English is customarily spoken at the main offices in the large cities and ports. The post- and telegraph-offices are usually to be found in the same building and they are open from 6-7 A.M. to 10 P.M. Travelers often find it more convenient to dispatch their mail from the hotel, where stamps are always on sale and special care is accorded letters. The local (English) newspapers publish the dates of the arrival and departure of mail-ships, and the hours when the mails for abroad close at the post-office. Tourists may like to remember that letters for Atlantic Coast points of the U.S.A. often reach their destination a day or two earlier if marked 'via Siberia'; also that ships crossing the N. Pacific make the transit in several days' less time than those which touch at Honolulu. The Japanese postal service is prompt and efficient. Addresses should be written simply and legibly, as the majority of the postmen (ゆびん-きょうふ) are unable to read plain English, much less abbreviations. Despite this handicap they are remarkably exact in getting mail matter to its rightful owner; tracing him with the dogged persistence of the British postal authorities. The excellent governmental system of registering the names of foreign visitors to the Empire, and of keeping a friendly and paternal eye upon them while they are 'within the gates,' is of considerable help to the service. Mails are delivered at frequent intervals during the day. Houses in Japan are not always numbered, and in default of exact information the postman sometimes relies upon his knowledge of the houses and inhabitants of his district to deliver mail-matter. This will usually be delivered more expeditiously if the ward (く) of the city in which the recipient resides is appended to the address. In the case of letters mailed to Japanese, one should, if convenient, subjoin the address in the vernacular. This is, in fact, sometimes desirable on letters to foreigners; it always insures prompt delivery.

Most travelers prefer to have their mail come in the care of
their hotel or bankers. If it is sent to ‘General Delivery’ (Poste restante) to be held until called for, the postmaster in the receiving office should be notified, and requested to hold it. Otherwise, after advertising it for 10 days (on a printed slip exposed in the lobby of the P.O.), it is returned or sent to the Department of Communications (in Tokyō), where it is opened. If the contents give any clue to the sender, it is returned. If not, it is held for 6 mos., then destroyed. If the contents are of value, they are sold, and if not claimed within 2 yrs. are appropriated by the State Treasury. One should remember also that under ordinary circumstances Poste-restante mail is held at the receiving office for 30 days only, following the day of its arrival. The postmaster (yūbinkyoku-chō) will notify the addressee of such mail being held for him for a 3-sen fee. If the route to be traversed by letters is not written on them (customary in the Far East), the postmaster will use his judgment in routing them. Mails to go ‘via Siberia’ (quickest route to Europe) must be so marked, else the Russian Gov’t will refuse to transport them. The list of articles not accepted for transmission differs but little from that of other countries. Any one who ships opium, or utensils for smoking it, through the mail, is apt to be fined; the articles will be confiscated. A special permit must be obtained from the Gov’t to send tobacco through the P.O.

Registered Letters (izakitome-yūbin) are charged for at 7 sen per cover. A certification notice of the hour of posting (valuable in cases of patent-rights, mining-claims, etc.) will be issued for 15 sen.

A Special Delivery service (sokutatsubin) is in vogue at some offices. The letter, accompanied by a fee of 10–15 sen must be delivered at the office, and a request made that it be given special attention.

Street Boxes (yūbin-bako), of metal, of excellent design, stand at many points in the different cities, and mail (yūbin) is collected from them many times a day. To post a letter is: Yūbin ni dasu.

Postal Money-Orders (yūbin-gawase, or kawase — small ones are ko-gawase) are issued on the following countries at the rates and up to the amounts named: To the United States, Hawaii, the Philippine Is., Guam, the Panama Canal Zone, and Canada, $100 (U.S. gold) at 10 sen for each $10 or fraction thereof. — Great Britain, the British Colonies, Possessions and Protectorates, Malta, Gibraltar, Constantinople, British Honduras, B. W. Indies, B. Guiana, Danish W. Indies, Dutch W. Indies, Guiana, Panama, Costa Rica, Tunis, Fiji Is., (through the intermediary of the British P.O. at London), £1, at 10 sen. for £1 or fraction. — Germany, German New Is., Caroline Is., Marshall Is., Samoa, Kiauchow, Tsinanfu,
and Weihsien, 800 marks, 10 sen per 40 M. or fraction. — France, Belgium, Italy, Greece, Switzerland, Luxemburg, Portugal, The Argentine Republic, Chile, Peru, Brasil, Egypt, Montenegro, French Indo-China, Servia, 1000 francs, 10 sen per 50 fr. or fraction. — Bulgaria, 500 francs, same rate. — Mexico, 200 pesos, 10 sen for 20 pesos or fraction. — Siam, 400 yen, 10 sen for 20 yen or fraction. — Norway, Sweden, and Denmark, 620 Kr. at 10 sen for 36 Kr. — Austria, and Bosnia-Herzegovina, 1000 Kr., 10 sen for 50 Kr. or fraction. — Hungary, 1000 Kor., 10 sen for 50 Kor. or fraction. — Russia (except Finland), £30 (through the British P.O.) at 10 sen for £1 or fraction. — The Commonwealth of Australia and New Zealand, Br. India, Br. North Borneo, Burma, Ceylon, The Straits Settlements, and The Federated Malay States, Hongkong, Macao, Hoi-how, Ningpo, and Wei-Hai-Wei (through the British P.O. at Hongkong), $400 (silver) at 10 sen for $10 or fraction. — The Netherlands and the Dutch E. Indies, 480 florins, at 10 sen for every 25 fl. or fraction. — The maximum amount of an Inland Postal Money-Order is ¥100, for which a commission of 42 sen is charged; the average rate is 6 sen for ¥10, 10 for ¥20, and so on. — There is a Telegraphic Money-Order System between Japan and Korea, Formosa, and Saghalien.

Pest-cards (yūbin-hagaki) are of 5 denominations: ordinary within the Empire 1½ sen; with prepaid reply 3 sen; letter-card, 3 sen; foreign (countries in the Postal Union), 4 sen; with prepaid reply, 8 sen. There is a local restriction against writing on the face of cards other than pictorial, albeit cards posted at Japanese offices in China may be so employed. Privately printed post-cards larger than the official cards will not be accepted for mailing; nor will those of a pornographic nature.

Postage-Stamps (yūbin-gitte) are of 17 denominations, as follows: ¼ sen (5, or go rin), 1 sen, 1½, 2, 3, 4, 5, 6, 8, 10, 15, 20, 25, 50 sen, and ¥1, ¥5, and ¥10. Books containing 18 3-sen stamps and 30 ¥4.50 stamps are on sale at ¥1 each; and others with 18 10-sen, 36 4-sen, and 12 2-sen stamps at ¥3.50 each. Travelers can earn the gratitude of stay-at-home collectors by putting a number of stamps of different denominations on their letters. — COMMEMORATIVE STAMPS are issued on special occasions; the most important recent ones were struck in commemoration of the 25th anniversary of the wedding of the late Emperor; one on the accession of the present Emperor; on the Japan-China War; and on the occasion of the amalgamation of the Korean post and telegraph services with those of Japan. New-Year stamps are occasionally issued by institutions of great public benefit — notably the Kumamoto Leper Hospital, whose stamps are adaptations of those issued by the Anti-Tuberculosis Society of the U.S.A. International reply coupons (equivalent in value to postage-stamps and to be
used for prepayment of an answer to a letter) are now employed in the U.S.A., Great Britain, Germany, France, Austria-
Hungary, Italy, Belgium, The Netherlands, Sweden, Norway,
Switzerland, Denmark, Mexico, Spain, Chile, Canada, India,
Ceylon, The Straits Settlements, Hongkong, Siam, etc. They
cost 12 sen in Japan and are exchangeable for postage-stamps
worth 10 sen.

The first regular postal system was established in Japan during the
Feudal Shōgunate, when two-sworded men wearing a special uniform car-
ried official correspondence between Kyōto and Yedo. In 1663 the business
men of those cities and of Osaka organized a service of runners who made the
trip between Yedo and Kyōto, via Osaka, about 3 times a month. In 1871
the present Gov't formally opened a letter-post service between Tōkyō,
Yokohama, Kyōto, and Osaka, and the system was modeled upon those in
vogue at the time in America and Europe. The first set of postage-stamps
was issued on the day the plan became operative. Early in 1872 the service
was extended to Kobe, Nagasaki, Niigata, and Hakodate. The first postal
convention between Japan and the U.S.A. became effective Jan. 1, 1875.
Japan was formally admitted into the General Postal Union June 20, 1877.
The first stamp issue of March, 1871, was followed by others in Feb., July,
and Sept., 1872; April and June, 1873; Jan. and Feb., 1874; Jan., Feb.,
March, and Aug., 1875; March, May, and June, 1876; June, Aug., and Nov.,
1877; June, 1879; Jan., 1883; Feb., 1883; May, 1892; March, 1894; Aug.,
1895; Jan., April, and Oct., 1899; Jan., May, and Oct., 1900; March, 1901;
Feb., 1903; April, 1906. The stamps of the Taisaku era were issued in 1893.
Some of the old stamps are valued as high as ¥1500, but philatelists will
visit to remember that old stamps are counterfeited in Japan and that great
care must be exercised in buying them.

Postal Rates are higher than those of the U.S. or Great
Britain. Ordinary sealed letters (tegami) within the Empire, 3
sen up to 4 momme (15 grms.) and 3 sen for each additional 4
momme or fraction. Foreign letters (to countries within the
Postal Union) are sent at the uniform rate of 10 sen for each
5.3 momme (20 grms.); for each additional 20 grms. or fraction,
6 sen. The traveler may like to remember that one of the new
(Japanese) 50-sen silver coins weighs a trifle under 15 grms.,
and a 50- and 20-sen piece, along with a 5-sen nickel, about 20
grms. It is advisable to instruct correspondents abroad to put
the right amount of postage on letters for Japan (5 c. gold in
the U.S.A.), as in all cases of insufficiency of postage the
addressee is required to pay double the deficiency. If he re-
urses, the article is returned to the sender, who is asked to pay.

Postal Savings Banks (yūbin-chokin) are operated at cer-
tain of the post-offices. The smallest deposit received is 10
sen (it can be made in postage-stamps); the largest, 1000 yen.
Interest at the rate of 4½% per annum is paid on all deposits.

Postal Parcels (tsutsumi) are subject to the rules of the Par-
cel Post Convention of the Postal Union, or according to the
special agreements which Japan has made with countries not
included in that association. Usually the destination (as
'American Parcel,' 'English Parcel,' or the like) must be
marked thereon, and a Customs Declaration (obtainable free
at the P.O.) prepared and sent with it. Values, weights, and
dimensions (apt to change) vary according to the different countries and agreements. Union Parcels (which must be so marked) destined for countries included in the Union, must not measure more than 60 centimètres (23.62 in.) in any direction, nor contain more than 25 cubic décimètres of bulk. Parcels which do not exceed 20 cm. (8 in.) in breadth or depth may measure up to 1 mètre (39.37 in.) in length; limit of weight, 5 kilogrammes (11 lbs.). Costs vary with the route by which they travel. For instance: To Germany or France, by sea (Suez Canal, time about 50 days), 90 sen, up to 1 kilo, and ¥1.30, up to 5 kilos. If via Siberia (about 15 days), ¥2.30 to ¥2.50 for 1 or 5 kilos. Parcels for the United States and its Insular Possessions, including the Panama Canal Zone, Great Britain, Hongkong, The Straits Settlements, and Australia, may measure 3 ft. 6 in. in length (or 6 ft. in length and girth combined) and weigh 11 lbs. In the former case they must not be sealed with wax or lead, but must permit of easy customs examination. Rates of postage: 24 sen for 120 momme (1 lb.) or fraction thereof. Parcels sent through (or to) Russia must be packed in wooden or metal boxes or in linen bags, and not in paper or cardboard. Addresses must be written in ink. Parcels for Canada may measure up to 2 ft. in length, and 1 ft. in breadth or in depth, and weigh 7 lbs. Postage 40 sen for each 1 lb. To Mexico 90 sen up to 1 kilo, and ¥2.30 up to 5 kilos.

The Weights and Dimensions of articles to be sent by (foreign) Letter Post are: Dimensions: Length, 39 cm. (15 in., or 1 shaku, 3 sun); breadth, 26 cm. (10 in., or 8½ sun); width, 15 cm. (6 in., or 5 sun). Rolls must not exceed 75 cm. (29½ in.) in length, and 10 cm. (4 in.) in diameter, nor must they weigh over 2 kilos. (4.4 lbs.). There is no limit to the weight or dimensions of letters. Samples of merchandise may weigh up to 375 grms. (100 momme); postage up to 100 grms. 4 sen, and 2 sen for each additional 50 grms. Books, Manuscripts, Photographs, Commercial Papers, and the like are accepted as 4th cl. matter at 2 sen up to 112 grms. (30 momme), and 2 sen for every additional 30 momme up to 100 momme. Packages must not be over 30 cm. (12 in.) long, 20 cm. (8 in.) broad, or 10 cm. (4 in.) deep. Rolls must not be over 12 in. (30 cm.) long or 6 in. (15 cm.) in diam. — The limits of weights and dimensions for local postal parcels are: Dimensions: up to 60 cm. (2 shaku, or feet) in length, breadth, or depth. Parcels not exceeding 15 cm. (5 sun, or 6 in.) in breadth and depth may measure up to 90 cm. (3 shaku, or 35 in.) in length. Weights: up to 6000 grms. (1600 momme, or 13½ lbs.). Between Japan, Korea, and China (including Manchuria), 1500 momme (12½ lbs.).

Telegraph-Offices (denshin-kyoku) are usually operated [the telegraph is a Gov't monopoly] conjointly with the post-offices (in which case the office is called yubin-denshin-kyoku), and they are to be found all over Japan. The service (denshinshū)
good and cheap. English is not always spoken in the branch offices, nor are messages (denshin) in the English language accepted by them. In such cases they must be taken to the central or main office, where expert operators transmit them with accuracy and speed. Travelers usually find it more convenient to deliver messages to the hotel manager, who will send them to the proper receiving office. The Japanese kana characters (see p. cxxvi) are customarily employed to send telegrams in the Empire, and where a message is destined for a Japanese, one can save something by having it translated into the vernacular. A combination of Japanese and foreign words is not permitted. Messages are often sent in the Rōmaji, or romanized Japanese, in which case no word must exceed 15 letters. The address and signature are always charged for. Urgent telegrams take precedence over ordinary ones and are charged for at 3 times the regular rate. Charges for telegrams within the limits of any city are: In kana, 10 sen for each 15 characters, and 3 sen for every added 5 characters; in Rōmaji (or English), 15 sen for every 5 words, and 3 sen for each additional word. — Anywhere within the Empire proper, 20 sen for a kana message of 15 characters, and an added 5 sen for every additional 5 characters or less; romanized (or English) telegrams, 25 sen for the first 5 words, and 5 sen extra for each added word. For a 5-word message to Korea, Formosa, Sakhalin, or the Bonin Islands, 40 sen; for a 15-character kana message, 30 sen. — To send a telegram is: Denshin wo kureru.

Cablegrams to Europe and America are costly, and a cable-code should be used where possible. Words in the code language must not contain more than 10 letters, and hyphenated words are counted as two. Such words as New York, San Francisco, etc., go as a single word. Codified messages received in Japan will not be delivered unless the recipient registers (or has registered) a code-word address. The usual cost of this is ¥12 per annum, but in special cases an address may be registered temporarily for ¥1.20 a month. Cablegrams can be repeated to any part of the Empire at the regular inland rate. Undelivered messages are advertised in the (foreign) daily newspapers for a brief period. There are several submarine cables (kaitei densen, or ‘ocean-bed wires’), and as rates are at present being readjusted they are not quoted here. Consult the hotel manager. The Wireless Telegraph Service is being extended.

Telephones (denwa-ki) are in use in most of the Japanese cities, but as the operators do not always speak English, the service is not used by travelers as much as would otherwise be the case. Booths are to be found in all the hotels. The telephone officials classify the conversation area as ‘ordinary,’ ‘long distance,’ and ‘special long distance.’ The service is being steadily
improved and enlarged. The usual charge for a 5-min. co-
sation (automatic booths) within the limits of any city
sen. Long-distance rates are graded according to the dis-
ranging from 20 sen for 25 M. (Yokohama-Tòkyò, for ex-
to ¥1 for 250 M. and ¥2 for 600 M. The night rate (8 p.
7 A.M.) is about 25% less. A long-distance telephone is
chokyori; telephone office, denwa kokankyoku (or denwa-
central office, chû denwa-kokankyoku (or denwa kokwan-

Time. Japan employs one uniform standard time com-
for 135 degrees E. longitude, or 9 hrs. fast of mean tir
Greenwich. When, therefore, it is mean noon at Greenwic
actual difference in time between Yokohama and San Frar
is 6 hrs., 31 min., and 44 sec., but ships steaming W. drop
20 to 30 min. each day (depending upon the speed) and
an entire day at the 180th meridian — picking it up on the
voyage.

G. Weights and Measures

Distances by rly. are calculated in English (or Amer-
miles and chains; on highways and streets by ri (the Jap
mile) and chô. Many English terms are coming into ge-
use, and inch, yard, dozen, pound, foot, etc., are under-
and used by many. Travelers will find the following ap-
imate tables of equivalents useful.

<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
<th>Metric</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ri</td>
<td>= 36 chô</td>
<td>or 2.4403 M. (say 2 1/2 M.)</td>
</tr>
<tr>
<td>1 cho</td>
<td>= 60 ken</td>
<td>358 ft. (&quot; 1 M.)</td>
</tr>
<tr>
<td>10 shaku</td>
<td>= 1 jô</td>
<td>10 ft. (&quot; 3.01 yds.)</td>
</tr>
<tr>
<td>6 shaku</td>
<td>= 1 ken</td>
<td>1.83 yd. (&quot; 6 ft.)</td>
</tr>
<tr>
<td>10 sun</td>
<td>= 1 shaku</td>
<td>11.83 in. (&quot; 1 ft.)</td>
</tr>
<tr>
<td>10 bu</td>
<td>= 1 sun</td>
<td>1.17 in. (&quot; 1 fig.)</td>
</tr>
<tr>
<td>1 bu</td>
<td>= 1.43 line (&quot; 1 fig. in.)</td>
<td>3.03 millim</td>
</tr>
</tbody>
</table>

One geographical mile equals 1.886 ri (which in some parts of the
has 50 chô). Fifteen chô make about 1 Eng. M.; and 29 ri equal 1 degree
ri should not be confounded with its prototype, the Chinese it, which
is reckoned at 2.02839 Eng. ft. (2.6 it to 1 M.). — The hiro (fath
about 6 ft. equals the ken. — To reduce miles to ri, divide the num-
miles by 2.44. — To convert ri into miles multiply the number of ri by 5.
— For practical purposes 1 kilomètre equals 1 (.625) of 1 Eng. M. (8 ki-
5 M.); 1 M. = 1.6 kilom. To convert kilom. into miles, divide by 8 and
by 5. To convert miles into kilom., multiply by 8 and divide by 5.
vert meters into inches, multiply by 40; and to convert inches into
divide by 40.

Approximate equivalents of Japanese chô and ri in English (and
miles, and kilomètres.

<table>
<thead>
<tr>
<th>Chô.</th>
<th>Miles</th>
<th>Kilomètres</th>
<th>Ri</th>
<th>Miles</th>
<th>Kilom</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>.07</td>
<td>.112</td>
<td>1</td>
<td>2.44</td>
<td>3.9</td>
</tr>
<tr>
<td>2</td>
<td>.14</td>
<td>.224</td>
<td>2</td>
<td>4.88</td>
<td>7.8</td>
</tr>
<tr>
<td>3</td>
<td>.20</td>
<td>.320</td>
<td>3</td>
<td>7.32</td>
<td>11.7</td>
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<tr>
<td>4</td>
<td>.27</td>
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## Weights and Measures

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<td>3.667</td>
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### Land or Agrarian Measures.

<table>
<thead>
<tr>
<th>Metric System</th>
<th>English</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ri sq.</td>
<td>5,955.2 sq. miles</td>
<td>15 kilomètres, 423 sq. metres</td>
</tr>
<tr>
<td>1 chō = 10 tan</td>
<td>2.4507 acres</td>
<td>99 ares, 1736 centiares</td>
</tr>
<tr>
<td>1 tan = 300 tsu-bō</td>
<td>0.2450 &quot;</td>
<td>9 &quot; 9173 &quot;</td>
</tr>
<tr>
<td>1 bush = 1 bu (or 36 sq. shaku)</td>
<td>3.9538 sq. yards</td>
<td>3.3057 sq. metres</td>
</tr>
</tbody>
</table>

Town lots, parks, building sites, etc., are measured by tsu-bō, 1210 of which are about 1 acre — which equals 4 tan and 10 bu. The tsu-bō is the size of two Japanese mats (kotami or jo) placed side by side; these measure (each) 3.5 shaku (or feet), and serve as a unit for superficial measurements particularly in a house. Rooms are made to accommodate so many mats. If a house has an area of 60 tsu-bō, it is understood that it is a hundred-mat house — the rooms being called 6-, 8-, 10-mat rooms and upward. Architects usually figure on the cost of ordinary Japanese dwellings at so much per tsu-bō. Mining concessions are granted in terms of tsu-bō.

### Measure of Capacity.

<table>
<thead>
<tr>
<th>Metric System</th>
<th>English</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 haku = 10 šō</td>
<td>39.703 gal., or 4.963 bushels.</td>
<td>1 hectolitre, 80 litres</td>
</tr>
<tr>
<td>1 šō = 10 shō</td>
<td>3.970 &quot; &quot; &quot; &quot; &quot;</td>
<td>1 decalitre, 80 &quot;</td>
</tr>
<tr>
<td>10 gō = 1 shō</td>
<td>1.58 pt. (about 108 cu. in.)</td>
<td>1 litre, 80 centilitres</td>
</tr>
<tr>
<td>1 gō = 10 shaku</td>
<td>0.3176 pt. (1.271 gills)</td>
<td>0 litre, 80 decilitres</td>
</tr>
</tbody>
</table>

The haku (= 10 šō = 100 shō = 1,000 gō = 10,000 shaku) was formerly in computing the income (in rice) of the feudal lords, etc. That after samurai was computed in bags (hāō) — at present used to indeterminate size) charcoal. A bundle of firewood is called wa.
PHOTOGRAPHY.

Cloth Measure.

The unit shaku (or kurzaka) is differentiated from the 'distance foo' (kanmatsu) by being longer. (Comp. the two tables.) In cheap materials the tan is apt to be short; in others long.

Japanese          English          Metric System
10 bu = 0.1 shaku = 1 sun        1.4913 in.          4 centimetres
10 sus = 1 "    (or foot)        14.9130 in.        38 "
1 tan, or piece, varies between 26 and 30 shaku long.
1 hiki = 2 tan, of expensive stuff, measures about 52 shaku.

Weights.

The unit of weight is called momme (momme), from the mon-weight, designated because the smallest iron coin (mon, the Chinese mace) used be taken as the basis of weight. One momme (mohm'-may) equals 3.7565 grammes; hence 1 grm. = 0.268204 momme. Albeit the Japanese lb, w of 160 momme (about 1/2 lbs. avoirdupois) is used for certain commodities others are sold by the Chinese kin of 120 momme, which is about 1 lb avoirdupois. A still lighter lb., of 100 momme, is used for tobacco at retail. All manufactured goods (stockings, underwear, etc.) are sold by momme weight, travelers may wish to fix these differences in the mind and refer them when making purchases. Ounce is onsu.

Japanese          English          Metric System
1 kuan (pron. kahn'-may) = 1000 8 1/2 lbs. avoirdupois
momme              (or 10.04 lbs. troy) 3.750 kilogramm
1 kin (160 momme, see above) 1.323 lbs. avoirdupois
          (or 1.60 lbs. troy) 6.900 hectogramm
1 momme = 10 fun       2.11 drams, or 2.41 dwt's. 3.750 grammes

The Chinese pecul = 100 catties or 100 kin = 60.104 kilogrammes, employed in certain of the Japanese imports and exports. 10 kin = 6.011 kilogrammes.


Photography (shashinjutsu). The customs regulations permit the traveler to bring one camera (kikai) in free of duty; Importe plates (dry plates are kampan) films (the word ‘Kodak’ and ‘film’ are understood almost everywhere in the trade), and other photographic supplies (tripod is mitsu-ash developer, genzo; ray-filter; tori waku; plate-holder, sashiwaki) are on sale in all the big port cities and in many of the interior places. While photographers (the man — shashinshi — and his shop are usually called shashinya) are accorded liberal facilities in Japan, they should refrain from taking pictures (shashin) in or near strategic zones (references to which will be found in their proper places), as they are generally of a military or naval character with fortifications and topographical features which the authorities wish to preserve secret. Such places are indicated by a dotted circle on the maps of the several territorial divisions of the Empire, and are marked on the spot by signs boards (in English) warning travelers off. Permission to photograph (shashin wo toru) within a 6½ M. radius of any fortification must be secured from the local police. Temples should never be photographed without the permission of the priest in charge, as certain of the establishments derive an income from the sale of picture post-cards, and the photographic privileg
PHOTOGRAPHY

must be paid for. The national politeness should not lead strangers to conclude that the laws are flexible, and that fortresses, arsenals, castles, temples, and the like can be photographed with impunity. When in doubt ask some one in authority.

The Japanese excel in a noteworthy way in the art of photographing, developing, and coloring, and few if any surpass them. Certain of the best photographing establishments at Yokohama have stock pictures of places and scenes in almost every part of the Empire, and the amateur unacquainted with atmospheric conditions will often find among them better pictures than he could perhaps take himself. Dampness is the emphatic quality of the air, and the sunlight is deceptive. It is neither so brilliant nor so strong as that of British India, but owing to the prevailing green foliage it often casts a greenish light, and causes under-exposure. These often occur also in the narrow streets where the houses cast sharp shadows. For instantaneous summer exposures (instantaneous photography is koyutori shashin), one should face the sun, else the shadows may be heavy. A No. 16 diaphragm with an exposure of \( \frac{1}{25} \) of a second gives the best result. For sea views use a No. 32 and give a \( \frac{1}{4} \) second exposure. Longer exposures are the rule in winter, when from 9 A.M. to 4 P.M. is the best time to photograph. Snap-shots taken at any season before 9 and after 4 are apt to be unsatisfactory, even though the sun be shining brightly. Rest the camera on something stable, and allow from 1 to 10 seconds when photographing under trees. It is well to remember that paper umbrellas cast wide shadows, and make it difficult to take faces under them. Also that in the damp season films should not remain in the camera for any length of time; unless kept in a tin case they are apt to spoil. Owing to peculiar climatological conditions films on a roll will sometimes show under-exposures, while others are over-exposed. The low ceilings in mausolea, and the masses of heavy shadows which cluster beneath temple roofs, often produce poor results. The sulphur-fumes which emanate from volcanoes are very apt to attack the silver in films brought into proximity to them, and to ruin isochromatic plates even when these are protected by dark slides. Exposed films will be found to be covered with blotches, and parts of the negatives will be positive. Ordinary plates are the best for such work, as the sulphurous vapors do not always affect them. Considerable care is required to develop films and plates properly in Japan, and they should be given only to the best workmen. K. Tamamura, of Yokohama, who is celebrated for fine photography, makes a specialty of developing work for travelers, and of making beautifully colored lantern-slides (gentō-ita) from their pictures. The cost of these (English and American sizes) is ¥50–70 per 100. The fee for developing a roll of films or a doz. plates is 60 sen; for printing on Biraz paper, 4 x 5, 13 sen each; on No. 2, 12 sen;
P.O.P. paper 10 sen and 8 sen respectively. An extra charge of 10 sen each is made for coloring pictures. At the present time 4x5 No. 3a films cost ¥1.80; No. 2, ¥1.70. The names of the different imported papers are known to, and are used by local photographers. As a rule it is unwise to take undeveloped films or plates out of the country, for on reaching home they may be found imperfect. Nor should valuable exposures be turned over to country workmen.

**Hunting and Fishing.** The island fauna is meager, but the bear (*kuma*), deer (*shika*), wolf (*yama-inu*, or mt. dog), wild boar (*li*, or *shishi*, very numerous), badger (*tanuki*), fox (*kitsune*), hare (*usagi*; *usagi no ko* is a coney), and the red cheeked, anthropoid ape (*sarū*) all furnish sport for the hunter (*karuudo*, *ryōshi*). The splendid (brown) grizzly bear (*Oki kuma*) of Yezo, which the Ainu kill with poisoned arrows, is the largest and fiercest among the wild animals, and strangers unacquainted with its power are advised to approach it with caution. Almost equally large ice-bears (*ursus maritimus*) are to be found occasionally in the Kuriles, whither they are brought by the Arctic current. The milder, common Japanese bear (black with a white spot at the throat) attains a length of 6 ft. or more, and is often met with in the mts. of N. Japan [Foreigners often go from Japan to Korea on hunting expeditions there to seek the fine Korean bear, and the splendid striped tigers which infest the country.] The stag, a graceful creature, smaller and slenderer than its European brother carries eight-branched antlers and is frequently found in many parts of Japan. The Asiatic antelope (*kamoshika*) is the chamois of Japan, where it frequents the high mts. of the interior. It is as shy as the Alpine ibex, and usually as difficult to approach. The natives make pets of deer, and in such places as Nara hundreds roam through the streets and the temple grounds unmolested; their dappled summer coat changes to a heavy brown one in winter. In Oct. and Feb. hunters from the Imperial Household repair to one or more of the Imperial Preserves (*Ikaō, Nikkō*, etc.) and slay a number of deer for royal consumption.

Wild boars are the only representatives of the cloven-footed animals, and the species resembles closely its European congener. In some parts of the country they devastate the growing crops, and are exterminated by the natives. The pelts of the rare black foxes of Sakhalien sometimes bring ¥1000. Hares are raised for their skins, which when dyed and elaborated (in Osaka) closely resemble otter skins and are often sold to the unsuspecting as such. The unfortunate monkeys, which dwell amid the rocks near waterfalls, are eaten by the natives. The animal (often pictured in Japanese art) has long, brownish-gray hair, a red face, and a striated posterior which looks as if the creature had been sitting in red paint; certain of the
species (*Inuus speciosus*) are tailless. They are shy, serious, unfriendly, and they know how to bite. They so often anticipate the peasants in harvesting their pulse and millet that the latter skin them with glee and eat them with gusto when they can capture them. This is not easy, as the sly quadrumana know about the Imperial Preserves and rarely allow themselves to be caught beyond their limits. The pedestrian in rural Japan with sufficient patience to look for these monkeys and study their almost human habits will find them of unfailing interest. Usually they sit so quietly that one must watch (with a good glass) for some time before spying them. The best season is in the winter, when the trees are stripped of their foliage. On a pleasant sunny day bands of a hundred or more come out to hunt for food; among them many mothers with little ones pick-a-back. The more selfish and sagacious among the old males oftentimes send the youngsters out to scout, and when these have filled their cheek-pouches with chestnuts or other goodies, their elders descend from their safe perches, grab the unsuspecting victims by the nape of the neck, force their heads against the ground, and (in a very human fashion) punch their cheeks until they disgorge their store!

Pheasants of the copper and green varieties abound, and the native name, *kiji*, is an onomatopoetic imitation of the sound made by them. Wild geese, teal, snipe, woodcock, wild pigeons and other game haunt the lakes and woods, and ptarmigan (called *rochô*, or ‘thunder-bird’ because it is supposed to be responsible for the thunderstorms in the high mts. where it is found) are more or less common in Central Japan. A favorite native pastime (for which a special license is required) is the shooting of thrushes (*tsugumi*) which pass over *Nikko* in great numbers during their migratory flights — usually in Oct. It is said that their voices are hoarse and strident in winter, but tuneful in spring and summer. With characteristic Japanese ingenuity, live decoys are subjected to a long, laborious, and systematic training wherein are employed infinite patience, a graduated temperature, darkened rooms, and lights. The result is that the voices of the decoys (which when well trained sell for as much as ¥25) develop their richest notes at the season when the wild birds pass over the hills. On the tops of these hills the decoys are placed in cages near an elaborate system of very fine but strong silken nets attached to upright stakes. When the migrating birds hear the summer notes of the decoys, they drop to the earth in vast numbers and many are entangled in the nets and captured. They are called golden plover and are eaten. Robins (*komadori*) are also caught in great numbers. The open season for game begins Oct. 15 and closes March 31, but pheasants cannot be shot before Nov. 1. A hunter’s license (easily obtainable through the hotel management) costs about ¥7. Guns and ammunition are not al-
ways to be had in rural Japan. — Children in Japan hunt the
countless cicada (semi), whose stridulous shrilling vibrates
through the woods during the long Japanese summer. There
are many species; the noisiest among the insects are the males,
whose capture is effected by means of long bamboo poles
smearied with birdlime. Once caught, they are sold to dealers
in entomological curiosities and imprisoned in tiny bamboo
cages, for the edification of the musically inclined. The old
Greek distich, —

‘Happy the cicadas’ lives,
For they all have voiceless wives,’ —

would no doubt be more applicable did not the males cause
their own undoing by too much chirping!

Fishing is one of the greatest among the native industries.
The seas which gird the Empire abound in fine piscine types,
and the yearly catch (which includes 1500 whales — kujira)
amounts to ¥150,000,000 and gives employment to 3,000,000
persons and 420,000 boats. Fifty or more varieties of fish,
ranging from pilchard (iwasahi) to squid (ika), possess a com-
mercial value, and may usually be seen in the great Japanese
fish-markets (sakana-ichi) of Tōkyō. The rivers are well
stocked with many varieties of fresh-water fishes; those of
Yezo contain fine salmon in practically inexhaustible quanti-
ties. The best-known varieties of fish are mentioned in
numerous places throughout the Guidebook. Fishing-trips
can always be planned with the assistance of the hotel man-
ger. One of the curious marine types which the traveler will
sometimes see in a fishmonger’s shop is the gorgeously resplen-
dent chetodontoid fish (Holacanthus imperator) called the
‘Emperor of Japan.’ A remarkable product of the warm
waters along the coast is the hideous (man-eating, it is said)
giant Japanese spider-crab (Macrochira kamferi), the largest
known crustacean; dried specimens of these are preserved in
several of the local museums. Cuttle-fish are caught in
countless thousands along the coast, and besides forming a
staple article of diet among certain of the people, they are
dried and exported in huge quantities to China. The local
taste favors the tiny ones, 12–15 in. long, with a reddish tinge
to the white (cooked) flesh. Ambulating vendors of boiled
ika are familiar figures in the native towns. The Oki fisheries
are famous throughout the country, and here a single fisher-
man has been known to catch upward of 2000 cuttle-fish in
a single night. In addition to the sepia, the island coast
supplies also the formidable octopus (tako), which sometimes
weigh 125 lbs. Cormorant fishing is described under Gifu.

Goldfish of two species are bred by the Japanese, the common
golden carp (higoi), and the essentially different kingyo
(Carassius auratus) which is principally distinguished by a
peculiar trifurcation of the long anal fins — two equally long but more horizontally situated side fins being found besides the perpendicular steering-fin. Both species are numerous, but the latter is developed in more bizarre ways. They are members of the carp family (of the Cyprinidae) and were originally taken from China to Europe in the 17th cent. The rich red, golden, silver, black, and other colors are produced artificially and propagated by selection. In a state of nature the fish is of a dull, olivaceous green, to which it tends to revert if left to itself on escaping from cultivation. Of the original 52 variants a few only have been selected by the Japanese as playthings, and these are reared in fish-pools and tubs. ‘The effects of domestication in changing the natural form of the fish are great; specimens are often seen without any dorsal fin, and the tail and other fins tufted and lobed to such a degree as to resemble artificial appendages or wings rather than natural organs. The eyes are developed till the globe projects beyond the socket like goggles, presenting an extraordinary appearance. The usual color is of a ruddy golden hue, but both sexes exhibit a silvery or blackish tint at certain stages of their growth; and one variety, called the silver-fish, retains this shade all its life.’ Wherever the Japanese foregather on festival days there will be found the goldfish vendor, with many buckets and shallow pails filled with tiny, fantailed specimens which can be bought for a few sen and which the nature-loving pater- or mater-familias carry home in the netted transparent glass globes made for the purpose. The goldfish sellers are common features of the Japanese city streets, and the fish are everywhere in garden pools and temple ponds. In the latter places fat golden carp, measuring 12–15 in. long, scramble near the bank for the food which young and old bring to them.


Tobacco was brought to Nagasaki by Portuguese traders early in the 17th cent., and as the Japanese had no name for it they called it tobako. Its stimulating and aromatic qualities delighted the natives, and the habit of smoking or ‘drinking tobacco’ was soon practiced eagerly by both sexes. In 1612 the Shogun Ieyasu framed ineffectual laws against planting or smoking the weed; but this lost none of its popularity, and non-smokers, even among women, are now rare. From the time tobacco was first planted in 1605 it spread unequally throughout the islands; that grown in Satsuma is prized by the natives, but foreigners usually consider it too sweet. In the manufacture and sale of tobacco, which is a Gov’t monopoly, upward of 128,000 persons are employed (29,000 women); annual sales amount to 76,000,000 yen. In addition
to the home products, numerous foreign brands of cigars, cigarettes, and smoking-tobacco are imported, despite the fact that the practically prohibitive duty of 355% greatly increases their cost. Chewing-tobacco is not made. Retail prices are fixed by the Monopoly Bureau, and are the same throughout the country.

Tea,¹ or cha (usually called O-cha, 'honorable tea'), the national beverage of the Japanese, is believed by them to be necessary to health. The tea plant (Camellia theifera, or Thea Sinensis), a shrub 3-6 ft. high, with thin leaves 4-8 in. long, 1 to 2½ in. broad and tapering toward both ends; and with small, white, single, slightly fragrant flowers about 1½ in. broad, is believed to have existed in Japan from time immemorial, but the peculiar properties of its leaves (which contain water, theine, extract, gum, ashes, potash, and gelatinous silica) were not well known until about the 12th cent., when the abbot Myōe, of the Tōgano Monastery (Zen sect of Buddhists), near Kyōto, learned (in China, where the tea shrub was cultivated for its refreshing infusion as far back as A.D. 350) of the 9 virtues possessed by the leaf. Securing a book of directions for the culture of the plant, and a bag of choice seed, he planted these near Kyōto, whence some were later transplanted at Uji — which ever since has been the chief center of tea-growing in Japan, and where, because of intimate knowledge regarding its cultivation, and the extreme care bestowed upon the preparation of the leaf, some of the finest Japanese teas are produced. Other authorities place the introduction of tea in the 9th cent., and point to the fact that in A.D. 815 the Emperor Saga, on visiting a monastery in Ōmi, was regaled with tea, and that the drink having met with his approval, he issued a mandate for the establishment of tea-gardens in various places in the Five Home Provinces. Also, that he failed to popularize it, and that for 3 cent. its name was forgotten. It was not until a hundred years after Myōe planted his first seed that the tipple came into favor among the upper classes; the fine leaf was then so rare and so highly prized that a small quantity of it, inclosed in a little jar of pottery, used to be given to warriors as a reward for deeds of special prowess, and the fortunate recipients assem-

¹ Our word tea is derived from the common sound of the character for the plant at Amoy, where it is tai; at Canton and Peking it is cha; at Shanghai, dsu; and at Fuchau, ta. The Japanese, Russians, and Portuguese have retained the word cha (pron. chah); the Spanish is té; and the Italians have both tè and cha. In Japanese the tea-plant is cha-no-ki; tea-grounds, chagara; tea-caddy, cha-ire; tea-tray, chabon; tea-pot, chabin; tea-pot stand, chabin-shiki; vessels and utensils for making tea, chaboku; tea-jar, chabasa; tea-tube; tea-cup, chiozen; a portable chest in which one carries all the necessary for tea-making, chabeno; a ladle used in tea-making, chabishaku; tea-stirrer (of bamboo), chaken; a tea-manufacturer, choki; a tea-vendor, chaya; and a professional tea-maker, cha no sōsha. A tea-chest or box, chabako. Chairo, the tea color, is popular among Japanese.
bied their relatives and friends to partake of the precious gift.' It did not come into general use among the lower classes until early in the 17th cent., or about the time (1610) when it became generally known in Europe (whither it was brought by the Dutch East India Co., and not by the Jesuits, as is commonly believed). It was not listed as a new article of commerce in Europe until 1660, from which time England held a monopoly of it until 1834. The first tea sold in London brought sixty shillings a pound.

Although in S. Japan the *Camellia* often reaches a height of 20–30 ft. and is justly classified as a tree (with light, ash-colored bark, and large elliptical leaves), where cultivated the plant is taught a contracted habit and is not allowed to attain a height of more than 3 or 4 ft. This facilitates picking and is supposed to improve the quality of the smaller, more obtuse, glabrous and leathery leaves. The teas most cultivated are the hybrids of the wild Assam (*Thea Assamica*) plant, and the Chinese; the latter (two varieties known as *Thea Bohea*, and *Thea Viridis* — black, and green tea) being considered inferior to the former. Almost all Japan tea is green, though some black tea is manufactured from wild leaves. The chief source of the black tea in Japan is Formosa, which see. The principal tea districts begin at the 33d and reach to the 40th degree of N. lat.; the shrub does not thrive well farther N. than 38°. Climate, soil, and method of preparation, together with difference of character in the bushes, have the greatest influence on the quality of the finished tea. A moist sandy loam on the lower slopes of hills (about 350 plants to each 1000 sq. yds.), is the best bottom for a tea plantation (*chabatake; chayen*). In Japan the seeds are usually planted in terraces; in 3 yrs. the bushes are fine, dense, and semi-spherical in shape, and are ready to yield the first picking (best between the 5th and 10th yrs.) of leaves — which takes place about the beginning of May and lasts 3 or 4 weeks. The process (*chatsumi*) is repeated in June, and sometimes in July. In some instances the tender, partly developed leaves from which the white down has not yet departed are picked (by women and girls) in April and they yield the choicest and most expensive tea. In some districts the gardens are roofed over before the picking (into bamboo baskets called *chatsumikago*) begins, to protect the bushes from the cold dew — which reddens the young leaves and gives them a bitter taste. From this period on to the 15th yr. there follows a gradual diminution until new plants are required. As quickly as possible after being picked the leaves are steamed for about a half-minute, the process bringing the oil to the surface and giving the characteristic tea odor. They are then spread out on straw mats or tables, fanned and cooled.

*Tea Firing*, the next most important process, is done in tea-
firing godowns, many of which will be noted in cities where the tea is prepared. After observing the process, and watching the half-naked, perspiring men and women bending above the great kettles and allowing the rain of sweat invoked by the high temperature (120° F.) to fall therein, upon the tea, one is apt to eschew tea for a while. The workers manipulate the leaves for many minutes, rolling them into balls with moist hands, as the troughs rotate above the fire. When the superheated mass has taken on a dark olive-green color, and the separate leaves are curled, twisted, and rolled, two or more firings at a lower temperature are given them, when the dried leaf is found to be quite brittle. Four lbs. of fresh tea-leaves generally yield about 1 lb. of the finished article of commerce.

The Coloring (which is applied to green tea only, and which is now frowned upon by the U.S. Gov’t) is imparted toward the close of the last firing. A tiny bit of Prussian blue and Chinese soapstone (in China) or gypsum (in Japan) in the proportion of 4 to 1, is added and is readily absorbed by the moist, warm leaves. The only rational end this coloring serves is to heighten the pronounced green of the leaves. The scenting of tea, so common in China, is not practiced much in Japan, albeit one sometimes meets with teas to which a special fragrance has been imparted by pouring hot water on a mixture of the odorous blossoms (separated from their stems and calyces) of jasmine, gardenia, cherry blooms, orange blossoms, etc. When the tea is otherwise ready, it is mixed at the rate of 100 lbs. of tea to 40 lbs. of the flowers, and allowed to remain in contact for 24 hrs. They are then separated by sifting, fanning, and picking. The tea takes from them their moisture and aroma, both of which can be eliminated again by a quick heating. The ‘bouquet’ thus acquired remains from 1 to 6 yrs., according to quality and strength, if the tea is carefully packed. The so-called ‘Tea of Heaven’ is prepared from the leaves of Hydrangea serrata.

Japanese Tea, unlike that of China, when made with boiling water will give a bitter decoction: the finer the quality of the tea, the more care is required in making it. Careful travelers who drink tea in the absence of boiled water may wish to remember that the water is not always boiled. Also that the tea served at wayside tea-houses is not always of the best grade; a half-peck basket of the crudely treated leaves sells for 2 sen, and when one pays 10 sen for a small pot the profit is about 1000%. The Japanese drinks tea at every meal as well as between times, sipping it plain, without milk or sugar; sometimes mixing it with his rice. No sooner has the traveler in the interior of Japan sat down in an inn than a basin with some glowing coals is set before him to light his pipe by and tea to refresh him. When a customer enters a
nate shop, it is a point of etiquette in the house that a cup of green tea be set before him at once, before proceeding to business — perchance as a stimulant to trade! While the tiny, handleless cups, from which rise little spirals of steam, and in the bottom of which a few diminutive bits of leaf usually swirl about, look innocent enough, — reminding one strongly of the cambric tea of youth, — too assiduous a devotion to these small temptations help to tan one's internal economy, to the consistency of good shoe-leather, and to promote an indigestion which only hard exercise can relieve. It is not, however, to the tea one drinks in the Orient that the poet referred when he called it 'Tea! thou soft, thou sober, sage, and venerable liquid; ... thou female-tongue-running, smile-smoothing, heart-opening, wink-tipping cordial, to whose glorious insipidity I owe the happiest moment of my life'; for the tea as served there cannot be said to appeal to the Western taste.

Excessive use, especially of green tea, affects the nervous system unfavorably. Its action is stimulating and invigorating, and owing to the presence of tannin, more or less astringent. Its main quality depends upon the alkaloid theeine, which accelerates the circulation of the blood and is held to retard the waste of the tissues. While tea contains but trifling nutrient, it diminishes the desire for food. Cheap tea (sencha) is drunk by the commonalty, while the better class pay from 15 to 35 sen a lb. for good grades; the choice young leaves of fine tea (gyokuro) picked in April bring from ¥6 to ¥12 a kwana (about 3½ lbs.), albeit 30 days later the price drops to ¥3-4. In quality and quantity the provinces of Central Honshū take the lead in tea production; tea raised outside the district lying between 34° and 36° N. lat., is usually of a poorer quality. The center of tea production in Japan is Shizuoka which turns out annually about 2,500,000 kwana, valued at 5,260,000 yen, or more than one half the total production (varies from 10 to 13 million yen) of the country. Miye comes next with 580,000 kwana, valued at 1,080,000 yen. The Kyōto district grows about 622,000 kwana, valued at 880,000 yen. About 10,000 kwana of black tea, valued at 20,000 yen, is produced each year. Tea Traders' Guilds handle the output, of which the United States and Canada take the major part.

The Cha-no-yu (lit., 'hot water for tea') ceremony so popular in Old Japan (whither it was brought from China by the Buddhist abbot Essai, between 1203 and 1218), though formerly a cult characterized by a subtlety and complexity of social etiquette extraordinarily elaborate in its finished details, is out of touch with the times and is falling gradually into disuse. Europeans find the ceremony only tolerably interesting at first, and singularly monotonous when witnessed a second time. It came into great prominence in the 15th cent., the Ashikaga shōgun, Yoshimasa, built the first chaketi or
'tea-chamber' and called it the Silver Pavilion (see Kyōto); and it attained to a still higher development when Sen-no-Rikyū (1520–91) codified it and drew up regulations that are observed to the present day. The intricate performance is described in detail in Capt. Brinkley's Oriental Series, and a modified form of it can be witnessed at certain of the metropolitan tea-houses (cha-ya) by giving notice in advance. The tea is whipped into a light-green froth and served in lacquered bowls resting upon a présentoir, or stand. The white rice-flour cakes are usually as dry as the ceremony. The traveler should arrange for such exhibitions with the hotel manager, as guides not infrequently take one to tea-houses known as machiai-jaya (assignation houses), which abound in every big city, and which are usually patronized by a class with which the tourist will not wish to come in contact. In any event, the modern cha-no-yu is but a travesty of the ancient cult.

Rice (Oryza sativa). Japanese, kome, etc.), a member of the grass family with some 44 cultivated varieties and about 200 subspecies, is grown extensively in Japan, where (as in India, China, Malaysia, etc.) it forms a larger part of the diet of many of the people than the product of any other one plant. It is closely bound up with the life of the Japanese, whose language has a different word for almost every particular form of it. Over 75% of rice substance consists of starchy matter, but it is deficient in albuminoids (the flesh-forming material), and is thus best adapted for use in warm climates. The grain was cultivated in the monsoon region of Asia far back in antiquity; and although certain traces of its origin are lost, it is believed to have reached Japan from India by way of China and Korea. The peasantry regard it as a direct gift from the rice-goddess; the Siberians know it as Saracen millet; and it is said to be the chief daily food for at least one third of the inhabitants of the world. The Japanese product commands a higher price than that of Java, China, or India, for which reason it is exported as a luxury to many parts of the Asiatic littoral. A poorer grade comes back to be consumed by the peasantry, who cannot afford to eat the grain they raise in their own fields! The best native quality shows a medium-sized handsome grain, with a dull silky luster and a glossy fracture. Rice-lovers soon learn to distinguish it from the cheaper imported product, and in country inns to demand mochi-gome, or glutinous rice, rather than the uruchi, or common article. The rice (or paddy) field is called ta; the young shoots or sprouts, nae. The sowing of the plant begins toward the end of April or early in May, and it is transplanted 30–45 days later (according to the district). When it is fairly well developed in the field it is called ine. It blossoms in early Sept., and the harvest lasts from late Sept. into Nov. The unhulled grain is momi, and the cleaned grain hagumai. When this is
SAKE

boiled it is called by the several names mentioned at p. xlvi. The rice-straw is used in a variety of ways, and is made up into mats, rope, and other coarse fabrics. Foreigners find the rice-fields particularly in evidence in the late spring because of the intolerable stench which arises from them. The cool weather holds this in abeyance, but with the warm June sunshine it emerges to defile the country walks, to remind the visitor of the loose habits of the natives, and to poison the atmosphere of many a charming spot.

Sake (pron. sah'-kay), a pale, deceptive, intoxicating liquor distilled from common fermented rice and containing about 12% of alcohol, is to the Japanese what the allied arrack is to the Chinese — from whom the idea of sake and the complex process of distillation (consult The Industries of Japan, by J. J. Rein, p. 97) were received. It is the popular tipple of all classes, who take it warm, at the beginning of a meal; a little of it flushes their faces, and mounts into their heads, while a lot of it disturbs their equilibrium and tends to pickle their intestines. Foreign critics — to many of whom it is detestable — have compared it to 'weak sherry which has been kept in a beer-bottle.' The natives regard it as a toddy rather than a neat spirit on which to get drunk. When this infelicitous state appears desirable, they now have recourse to the pungent and vitriolic beverages (seiyōshu) of the foreigner. The latter should remember that sake and wine should not be taken at the same repast except by those hardened to the confusing results of 'mixed drinks.' Shōchū, a stronger liquor distilled from the dregs of sake, contains from 25 to 50% of alcohol, and resembles the gin of the alien and the samshu (lit., 'thrice fired') of the Chinese. Drunk in small quantities it produces a moderate stupefaction, but undue familiarity with it engenders sinister results and renders one limp to the finger-tips. The comparatively temperate Japanese rather prefer mirin, a sweetish liquor, ranging from yellow to brown in color, with the consistency of oil, an aroma peculiar to itself, and with practically the same quantity of alcohol as sake proper. When old, it is called komirin, and is then darker, sweeter, and more highly prized. Great quantities, under the name of toso-shū or toso, are drunk in every house after the first congratulations at New Year, not only by every member of the family, but also when the New Year's calls are made. Shiro (white) sake, a sweet drink with the appearance of milk, is manufactured by converting glutinous rice into meal, mixing this with water, and adding a little sake. It has but a slight flustering effect, and is liked by all classes. Children drink it, and use it at girls' and dolls' festivals. The chief sake distilleries are at Nishinomiya, near Kobe, where the best brands (Sakura Masamune and Kiku Masamune are high in favor) are produced. The terms 'rice-beer' and 'rice-brandy' do not properly
characteristic sake. A doburoku-ya is a vendor of inferior unstrained sake drunk by laborers.

Chop-sticks (hashi) were perhaps introduced by the Chinese, who call them `kwas tez,' or 'nimble lads.' A little practice enables one to learn the trick of holding and handling them; the lower stick is usually pressed firmly against the 3d finger, while the upper one — which plays on the other like the half of a pair of tongs — is held loosely between the thumb and the forefinger. With them the eater pinches up the food already cut into mouthfuls or so cooked as to be readily manipulated, and conveys it to the mouth. The bowl of rice, etc., is often brought to the lips, and the contents swept into the mouth with the hashi, the liquid part being drunk. A Japanese does not consider any one expert with chop-sticks who cannot pick up 150 dried peas with them in one minute. The lead-pencil-like sticks, which taper at one end, are made in many sizes — the long ones being used deftly in cooking.


Shops (see Curios) in Japan are legion and as a rule highly interesting. In the big establishments conducted along foreign lines, prices are marked in plain figures and are not deviated from unless purchases amount to a considerable sum, in which case a little amiable bargaining may result in a small reduction. Absurd values are placed on articles in some of the native shops, and four or five times as much as a thing is worth is demanded — particularly from foreigners. Dealers often work on the supposition that by asking a high price for a thing they will be offered at least one half, and thus get more than it is worth. English is now spoken in most of the best establishments. Not a few of these are known by single words as Takashimaya (Takashima, the place where the proprietor was born, and ya, store); Yamatoya, Mikiyoto, Yamato, etc. In the purely native shops tea in tiny cups is offered to the visitor, and soft cushions (zabuton) are brought forward for one to sit upon. Where the floors are covered with matting, foot-coverings are slipped over one's shoes by servants in waiting at the entrance. Prettily appointed tea-rooms, somewhat after the Western fashion, where hot tea and cakes or crackers are served free at all hours, are becoming features of some of the larger shops, and in several of them light luncheons are served daintily and cheaply. Ladies find the silk shops (kinumonoya) of absorbing interest; their varied stocks, particularly the hand-made embroideries, are cheaper than similar ones in the U.S.A. A pleasing feature is that skilled workmen are always ready to carry out the individual ideas of the visitor and to make anything, from exquisitely fine silk underwear to the most gorgeous mandarin coat on short notice and at reasonable
prices. The shops recommended in various places in the Guidebook have English-speaking clerks, and are usually conducted in European or American ways, with fixed prices, etc. Shops in Japan open early.

Curios (furudōgu, koto) abound in Japan, and while many are of rare merit and beauty, others are of poor quality and doubtful paternity (see p. cxiv). Perhaps no country of the world has been so assiduously ransacked and so stripped of genuine antiques as has Japan, but that real old art treasures are still to be found occasionally is proved by the fact (one all too frequently heralded in the newspapers) that thieves make big hauls of temple treasures from time to time and that these promptly find their way into the regular channels of trade. Many of the sometime rich Buddhist temples (often veritable treasure-houses of beautiful antiques) are now in financial straits, and every now and then they auction off thousands of yen worth of their cherished relics. It is common knowledge, however, that at such sales (notably that of the Kyōto Nishi Hongwanji, in 1913, where nearly one half million yen were realised) local collectors pay surprisingly high prices for masterpieces in bronze or porcelain, old screens or color-prints. In fact, the prices which wealthy Japanese will pay for original specimens of the early native art are almost incomprehensible to foreigners. An article which from a detached viewpoint may have no pretensions to artistic beauty, but which may once have reposed in the collection of an early mikado or shōgun, albeit its intrinsic worth may not be more than 25 yen, may bring anywhere from ¥100 to ¥50,000. (Comp. p. cxviii.)

A folding screen by Kōrin or Kanō Tanyū: a sculptured wood figure by Kukai or Unkei; a bit of genuine Shosōin (now as rare, as well known, and as highly prized as a painting by some great master); or any heirloom of a shadowy shōgun will bring, in the land of its production, not ten, but a hundred times as much as the average Occidental collector would pay for it. And the risk in buying such things is as great as their cost, for even the shrewdest native antiquarians (than which few indeed are more alert) are not unfrequently ‘singed’ by their equally astute countrymen, — who forge antiques with such skill that originals often look tawdry beside them! — In a country like Japan where there are no ‘lost arts,’ and where it is easier for a skilled craftsman, with a highly developed artistic sense, to make a meritorious article than a meretricious one, new methods of fleecing the credulous arise almost daily. So amazingly expert are the counterfeitors, and so profitable their work, that there are now recognized centers where ‘old curios’ are made to order in any quantity. Osaka heads the list as the greatest emporium of fake antiquities, but Tokyō is trying to wrest its supremacy from it. Even dignified Kobe

quarters of the elevating art of imitating postage-
stamps, and other native cities are forging ahead for honors
along similar lines. Hundreds of paintings are said to be sent
each year from Tōkyō to farmhouses in distant provinces,
where they are hung in the living-rooms until by exposure to
charcoal smoke they acquire the begrimed mellowness so
necessary to the appearance of correct ‘old masters.’ The fol-
lowing editorial, written by a collector of international repute,
appeared in the Japan Daily Herald of May 3, 1912, and is
reproduced here because of its peculiar value to foreign
travelers:

The news that the Osaka police have made an attempt to check the
trade in forged art objects will come as a very pleasant surprise to all
admirers of the real art of Japan. For many years past there has been an
increasing demand from abroad for the work of Japanese masters. As the
supply available was in no wise sufficient to meet this demand Japanese
dealers, not to be outdone, hit upon the expedient of extensively manu-
facturing ‘ancient art’ objects. So widespread has this system of forgery
become that to-day it forms collectively a great industry. Of the painters of
Old Japan, every master of note has been forged dozens, nay, hundreds of
times, and, strange to say, by artists who could, by their ability, have
made a name for themselves if they had inscribed their own signature, and
not that of a long-dead master, on their productions. Color-prints, too,
are sold by the thousand in Osaka and Tōkyō, and so
cleverly are some of these ‘old’ prints produced that more than a passing
knowledge of the originals is requisite to enable the prospective purchaser
to discover the fraud. From Sukenobu down to Hiroshige the whole line of
nishiki-e painters have been copied by the forgers, often in a manner that
almost defies detection. The paper on which the prints have been pro-
duced has been stained, smoked, and softened to coincide with the texture
and color of the old prints, and ‘register’ is, in some of the forgeries, even
more perfect than in the originals. In many cases the use of aniline colors
discloses the fraud, but in some cases even this test is not applicable. The
Shimbi Shōin of Tōkyō has produced thousands of copies of old master-
pieces, but has frankly published them as reproductions. As matters stand
to-day, we can state, without fear of contradiction, that more than 90
% of the ‘old’ prints sold to foreigners in Yokohama and other ports,
have been produced within the past three years. Nise-iwate and iro-carvings, the body of which is of composite bone or corposite, so
to imitate old ivories, and any famous name which occurs to the manufacturer
is inscribed thereon. These, too, find a ready market among tourists, who
on arrival home often find that the ‘solid ivory’ carvings have fallen to
pieces in the boxes in which they were stored. Lacquer has not been
neglected, and forgeries, especially of the higher-priced work, is exceedingly
difficult to detect, time only showing the inferiority of the lacquer and
unseasoned nature of the wood base. We once had the privilege of witnes-
sing the manufacture of ‘old’ bronzes, and well remember the chemical
baths in which reposed dozens of castings undergoing the ageing process
for the foreign markets. The latest art objects to attract the attention of
the maker of antiquities are sword-fittings. Kozuka handles have been
counterfeited for some years past, but it is only recently, we believe, that
the forgery of tsuka (sword-guards) has taken place on really commercial
lines. Until two or three years ago the only forgeries met with were those
tsuka originally unsigned, but on which an enterprising dealer had chiseled
the name of a famous chiseler or inlayer, often disregarding the fact that
the work on the tsuka was quite foreign to that of the master whose name
had been used. Old porcelain, too, has been extensively fabricated to meet
a growing demand, and we have seen several pieces of ‘Ming’ blue-and-
white proved to have been produced quite recently in Japanese kilns. In
modern work, too, deception has been carried to its extreme limits. In
silverware an outer shell of silver has been filled with base metal, so-called
18-carat goldware has proved to be but 12 or 14 carats, damascene-work
in which the ‘gold’ proves to have been a gilded alloy; all these have been and are still being disposed of to the uninstructed at prices many times above their value.

It has been stated on more than one occasion that the purchaser himself is to blame in this matter, but we cannot altogether agree with this opinion. Coming as he does to a country in every way different from that to which he has been accustomed, he has to rely to a great extent on what he reads and hears. The guidebooks are strangely silent on the dangers of purchasing curios in Japan, while the class of people with whom the tourist comes into contact also finds it far more remunerative to turn a blind eye to the spoliation of tourists by curio-dealers than to advise them to exercise caution or to get into touch with those who could give them sound advice on the merits or demerits of art objects. All the world over the chief asset of the average curio-dealer is his ability to deceive his customers, either by direct falsehood or inference — and in Japan the dealer has, perhaps, even less regard for the truth than his counterparts abroad.

There is no short cut to knowledge of Japanese curios; experience, more or less costly, being the only method by which a collector can separate the genuine from the forged productions. If would-be purchasers would only pay a few visits to the Museum at Ueno (see Tokyo), or seek the advice of collectors living in the country, they would at least have a reasonable chance of ascertaining where genuine art objects could be secured, and also what would be a reasonable price to pay for such curios.

In conclusion, we can only remark that if the local police follow the lead set by their Osaka contemporaries they should secure a rich haul of forgeries in this city. No doubt a raid, such as that carried out in Osaka, would evoke a great deal of criticism from those directly or indirectly concerned, but it would have the virtue of checking the fast-spreading discontent amongst tourists who have returned home from visits to Japan only to find that their curios have developed irreparable defects on the journey.

The traveler should not infer from the above that there are no honest dealers in Japan. On the contrary, there are many, not a few of them thoroughly competent connoisseurs, who have the confidence of foreign residents and travelers, and who will not discredit themselves by deceiving their customers. The aim of the writer has been to exclude certain crafty and unworthy dealers from the Guidebook, and to give prominence to those of known repute, with an unwillingness either to barter their reputation for a trumpery temporary gain, or to betray the confidence the traveler imposes on them. An excellent plan is to make no purchases hurriedly; by going first to the best shop in a place and getting the ideas of the dealer, his prices, his reasons for asking them, and his remarks on quality, then by making mental notes of the salient characteristics of high-grade articles, lower grades and spurious goods can more readily be detected. Any reputable house will send things out on approval, and by getting the expert advice of some friend on these, the traveler is pretty sure of not being deceived. It should be borne in mind always that in the end the finest and costliest things are the best and most satisfactory. Genuine art objects can rarely be bought at lower than market prices, and whosoever has a notion that he is getting a ‘valuable find’ at one half its value is usually getting duped instead. Also it should be remembered that the best dealers guarantee things as represented, and that those with a reputation to maintain are much easier to get satisfaction from than a crafty wight.
whose entire stock in trade may not be worth ¥500. The first cannot afford to play unfair, while the second is usually disdainful of what the shorn one thinks of him. Caution is necessary in dealing with traders who importune visitors at the hotels, unless they represent some well-known shop, or can be vouched for by the hotel manager. It may be accepted as a safe axiom that purchases can be made more advantageously at headquarters than of peddlers.

In almost every Japanese port city there are foreigners who have spent many years and small fortunes in making collections of Japanese art objects; some to gratify a passion for the beautiful in art; others to make complete collections which they sell later to museums or wealthy enthusiasts who have neither the time nor the experience to collect the things themselves. In Yokohama alone there are a dozen or more such men, each of whom takes a gentleman’s pleasure in being helpful to a properly accredited stranger genuinely interested in the national arts of Japan. Mr. Hugh G. Ball, the Managing Editor of the Japan Daily Herald, a connoisseur of faultless judgment, collects (for his own pleasure solely) sword-guards and porcelains, and is an authority not only on these but on inro as well; Mr. William Lawrence Keane collects color-prints, etc., and others (names can be had from some resident) specialize in various things. Mr. Okura, of Tokyō, possesses a collection of antiques even more wonderful than that of the Imperial Museum; and there are many other beautiful collections in the metropolis. A common bond of sympathy exists between all collectors, and by getting in touch with one and profiting by his advice the traveler can often save himself money, time, and chagrin. — Mr. Robert Young, of Kobe, has a knowledge of things Japanese possessed by few men; and Mr. M. Hamaguchi, of the Miyako Hotel, at Kyōto, is an antiquarian of note (as well as a deep student of Buddhism). There also exist, in some of the cities, honorable (English-speaking) men of high ideals but modest incomes whose hobby is the assembling, in a small way, of representative collections of color-prints, tsuba, inro, netsuke, and the like; and who, when they have acquired a few hundred pieces (desirable and usually inexpensive collections), sell them at a reasonable percentage above their cost. While in pursuit of this hobby they absorb information pertaining to dealers and art objects peculiarly valuable to intending purchasers, and whosoever of this class can command their services is fortunate. They are not guides, and they do not accept commissions from dealers, but they are willing to act with foreigners in the capacity of an expert buyer, as an interpreter, or a companion on rambles through the city. A card or a letter from some acquaintance, and a fair fee (¥5 a day is advisable) will enlist their services. Such a man is usually known to the hotel manager or a foreign
Mr. T. Suzuki, 67 Ryudo Machi, Asabu-ku, Tôkyô, an expert in the correct classification of many art-wares, and as an agreeable and trustworthy com-
(speaks fluent English).
kyô and other cities there are certain organized socie-
ties members profess to be art connoisseurs, and who in sale (for a commission) various art products. Their sale is chiefly with their own nationals, and the average r will no doubt find more to suit his fancy in one of the on curio-shops (Kotoya). There also exist dealers who n commercial ingenuity to the extent of purporting exclusive as to require letters of introduction from an r or a legation before admitting strangers to their ultra-
displays. The credulous rich may perchance be able to he necessary certificate of character through those min-
ambassadors, or consuls who lend themselves to the plan.
general rule the best curios produced in the Empire e naturally to those cities where foreign travelers fore-
the greatest numbers, and in these places the most vary collections can always be found. It is a delusion that one can pick up valuable curios at low prices te places overlooked by others. It is safe to assume ranseackable place of importance has been disregarded hustling representatives of the largest curio-dealers .
Every crack and cranny in Japan has been searched ked by these alert emissaries, and not only have they certain regions of all their good things, but have some-
placed those removed by forged ones from Tôkyô or Whatever may have been neglected by these hawk-
yers have been snapped up promptly by local collectors, now more than ever are alive to the scarcity and rising values of meritorious things. Not a few of the l 'temple heirlooms' on sale at Nikkô, Nara, and xented resorts have been sent there from manufact-
turers, and discriminating buyers have learned long at they can save haulage by buying them in the port apanese artists can nearly always be seen in the great at Nara, or hovering about the mausolea in Nikkô, the beautiful objects preserved there, and few indeed masterpieces that have not been reproduced not once dreds of times. In cases where only one or two famous s or carvings are known to exist, authentic copies find sale among native collectors, and artists are kept busy them. In this connection it is worth remembering that modern works of art are in reality much superior to the past. The present-day craftsman is often much han his groping prototype, and where equally good are employed, new work is not unfrequently prefer-
the old.
The fancy prices which dealers sometimes demand for their wares are not always unjustifiable. Kameoka, Motonobu, Mase nobu, Shubun, and other masters of the early schools of painting are to the Japanese what Velasquez, Raphael, Van Dyck, Murillo, and others are to us. Kōbō-Daishi looms quite as large in the Buddhistic mind as Shakespeare does in ours, and the average Japanese collector would pay more for an authentic master piece by Unkei than he would for a nude figure by Michelangelo. Yoshitsune is the native Bayard, and any article that was his is as precious to the antiquarian as Napoleon's sword or George Washington's watch would be to us. Bits of lacquer that once belonged to the militant Nobunaga, or an iron rice pot which the monkey-faced but stout-hearted Hideyoshi use in his camp, now bring almost their weight in gold, irrespective of their size. And in this connection an old rice-pot is much more valuable to a Japanese than a new one, because its metallic taste has been burned out of it, just as old lacquer is considerably less 'tasty' than a new piece. Furthermore, it is not even to be hoped that the natives will ever discard the unjust contention that a wealthy foreigner should not pay more for an article than a poor (and of course more deserving) Japanese. During feudal times the rich were made to pay far the poor; and as the industrious, saving, and self-denying the Occident are always expected to carry the shiftless spendthrift, so in Japan it follows logically that any one with meat enough to come to such a distant country should not object to paying more for a thing than a native is asked!

The stranger should be constantly on his guard when dealing with unknown firms. In the Far East courtesy and susmannerisms are often like the beauty that is but skin deep, and the most shameless impositions are practiced in quarters where one would not look for them. It should be remembered that certain Japanese are as tricky as they are polite, and that their resourcefulness and imitative ability are equaled only by their lack of scruples. The traveler is also warned again the 'fake' auctions manipulated with the help of 'prio boosters,' where perforated bronzes, jaded curios, and man trumpery things are unloaded on the unwary. The lure of t antique is so strong that one does not always exercise the best judgment in auction-rooms where trashy stuff under the guise of 'daimyō collections' is disposed of at stiff prices. On the other hand, one is often able to pick up excellent pieces bric-à-brac at the legitimate salesrooms in Yokohama ar Kobe, when the collection of some foreigner is sold on account of death or other causes. Consult the newspapers for advertise ments.

Although some of the large curio establishments will pack and ship goods satisfactorily, it is customary, and in son instances desirable, to have purchases delivered (packed i
otherwise) to some reputable forwarding agent to be held in
his storeroom until the traveler has completed his purchases;
then to have the lot shipped at one time. Freight charges and
friction can be saved by adopting this plan. Unknown deal-
ers cannot always be trusted to use intelligent care in the pack-
ing of fragile things easily broken on a long sea voyage. A good
shipping agent usually knows the best, safest, quickest, and
most economical sea route (select some S.S. company known
for its willingness to adjust claims), and in most cases can save
the traveler both money and time. Fine curios should always
be insured against theft, and shipped, when possible, even at a
slight advance of freight, on a passenger steamer.

Culture Pearls (Aogu shinju). The cultivation on a sci-
entific basis of fine pearls (shinju) is carried on in a unique way
in the Bay of Ago, Shima Province, by Mr. S. Mikimoto, the
owner of the Mikimoto Pearl Culture Farm, and the process is
unusually interesting. In this beautiful and sequestered stretch
of sheltered sea, pearls to the value of a king’s ransom are
packed and harvested each year, to be shipped to all parts of
the world to take the place of the diminishing supply of these
faultless natural gems. Here pearls can be ingeniously grown
to order in almost any shape demanded by fashion’s devotees.
It is essentially a woman’s business, for women plant and har-
vest them, that their sisters may wear them. The Farm lies a
few miles S. of the famous Shrines of Ise (Rte. 35) in a pictur-
que region warmed by the saline waters of the Kuro-shio,
and protected from shrewd winds by low promontories and a
lovely, bay-indentated coast. Northward of the middle of Ago
Bay lies the small island of Tatokujima, the center of the
Mikimoto enterprise. A cluster of huts where the oysters are
opened and the pearls sorted, and a smiling sea where they are
grown and gathered, give but little idea of the charm and value
of the industry. The sea for 50 nautical miles around is leased,
and strewed along the ocean floor are the margaritiferous beds.
The undertaking dates from 1890, but it was not until 1898
that the first pearls were gathered and marketed. The annual
output now is over a million yen. Several hundred persons are
employed. The pearls are sorted and mounted at the fine
Mikimoto Pearl Store (shinjuya) at Tōkyō (comp. p. 113)
where the traveler may see the different formative processes
of pearls in the making, and an extraordinarily beautiful collec-
tion of mounted and unmounted gems. The lover of exquisite
things should ask to see the famous Gumbat Sen, or War Fan,
a copy (in fine gold and pearls — 805 all told) of one brought
from Korea in the Middle Ages. Permits (English spoken)
may also be obtained here to visit the Farm.

The method of producing the pearls is simple; during July
and August numbers of small stones are placed in shallow spots
near the shore, where the oyster spawn is most abundant. This
spat soon attaches itself (by threads which it secretes) to them, and they are then carefully removed and packed in deeper water, in beds prepared for them. At the end of 3 yrs., after having been subjected to the first operation in the production of the pearl, they are removed farther to sea, and put into water about 7 fathoms deep, where they will not die from cold. This process consists merely of introducing into the shell, and fixing it there, a round bit of nacre to serve as the center for the finished gem. The morbid and abnormal process of covering this with nacreous secretions begins as soon as the irritating foreign substance makes itself felt, and it continues until it ceases to cause further irritation. At the end of about 4 yrs, so many successive layers of mother-of-pearl have been placed upon the offending particle that the pearl is formed. Natural laws reduce greatly the production of these. In many instances the inserted ball is ejected; in others the numerous enemies of the oyster (starfishes, squid, borers, and several carnivorous gastropods) make havoc with the industry. Chief among the evils is the invasion of the oyster-beds of what is called the Okashiwo, or ‘red current,’ — microscopic organisms in such numbers that the sea is tinted by their presence. They undo the work of years, and are as destructive as the miruno, a species of seaweed which by its luxuriant growth covers the beds and smothers the occupants.

The Divers (ama) are women who possess the ability to remain submerged longer than men. They commence their curious profession when about 14 yrs. old, and spend the greater part of each year (from March to Dec.) in the water. Very little work is done in Jan. or Feb., because of the cold. The women wear a special white costume consisting of knickerbockers, a short skirt, and a blouse. The hair is twisted in a tight knot on top of the head, and glasses prevent the salt water from entering the eyes. Each diver carries a small tub suspended from the waist, into which the oysters are put, to be later dumped into the boat that takes them to the fishing-ground. No special outfit of weights or the like is used; the women sink to the bottom and remain there from 2 to 3 min. each time. Stories of hardy Amazons who can remain underwater without air for 5 min. should be discredited. In the gathering season, in early Dec., when the oysters have attained their greatest growth, 3 or 4 experienced divers (best between 25 and 35 yrs. of age) will bring up a thousand or more pearl-bearing bivalves in the 6–8 hrs. which constitute a day’s work. A lively woman will bring up a hundred from 10 fathoms in 60 seconds. Wages range from 50 sen to ¥2 a day. Like the divers of Toba (Rte. 35), these women soon lose their freshness and become almost repulsive — with rough skins and hair rusted by the brackish water. The menfolks prize them more for what they earn than for how they look, and are quite con-
to loaf while their spouses dive for the wherewithal to
the rice-pot boiling. They are interesting figures when
dive and splash and thrash about in the water, uttering
whistling sounds as they go under and when they come up.
oysters (kaki) which they seek, and which produce the cov-
pearls, abound in Japanese waters and belong to the Av-
se (Margaritifera martensi) and resemble closely the pearl-
shining oyster (Meleagrina margaritifera) of the Indian seas.

Pearls possess in a marked degree all the features
of finest natural gems, with the enchanting satiny luster,
the tender iridescent rose and faint blue sheen aimed at
never attained by the makers of imitations. The shift-
Iow of these exquisitely delicate tints is much like that of a
ess opal, which sends a deep flame from its heart rather
from its surface. The jewels bear no relation either in
texture, or worth to the ‘Roman’, ‘Venetian,’ or
ure’ pearls or any of the various false gems manu-
red of pearl-essence, whitefish, or nacreous substances.
other hand, they possess the matchless rounded shape
he chemical properties (calcium carbonate interstratified
imal substance) of true Oriental, or virgin pearls. Like
they are easily dissolved by acids or destroyed by heat.
ps the only difference between them and the costliest
als is the small flattened plane on one side, where
adhered to the shell of the oyster that fashioned them;
is respect they resemble the well-known ‘perle bouton’
 Dr. Louis Boutan, of Paris), a famous example of
is the ‘Southern Cross,’ found in West Australia and
at £10,000. They rank with perfectly symmetrical
in every case except in that of making necklaces —
the flattened surface would show.

Rls are not hoarded in Japan, as in China and India, for
value and beauty, since jewelry was neither worn nor
in Old Japan. With the adoption of Western ways it has
somewhat into vogue, but not to the same extent as in
countries. The gems are therefore cultivated chiefly to
the foreign demand — which grows daily; the annual
uts into the U.S. alone amounting to $10,000,000. The
of the Japanese product is about one fourth that of the
rals of Ceylon, Australia, and the Persian Gulf. Pearls
ld by the pearl-grain, four grains equaling one carat.
value depends upon their perfection of form (round,
haped, or perfectly oval are the costliest), their luster or
and purity of color (a satiny white or bluish-white is
and their size. A five-grain pearl may be worth 20 times
ch as a one-grain pearl. A simple but effective way
tuish true pearls from imitations is to touch them to the
; the former are always cold, while the latter absorb
nd soon become warm.
Rock-Crystals (swisshō, or seki-ye—'crystallized water') are found in various places in Japan (notably in Kii Province), and the semi-precious, semi-mystic balls (swisshō-tama) possess a special fascination for the natives, with whom divining by rock-crystals was anciently something of an art. The Japanese quartz excels the Chinese in clearness and transparency; it has a hardness of 7 (as against 10 of the diamond), a specific gravity of 2.65, and often contains beautiful little tufts of hair-like amiantus—in which case it is called kusa-iri-swisshō, or 'grass-holding crystal.' The balls are polished with garnet sand of different degrees of fineness—the best coming from Kongō-san, near Yoshino, in Yamato Province. Fine specimens of swisshō bring almost fabulous prices—one in the J. P. Morgan collection now in New York having sold for £10,000 at auction. The crystallographer will be interested in the handsome ones contained in the Okura Private Museum at Tōkyō. Good crystals sometimes find their way into the curio-shops, but the traveler should be on his guard against imitations, and remember that a 4-5-inch ball of peerless quality may command thousands of yen. The imitations are easily distinguished by their more or less bluish coruscations, their small conductivity of heat, and by their greater softness. The most valuable among the Buddhist rosaries are made of rock-crystal.

A crystal in the possession of the Mikado measures upward of 6 in. The most perfect (and valuable) specimen in the world is perhaps that in the Museum of Fine Arts, in Boston. It was found on a mt. in Kai Province in 1876; the prism was 18 in. high, 14½ in. wide, and 12 in. thick. The cutting and polishing of it was begun in Dec., 1881, and completed in June, 1884. The finished sphere, flawless and of a remarkable purity, weighs 19 lbs. and measures 7½ in. (.185 mm.).

Jade (Japanese: hisui, 'kingfisher'; Chinese: fei-tsui, 'kingfisher-plumes') is very popular in Japan, where much is sold, but none produced. As many tourists to the Far East take bits of jade jewelry home as souvenirs or ornaments, they may wish to remember that the value of jade in the eyes of the Chinese—the greatest users of it—depends chiefly upon its sonorousness and color. The 3 varieties of the silicate of alumina, called jade, nephrite, and jadeite by mineralogists, are all named yuh by the Chinese, who prize them above all the semi-precious stones. Jade is a tough, compact stone, varying from nearly white to dark green in color, with a specific gravity of from 2.9 to 3.1. When freshly broken it is less hard than after a short exposure. A greenish-white color (a fine apple-green) is the most highly prized (a plain color of any shade being of less value), and the costliest specimens are brought from Yunnan and Khoten. The most common colors are grayish-green and dark grass-green; internally it is scarcely glimmering. Its fracture is splintery; splinters white.
mass, semi-transparent and cloudy; it scratches glass strongly, and can itself generally be scratched by flint or quartz; but while not excessively hard it is remarkable for toughness. A variety of a dark green color containing iron has been called chloromelanite. A spurious jade made in Germany is sold extensively in the Far East. It is often set up in the style of gold ring so much in vogue with the Chinese, and care is necessary to distinguish it. Chrysoprase, a variety of translucent chalcedony of a beautiful apple-green color, and of a hardness little inferior to that of flint, is brought from Russia, and is so like the finest and most highly prized jade (but considerably cheaper) that not a little of it is palmed off on unsuspecting travelers as the true article. A greenstone (triclinic feldspar and hornblende) found in Japan bears a faint resemblance to coarse jadeite, but no attempt is made to deceive the unwise. Beads of it strung on long strings can be bought at Enoshima and other places for 50–80 sen. Constant watchfulness is needed to prevent being swindled when buying jade either in Japan or China.

II. The Japanese Language

The Japanese Language, with upward of 66,000 words (a big percentage of which are Chinese), belongs to the Turanian or Tartar family, and like its cognate tongues, Korean, Manchu, and Chinese, is agglutinative (as opposed to inflective or inflectional languages). It has no relationship with the tongues of Europe, but like all agglutinative languages (of which Turkish is an example), the verb comes at the end of the sentence and after the object which it governs.

The want of inflection to distinguish gender, number, and case, as well as in the case of the verb to distinguish tense and mood, is replaced by words which follow the principal word as postpositions or affixes. Their use makes the language decidedly difficult, and is only a partial equivalent for the wealth secured to a tongue by inflections. There is no article; the pronouns and numerals are nouns; and in these there is no distinction of gender or number. There are in reality but two parts of speech, the verb and the noun. The true adjectives and the adverbs are a species of neuter verb. The nominative is formed by the affix wa or ga, the genitive by no, the dative by ni, the accusative by o. The verb has only the three principal tenses, present, past, and future. There are no diphthongs proper.

The peculiar construction of the language is very puzzling to most foreigners, the grammar being unique and beset with difficulties. Not only does it appear twisted and topsy-turvy, but what is plain sense to the Japanese sounds strongly of nonsensical to the stranger. When the former wishes to say, 'What is this made of?' he phrases it thus: Kore wa, nan de do-

1 The pluralisation of certain words used in the Guidebook has been necessary for clearness; Daimyōs has been used instead of the more correct daiyōs for shōgun, etc. To preserve sense, 'temple' has often been added to its Japanese equivalent ji; 'mountain' to yama; 'river' to suzumi, etc. Since no hard-and-fast rule exists relative to hyphenated form, the writer has in most cases followed the lead of the compiler of the Eiwa dictionary and, to save space, has eliminated hyphens where possible.
THE JAPANESE LANGUAGE

kite orimasē which, translated literally, reads: — 'This as for, what by
eating is?' 'How far are you going?' — Deko made o ide ni norimeta
becomes: 'Where till, honorable exit to become?' 'What is this
in Japanese?' is, Kono mono wa, Nihon-go de nan to mōshimasa k
'This thing, as for, Japan language by, what that say?' 'There
money: 'Kane ga nai, or, 'Money is n't.' 'I am sorry for your sa
kinodoku sama;' 'Honorable poison-of-the spirit, Mr.'! Periphrasis
conspicuous by its presence as trite language is by its absence.
Other difficulties abound. Among the higher classes a stilted etic
has developed almost inconceivable complexity in the language,
and system has been evolved that would require many years of train-
master. The Mikado and other exalted personages employ expres-
forbidden to the commonality, which also has peculiarities of its
s. There is also a sort of sex-differentiation of language, and educated
make use of words and phrases not employed by men. For almost
thing there are several different words in Japanese, and others in Ch
Anonets, an exclamatory expletive, is much used by Tōkyō people in fa-
conversation, and is meant to call attention (like, 'Say!' or 'Look He
Sō desu ('It is so'), or Sō desu ka! ('Indeed !') is the common expres-
surprise. Dō itashimashite, 'Don't mention it,' is equally common;
also Shikata ga nai, 'It can't be helped.'

The language in its different phases is so difficult for
Japanese themselves to learn correctly that English seems
in comparison, and they acquire this quickly and well.
Francis Xavier is reported to have said of Japanese that it
invention of 'a conciliable of devils to torture the faith.
Be this as it may, the traveler who will devote a little
each day to the study of it will soon be able to get along.
will find that it possesses compensatory advantages pa-
lar to itself. A knowledge of it, even though slight, is as
port to the confidence of the people, who remove one of
stumbling-blocks in the acquisition of any for
language, by never laughing at mistakes one may make
speaking. The pronunciation is relatively easy, and to
ear of the stranger quite uniform. The vowels have prac-
the phonetic values of those of Spanish or Italian, and the con-
stants those of English. When written in Rōmaji, the words
in vowels and have a straightforward and friendly look like
of English or Castilian. There are no difficult consonant
combinations such as one finds often in Slavonic and
 tongues, and the intonation is pleasing. The simplicity of
pronunciation makes it easy for the stranger with a
phrasebook (about ¥1 in any foreign bookstore) to
about, for some of them show the figurative pronunci
and are supposed to contain the phrases one usually ne.
Albeit Tōkyō is supposed to possess a distinctive dialect,
other districts to afford striking differences in speech (like
Nambu dialect of Aomori; that of Kaga, etc.); and alth
the Edokko (who often regard themselves in the same
light as the Parisians) smile at the Ōsaka man who apes
metropolitan twang, the stranger unaware of slight differ
will find little or no difficulty in getting along anywhere on
Main Island. The same applies also to Kyūshū and ¥
barring the Ainu settlements of the latter island.
languages), and a large number of Chinese ideographs in compounds, such as steamship (jō-ki-sen), railway (jō), photograph ('copy-truth' — sha-shin), etc. Jap-
words do not always lend themselves to the formation of compound words, and in this way Chinese helps it out as Greek or Latin is drawn upon by the English tongue. 

The appearance of learning Japanese is increased 
usely by the admixture of Chinese ideographs, for when 

used originally, these were not kept distinct, so that in 
written or printed text of today some are regarded as 

while others symbolize sounds.

Now a Chinese character involves a knowledge of its sounds, of 
there may be several, and of its meanings, of which also there may 
than one. The latest authoritative dictionary (the Kōki Jiten) 
7,216 different Chinese characters, of which some 3000 are in 
use. A Japanese scholar would probably know 6000 of them, and an 
man but a very few hundred: what is called a 'high' set of type 

characters as used in a Tōkyō printing-office consists of about 
sing ideographic they symbolize natural objects by their images or 
ed by the association of ideas, onomatopoeia, and demonstrative 
and, being figurative and illusive, some characters may have one or 
meaning, so that it is difficult to catch the real meaning in each case, 
difications and uses being also different. They are therefore full of 
tag as instruments of the expression of thought. It takes years 
and great diligence for the eye to distinguish the Chinese and 
letters and characters, and for the hand to imitate them easily 

India-ink brush. But in this way the eye acquires great facility in 
ng and grasping form and proportion, and the hand the dexterity 
uce them both with truth. The eye and the hand of the Japanese 
are average more practiced than those of the European. Even the 
man can generally make a fairly good map or a sketch of a route 
ticle. Certain of the natives take unwearied pains to write the 
highly elegant characters of their language in a beautiful, 
and well-proportioned manner. When these are skilfully drawn 
paper, painted on exquisite porcelain, or chiseled in low relief on 
bronze, they make singularly artistic and satisfying figures. Not
the cursive. As a rule children learn about 500 of the Chinese ideographs and many do not acquire more when they grow up. For these newspapers and books written for popular reading there are, generically by the side of the Chinese characters their Japanese sounds or mean kana—a necessary addition to insure an understanding of the ability of the Japanese to read the Chinese characters enables the peoples to communicate easily in writing. They cannot, however, stand the spoken language for, although the Chinese root-character remained the same, their pronunciation has, under the influence euphonious Japanese idiom, undergone a remarkable metamorphosis guttural sounds of the Chinese having wholly disappeared. Thus, in Chinese, the Japanese has ceased to distinguish many abstract words their pronunciation, and has kept an astonishing number of homographs whose various meanings can easily be recognised by the context order of the words, and in some cases by the written characters. If the language is a combination of two different idioms, of which descends from the old Japanese, the Yamato kotoba (language of Yor, or Japan), the other from the Chinese. It has been compared to the Irish composed from Teutonic and Romance sources. As the stock of employed by a cultivated Englishman shows a higher percentage Romance than of Teutonic words, so, too, the better-educated Japanese prefers to make use, at all events in writing, of the Chinese portion conglomerate speech. But these two elements of the language of thoroughly as they are intermingled and fused in oral intercourse, pur in writing, their original character, in so far that the words of C origin are reproduced in their old root-signs, and those of Japanese in the syllabic writing.'

The Japanese possessed no letters or written characters the introduction of certain features of Chinese civilisation the 5th cent. 'The Chinese and Japanese languages radically different, the Chinese characters could not be at once, and it was by a gradual process that the present alphabet was evolved. The Chinese use ideographs to represent words, mostly monosyllabic. On the introduction of Chinese literature into Japan these signs were made use of in two ways: as signs of sounds; the other as signs of words, as in original, but calling them by their Japanese equivalents. Gradually, in using them as sounds, a method develop that certain characters were always used for particular Japanese sounds. The native way of expressing these sounds changed with time, so that after the lapse of centuries they differed materially from the originals, and gave rise to two sets of characters for the Japanese alphabet.' (I) Kikuchi.) The celebrated scholar Kobō-Daishi (p. 511), spent many years in China and who knew Chinese as well as Sanskrit and Pali (writes Dr. Rein), introduced in the 9th the kata-kana, the Japanese syllabic writing, selecting Chinese ideograms which he simplified and adopted as for as many syllables, to which a 48th sign was added for final and nasal $n$ of many Sinico-Japanese words; for this kana served also for the transliteration of Chinese signs for those who did not understand them. The Japanese alphabet which thus came into use is also called, after its first syllables, $i-ro-ha$. Besides the simple angular and quad signs of the kata-kana there gradually came into (a
a cursive writing, the hira-kana (hira means flat, smooth), in which the corners are rounded off, and the lines connected with one another. This hira-kana is the writing of the people, while the educated and official classes employ exclusively or predominantly the Chinese ideograms.

The name kata-kana is derived from kata, 'the half of a pair,' kari, 'bore' and saki, 'name.' They are syllables which were borrowed from the halves of Chinese names, or ideograms. There are 4 styles of kana characters: man'yō, or antique; kentăi, or modified; hira, or plain; and kata, or essay. The man'yō and kentăi styles are limited in use and are employed by antique and classic writers. The hira-kana (also ascribed to Ei-Daisho), though more widely used than the kata-kana (which is somewhat inconvenient for writing in a running hand), is yet less generally accessible, and there is a tendency to displace the former by the latter. Both, being independent letters, fulfill each their function, so that a knowledge of one of them can be recognized as forming the rudiments of primary education. As the kana characters are phonetic they can be written just as they are sounded or pronounced, and being rhythmic (the 47 letters form a poem called Iroha-uta, known to almost every child), though few in number, they can express complicated ideas and can represent a great variety of words. They are simple in their composition, and can be learned with little effort. The distiller of Japaneseness often meets with the Iroha in recent literature and fanciful applications, one being the Iroha-datoo, or 47 popular sayings, each of which commences with a different syllabic sound.

The foreigner, anxious to gain a quick knowledge of Japanese without having to undertake the laborious task of learning to read and write the native symbols, has recourse usually to transliterated Japanese as expressed phonetically under the system adopted by the Rōmaji Kai, or Romanization Society, — whose aim is to replace with roman letters the ideograms and tokens employed in the Chinese and Japanese styles of writing. This will, however, give him linguistic facility only, as the newspapers and most of the books are printed in Chinese and kana; only a few dictionaries, phrasebooks, signs, and an occasional novel being printed in the roman types.

The Rōmaji alphabet employs 22 of the letters used in English, 1 and 2 having no corresponding sounds in Japanese, and g being disregarded. The unabridged dictionary printed in Rōmaji gives an inkling of the sound of the spoken language by showing that about 2160 words begin with the letter a; 1960 with b; 2000, c; 1400, d; 800, e; 1080, f; 1440, g; 5160, h; 2960, i; 1800, j; 13600, k; 4880, l; 2800, m; 2160, n; 2160, o; less than 100, p; 1440, r; 10, 340, s; 6500, t; 1640, u; 520, w; 2540, y; and 800, z. — C is never used in its hard sound, or q in its soft sound. The vowels a, e, i, o, u, though supposed to have only one sound each, are often shorter and flatter than the rule would indicate; unless marked with the sign of long quantity they are usually pronounced full and clear as in Spanish and German.

- a is pronounced like a in father (as Shiba — she'bah).
- e " " " " " " " " ay in may (as Meiji — may'jë-i).
- i " " " " " " " " i in machine (as Manji — mah'n-jë).
- o " " " " " " " " o in oh (as Kobe — koh'bay).
- u " " " " " " " " u in rule (as Sumida — soo-me' dah).

Syllables are not unfrequently contracted, and the vowels, when a horizontal line is placed over them, become long; ō then has the sound of o in line, and ə that of oo in moon. This is supposed to be the only stress used in Japanese, but the quick ear will detect a slight tonic accent in many words in different localities. The lengthening of the sound often
gives a different meaning to the word, and corresponds in a way in the Cantoneese tongue, as: dəso, please; dorô, a god storehouse. The long a, ə, and i are seldom used, except in interj. When such sounds occur they are usually represented by double letters, as ao, and ii. When two vowels come together, as ai, au, etc., they should be pronounced separately. The vowel i is usually short at loses its sound, as hito (man), shita (tongue), which very nearly his sound of hto (or shho) and shta. The letter u is often mute, parti in a word like Hakusan (pronounced Haksan). In the Rōmaji s mute vowels are often shown with a curved line over them, as: F is not a labio-dental as in English; the sound is made by lett; breath escape softly through the lips. S before a, e, o, and u (as so, and su) is pronounced as in English. In the syllable shi, the sh pronounced nearly as in English, or like the German sch and not simple s. The correct pronunciation is something between s and sc sound with an appended aspirate for the h). In the syllable chi is sounded as in English and as the German tech, and in ji the j is sound something between da and dach. R is commonly pronounced as in R In some places it has a rolling sound, while in others it almost verge In many localities in Kyushu, and in some places in the N. part Main Island, r is pronounced with difficulty, or sometimes never i G has a hard sound at the beginning of a word, nearly through whole Empire. In some places it has a sound like ng in among an when in the middle of a word. Thus Nagasaki is pronounced Nang- kay; kago, kando-oh, etc. Y is pronounced like the German j, then throughout the whole series of syllables beginning with it, for y by its character not distinguished from i, and yu but slightly so from two letters y and i are often used interchangeably. Z is usually pron as a soft s. The T in words like Tsuruga is often silent, as soo-roon

The phonetic transliteration of the language has inconveniences, as at best it represents merely the shad the thing, while the ideograms are its substance. I absence of fixed methods, individuals undertake orthog reforms with the result that a great diversity is manifest spelling of different words. The common tendency is to nate and condense. The material progress of the Jap during the last few decades has had a singularly cond and shortening effect on the spoken language, which i state of constant transition. Those writers who have b away from the old traditions seem to be consciously or u sciously searching for a new style suitable to the age. D the manifold advantages of the Rōmaji, only a very few sands out of the 50 million Japanese read it, and when seek to express words after the system, they frequently letters, chiefly consonants. It thus befalls that in m writing Gaimushō (Foreign Office) is usually s Gaimushō: shiwo is often shio; kwan is usually kan; kw katsha; kwannon; kannon; midzu, mizu; Shidzuoka, Shi and so on. What the traveler will, therefore, often co mistakes in spelling are merely idiosyncracies. While writers use the hyphen for joining words, others leave it. Students who seek words in a Rōmaji dictionary, and at able to find them, may often have light thrown on the a by referring to Nigori.1 So rapidly is the language cha

1 Nigori, or the modification of impure syllables, is employ... in the Japanese; the law governing its use is that the in...
that a grammar written 20 yrs. ago is now considered pedantic in some quarters. The tendency in Tōkyō is to swallow terminations and join words as the French do,—particularly when the second word begins with a が. Students of the language are often perplexed by the refusal of certain squeamish persons to use words possessing a double meaning, such as kichi, which means four and also death—distasteful in its suggestiveness. Likewise shichi, the accepted word for seven, but which means death-door. Nana, the more polite term for the number, is used by many.

The honorifics so often referred to by writers are not as grandiloquent as they might seem, and they usually serve as a polite form of address to which cultured Japanese are so accustomed that no special note is taken of them. They should not be applied to one’s self. Nor should the traveler take too literally the native custom of depreciating everything Japanese, as such expressions are usually as airy as Spanish compliments—and as meaningless. The words Ijin-san, which travelers hear so often from the lips of children, though meaning ‘foreign barbarian’ in its broadest sense, is meant merely to qualify one as a foreigner. Country-folks usually say Gwai-koku-jin, or ‘outside-country man.’ Ketōjin, ‘hairy foreigner,’ is used in a contemptuous sense.

The traveler may like to remember that the curious and elegant jargon current along the China coast, and not inaptly called ‘broken china,’ is not used in Japan, as the Japanese who sets himself the task of learning English usually does it exceptionally well. Even some coolies speak English with a facility not at all flattering to the linguistically deficient Anglo-Saxon, who cherishes the hollow belief that as English will some day become the universal language he need make no effort to learn any other. While some natives during the learning stage speak English in a clipped manner, eliminating articles and prepositions, and employing the infinitives of verbs instead of the tenses, their speech bears no resemblance to the droll pidgin-English of the Chinese littoral. There is, in fact, no Lingua Franca deserving of the name in Japan.

A speaking knowledge of the numerals shown hereinafter will be found useful in many cases. The menus in hotels and restaurants often have numbers opposite the Japanese names of dishes, and in the treaty ports houses are often known by numbers rather than by the names of the occupants.

'a, b, s, ts, or ts' of an independent word—especially of a noun—changes into the corresponding sonant (j, b, g, s, or d) when the word is used as the second member of a compound, as: ryori-Jaya, “an eating-house”; from ryori, “cookery,” and Chaya, “a tea-house”; yane-Bune, “a house-boat,” from yane, “a roof,” and Bune, “a vessel,” etc.'
<table>
<thead>
<tr>
<th>Japanese Vocabulary</th>
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<td>Above, we ni.</td>
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<tr>
<td>After, no ochi ni.</td>
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<tr>
<td>Afterward, ochi ni.</td>
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<tr>
<td>All; whole, mina.</td>
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<tr>
<td>Also, yakari.</td>
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<tr>
<td>Among, uchi ni.</td>
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<td>At, ni.</td>
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<tr>
<td>Become, (to) ni naru.</td>
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<td>Before, no ma ni.</td>
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<td>Behind, no uchi ni.</td>
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<td>Beneath, shita ni.</td>
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<td>Besides, no hoka ni.</td>
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<td>Between, no aida ni.</td>
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<td>Beyond, no saki ni.</td>
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<tr>
<td>Big, oki.</td>
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<td>Bill of fare, kondate.</td>
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<td>Black, kuroi.</td>
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<td>Blue, ao; ai.</td>
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<td>Boat, fune; kobune.</td>
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<td>Boil (water), wakasu.</td>
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<td>Box, hakuh.</td>
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<td>Boy, oka no ko.</td>
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<td>Bread, han.</td>
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<td>Breakfast, asa-han.</td>
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<td>Bridge, hashi; hashi.</td>
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<td>Broad, airoi.</td>
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<td>Brown, kuru-iro.</td>
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<td>Busy, iso-gashiti.</td>
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<td>Button, bokan.</td>
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<td>Buy (to), sau.</td>
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<td>By, ni; de.</td>
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<td>Call (to), yobu.</td>
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<td>Can (able), dekiru.</td>
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<td>Carry (to), hakobu.</td>
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<td>Cat, neko.</td>
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<td>Catch (to), tsukamaeru.</td>
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<td>Chair, kuro.</td>
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<td>Charcoal, sumi.</td>
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<td>Child, kodomo.</td>
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<td>China, Shina.</td>
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<td>Cigar, maki-tabako.</td>
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<td>Cigarette, kami-makita-bako.</td>
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<td>Clean, kirei na.</td>
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<td>Clever, riaku na.</td>
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<td>Clock (or watch), tokei.</td>
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<td>Clothes, kimono.</td>
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<td>Cloud, kumo.</td>
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<td>Coal, sekkan.</td>
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<td>Coat; overcoat, uwagi.</td>
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<td>Coffee, kohi.</td>
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<td>Cold, isumenai.</td>
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<td>Cold weather, samui.</td>
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<td>Color, iro.</td>
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<td>Comb, kushi.</td>
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<td>Come (to), kuru.</td>
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<td>Conseil, ryobi.</td>
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<td>Consultate, ryokikwan.</td>
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<td>Cool, itusu-shi.</td>
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<td>Corkscrew, kuchi-nuki.</td>
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|                       | Hat, hatai; shappo.
Kettle, tetsubin.
Kee, kōgi.
Kick (to), kero.
Kill (to), korosu.
Kind (sort), shurui.
Kind (good), shinsetsu.
Kiss (to), kuchihei.
Kiss (a), kuchitsuke.
Knee, kiza.
Knife, kōchō; kogatana.
Kiw (to), shiru.
Label, fuda; meifuda.
Lady, onna.
Lamp, rampu.
Large, oki.
Last, owar contin.
Late, soji.
Laugh (to), warau.
Learn (to), sarau.
Least, ichiban chisai.
Leather, kawa.
Leave (to), shirizuku.
Left, hidari no.
Log, ashi.
Legation, kōshikwan.
Legging, kyahan.
Length, nagasa.
Leper, raibyō-yami.
Loss, chisai.
Lesson, nikkwa.
Letter (missive), tegami.
Liar, uso-tsuki.
Lie, uso wo tsuku.
Life, inochi.
Lift (to), mochi-agaru.
Light, karui; akari.
Lightning, inazuma.
Like (similar), onaji.
Like (to), konomu; tsuku.
Likely, tabari.
Likewise, mata; yapari.
Lily, yuri.
Liquid, miru-mono.
List, тамоно.
Listen (to), kiku.
Literature, gakumon.
Lithograph, iehisana.
Little, sakaski; chisai.
Live (to), oru; iro.
Lively, ki no karui.
Living, kin no so.
Liter, šmorì.
More, more; moda.
Moss, ka.
Mouse, hatisukarumi.
Mouth, kuchi.
Move (to), uoku; ugoro.
Much, tabasu; tante.
Muddy, ngoru.
Mug, shikke no.
Mulberry, kuwa; kösu.
Mule, usagi-uma; ra.
Music, gaku; hōyashi.
Musk-melon, makurawa;
Must (adv.), kanarazu.
Mustard, karashi.
My (pronoun), wata-
kushi no.
Nail, kugi; tsune.
Naked, hokado na.
Name, na; namae.
Napkin, kuchifuki.
Narrow, semai; hossai.
Nasty, mazu; muras.
Nation, jim-min; koku-
min.
Naughty, varui; ashiki.
Near, chikai; teijakaku.
Nearly, chikakku; musumi.
Neat; nice, kirei na.
Necessary, kanarazu.
Neck, kubi; nado.
Necklace, kubi-tama.
Need, iryō.
Needle, hari.
Needlework, nuimono.
Neighborhood, kinjo.
Neither, nao mata.
Nervous, shinkei no.
Next, su. Net, ami.
Neuralgia, shinkei-tsū.
Never, iru-mada-mo.
Nevertheless, keretomo.
New, atarashii; shin.
Newspaper, shimbunshi.
Next, tsugi no.
Noble, yoku.
Night-clothes, nemaki.
No, nai; ya; nai.
Nobody, dare mo nai.
Noise, oto; ne.
Noiseless, oto no nai.
Noisy, yakashashi.
None, dare mo nai.
Nonsense, oroka naru
cito.
Nor, no; nai; mata.
North, kita.
Nose, hana.
Not yet, mada. Is not,
nai.
Nothing, nani mo nai.
Now, ima; tōi.
Nowhere, doko ni mo
nai.
Number, ban; insu.
Nurse, mori; kahō-nin.
Nut, mi.
Nut-shell, kara.
Oak, kashi no ki.
Oar, ro.
Ocean, umi.

Of, no.
Of course, machiron.
Office, yakusho.
Officer, yakanin.
Often, tabi-tabi.
Oil, abura; yū.
Oily, aburake aru.
Old (thing), furui.
Olive, kanran.
Omnibus, noriai-bashi.
On, use ni. One, ichido.
One's self, ibun.
Onion, negi.
Only, bakari.
Onward, susumu.
Open, hiraita.
Opposite, mukai no.
Optician, meigakari.
Or, archains; ka; ya;
Ordinary, tsune no.
Original, moto no.
Other, hoka no; besu no.
Ought, beki; hazu.
Our, watakashii-domo.
Out; outside, soto.
Over, uo; ya.
Over again, kaeru.
Overseas, ne-eugiru.
Owner, nuchi.
Oyster, kaki.

Package, tsutsumu.
Pack-horse, ni-uma.
Paint, penki; nuimono.
Pan, sara; nabe.
Papa, otozaka.
Paper, kami.
Parasol, hidasa.
Pass (to), tōru.
Path, kōichi.
Pay (to) hara.
Pay, kihuge. Pen, jude.
Pencil, emitsu.
Pepper (black), kōshū.
Pepper (red), tōgarashī.
Perfectly, makkaku.
Perfumery, kōri-mono.
Perhaps, okata; tabun.
Permit, menjō.
Pick up (to), hirou.
Piece, kire; hashi.
Pillow, makura.
Pin, hari.
Pistol, nitoru.
Place, tokoro.
Plate, sara.
Platform, dai.
Pneumonia, hoikinshō.
Pocket, kakushī.
Poison, dokkō.
Pongee, samugiri.
Poor, bimbo.
Pretty, kirei na.
Price; cost, nedan.
Pull (to), hiku.
Put in (to), tneru.
Quaint, mezurashii.
Quick, hayasii.
Quickly, hayaku.
Quiet, shizuka na.
Quietly, shizuka ni.
Quilt, futon.
Quit (to), yameru.
Rag, boro.
Rain, ame.
Raincoat, kappe.
Raisin, hoshi-budō.
Rapidly, isoideru.
Rather, kaede.
Read (to), yomu.
Read, shizukaku ya aru.
Real, jitsu na.
Red, akai.
Ride (to), noru.
Risky, abunaki.
Road, michi.
Room, keya.
Rough, iranai.
Round, marui.
Run (to), kareru.
Rusty, sābūta.

Saddle, kura.
Saucer, sara.
Soe (to), miru.
Sell (to), uru.
Servant, hōkinin.
Shirt, shatei.
Shoe, kutsu.
Short, mizuki.
Shoulder, kata.
Side, kata; katawara.
Singe, kara.
Size, okisa.
Skin, kawa.
Sleep (to), neru.
Slow, osoi; yurui.
Small, chisai.
Smell (to), kagai.
Smelly, kusai.
Smoke, kemuri.
Soap, shaban.
Soft, yurakara na.
Softly, yurakara ni.
Somebody,aru hito.
Somehow, tokaku.
Soon, jiki-ni.
Sour, suppai.
South, minami.
Spoil (to), sonjiru.
Spectacles, mepane.
Spoon, sumi.
Square, shikaku no.
<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
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<tbody>
<tr>
<td>立て (to), たたる.</td>
<td>Turn (to), mavaru.</td>
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<tr>
<td>おき, とき.</td>
<td>Wash (to), arau.</td>
</tr>
<tr>
<td>二つ, つる.</td>
<td>Water (cold), misu.</td>
</tr>
<tr>
<td>車, くるま.</td>
<td>Water (hot), yu.</td>
</tr>
<tr>
<td>笑み, かわさ.</td>
<td>Water-melon, susika.</td>
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<td>かわる, かわる.</td>
<td>Way, michi; ど.</td>
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<td>おお, おお.</td>
<td>Weak, yowa.</td>
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<td>留め, しゅく.</td>
<td>Weary, tsukureru.</td>
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<tr>
<td>動く, うごく.</td>
<td>Weather, tenki.</td>
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<td>おお, おお.</td>
<td>Weight, mekata.</td>
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<tr>
<td>すすむ, すすむ.</td>
<td>West, nishi; sai.</td>
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<tr>
<td>有る, あり.</td>
<td>Wet, nurearu.</td>
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<td>Wet (to), nureru.</td>
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<td>あり, あり.</td>
<td>Wharf, katoba.</td>
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<tr>
<td>あり, あり.</td>
<td>What, nani.</td>
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<tr>
<td>あり, あり.</td>
<td>Whatever, nani nite mo.</td>
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<tr>
<td>うる, うる.</td>
<td>When, itsu; toki.</td>
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<td>うる, うる.</td>
<td>Whenever, itsudemo.</td>
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<td>うる, うる.</td>
<td>Where, tokoro; doko.</td>
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<td>Wherever, dokodemo.</td>
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<td>Whether, dochira.</td>
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<td>Which, dochira; dore.</td>
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<td>While, toki; ori.</td>
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<td>White, shiroi; haku.</td>
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<td>うる, うる.</td>
<td>Whither, doko ye.</td>
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<tr>
<td>うる, うる.</td>
<td>Who, dare; donata.</td>
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<td>Whosoever, daredemono.</td>
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<td>Whom, dare; dono hito.</td>
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<tr>
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<td>Whose, dare no.</td>
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<td>Why, naze; nani yue.</td>
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<td>Wick, aki na.</td>
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<td>Wife, tsukero.</td>
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<td>Willingly, shinkara.</td>
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<td>Worthless, ne-uchi ga nai.</td>
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<td>うる, うる.</td>
<td>Wrap up (to), tsutsumu.</td>
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<td>うる, うる.</td>
<td>Write (to), kaku.</td>
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<td>うる, うる.</td>
<td>Yellow, ki-iro.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Yes, hai; sayô.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Yet, mada.</td>
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<tr>
<td>うる, うる.</td>
<td>Yonder, asuko.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>You, anata.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Young, wakai.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Your, anata no.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Yourself; anata-jibun.</td>
</tr>
<tr>
<td>うる, うる.</td>
<td>Youthful, ikenai.</td>
</tr>
</tbody>
</table>
Japanese Phrases

Good-morning, O hayō.
Good-bye, Sayōnara.
Good-evening, Kōban wa.
Good-night, O yasumi nasai.
Thank you, Arigátō.
Welcome, Irasshaimashi.
Please come in, O hai re nasai.
Please sit down, Dōzo o kake nasai.
I don’t know, Shirimasen.
What time is it? Nanji desu ka?
When is it? Itsu desu ka?
What is it? Nan desu ka?
Which is best? Dochi ga yoroshii?
What is the fare? Chīnisen wa ikura?
What do you say? Nan to ooshaimasē?
It is too dear, Amari takai.
Come here, Oide nasai.
That won’t do, Sore ja ikemasen.
That is not so, Sō ja nai.
Do you understand? Wakarimasu ka?
Look at it, Go-ren nasai.
Wait a minute, Sūkoshi mate.
Don’t do that, Sō shicha ikenai.
Can you go? Ikaremashō ka?
Are you ready? Mō yoroshii ka?
Can I help you? Dekimasē?
I can’t, Dekimasen.
That is enough, Mō yoroshii.
It doesn’t matter, Kamaimasen.
It’s not important, Mō takusan.
That so?, Sō desu ka?
I beg your pardon, Gomen nasai.
I don’t understand, Wakarimasen.
Who is it? Dare desu ka?
Where is it? Doko desu ka?
How much is it? Ikura desu ka?
Please show me, *Misee kudasai.
That will do, Sore de yoroshii.
I don’t want that, Are wa irimasen.
It’s cheap, Yasui.
Take care!, Abunai yo!
That is all right, Yoroshii.
Look here!, Chotto!
What do you want? Nan no go yō desu ka?
How are you? Ikaga desu ka?
Show him in, O tōshi mōse.
Please hurry!, Hayaku.
I can’t go, Ikaremashen.
I tell you I don’t know, Shiranai yo.
Wait there, Achiya ye matte.
Let us go, Ikō ya.
If possible, Narubeku wa.
This won’t do, Kore de wa ikenaai.
That is bad, this is good, Kore wa warui; kore wa yoroshii.
What is your name? In a few days, Kinjitsu.
Your name? to su?
Stop! Matē.
Go away! Ike!
It can’t be helped, Shikai ga nai.
Anything will do, Nandemon ai.
It is very nice, Kekko desu.
I see! Indeed! I wa nai.
I won’t wait, Machi wa shimasen.
Is there? Arimasē ka?
Is it far? Tō desu ka?
I am hungry, Hara ga hette iru.
I am an American, Watakushii wa Amerika-jin desu.
I am an Englishman, Watakushii wa Igiman, Sore de yoroshii ka?
Pray don’t mention, Dō itashimashite, is that all right? Sore de yoroshii ka?
What is the fare? Hoteru made no to the hotel? chīnisen wa ikura desu ka?
Where is the Post Yūbin-kyoku wa?
Office? dochira de gozaimasē ka?
What do you call Kore wa Nihon this in Japan? desu ka?
Kore wa Nihon no desu?
Is it near? Chikō gozaimasē ka?
I am thirsty, Nodo ga kawaki-masē ka?
Do you speak English? Ei-go wo go-senjī desu ka?
Do you speak English? to desu ka?
What is the matter? Do nasunata no desu ka?
I feel very sorry, Sore wa o kine-
Please do not mention, koku sama de gozaimasē.
I am very glad to Yoku o ide naso- see you, ita masēka.
Where is the Benjo wa doku W. C.?
Where is the Rail- Suteishon wa do-
way Station? chira de gozaimasē ka?
Please write the Dōka Nihon no address in Japa-
nez, moji de tokoro wo kai kudasai.
My name is Watakushii wa Suzukī.
Suzuki to mōshimase.
Both of them, Riōnin to mo.
Until to-morrow, Miyōnichi made.
From Yokohama Yokohama kara to Tōkyō, Tōkyō made.
It is not worth Iū made no nai.
mentioning, Itō ka.
Has he come? Kita ka?
Has he gone? Itō ka?
NUMERALS, ETC.

Numerals. The Japanese employ two series: their own, and those borrowed from the Chinese; the former extend no further than the number ten.

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<td>One</td>
<td>41</td>
<td>Shi-jū ichi, etc.</td>
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<tr>
<td>One</td>
<td>Ichi</td>
<td>Hitotsumon</td>
<td>50</td>
<td>Go-jū</td>
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<td>Two</td>
<td>Ni</td>
<td>Fūtatsu</td>
<td>51</td>
<td>Go-jū ichi, etc.</td>
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<tr>
<td>Three</td>
<td>San</td>
<td>Mitaru</td>
<td>60</td>
<td>Roku-jū</td>
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<tr>
<td>Four</td>
<td>Shi</td>
<td>Yotsuba</td>
<td>61</td>
<td>Roku-jū ichi, etc.</td>
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<tr>
<td>Five</td>
<td>Go</td>
<td>Itsutsu</td>
<td>70</td>
<td>Shichi-jū</td>
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<tr>
<td>Six</td>
<td>Roku</td>
<td>Mutsu</td>
<td>71</td>
<td>Shichi-jū ichi, etc.</td>
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<tr>
<td>Seven</td>
<td>Shichi</td>
<td>Nanatsu</td>
<td>80</td>
<td>Hachi-jū</td>
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<tr>
<td>Eight</td>
<td>Hachi</td>
<td>Yatsuí</td>
<td>81</td>
<td>Hachi-jū ichi, etc.</td>
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<tr>
<td>Nine</td>
<td>Ku</td>
<td>Kokonotsu</td>
<td>90</td>
<td>Ku-jū</td>
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<tr>
<td>Ten</td>
<td>Jū</td>
<td>Tō</td>
<td>91</td>
<td>Ku-jū ichi, etc.</td>
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<tr>
<td>11</td>
<td>Jū-ichi</td>
<td></td>
<td>100</td>
<td>Hyaku (or Ip-pyaku)</td>
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<tr>
<td>12</td>
<td>Jū-ni</td>
<td></td>
<td>200</td>
<td>Ni-hyaku</td>
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<td>13</td>
<td>Jū-se</td>
<td></td>
<td>300</td>
<td>Sen-ban</td>
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<td>14</td>
<td>Jū-shi</td>
<td></td>
<td>400</td>
<td>Shi-hyaku</td>
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<td>15</td>
<td>Jū-go</td>
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<td>500</td>
<td>Go-hyaku</td>
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<td>Jū-ka</td>
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<td>600</td>
<td>Rop-pyaku</td>
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<td>Jū-shiki</td>
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<td>700</td>
<td>Shichi-hyaku</td>
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<td>18</td>
<td>Jū-hachi</td>
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<td>Hyaku</td>
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<td>19</td>
<td>Jū-kyu</td>
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<td>Ku-kyaku</td>
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<td>20</td>
<td>Ni-jū</td>
<td></td>
<td>1000</td>
<td>Sen (also 1 cent)</td>
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<td>21</td>
<td>Ni-jū ichi</td>
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<td>2000</td>
<td>Ni-sen</td>
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<td>22</td>
<td>Ni-jū ni</td>
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<td>3000</td>
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<td>23</td>
<td>Ni-jū son</td>
<td></td>
<td>4000</td>
<td>Shi-sen</td>
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<td>24</td>
<td>Ni-jū shi</td>
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<td>25</td>
<td>Ni-jū go</td>
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<td>6000</td>
<td>Roku-sen</td>
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<td>26</td>
<td>Ni-jū roku</td>
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<td>7000</td>
<td>Shichi-sen</td>
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<td>27</td>
<td>Ni-jū shichi</td>
<td></td>
<td>8000</td>
<td>Ha-sen</td>
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<tr>
<td>28</td>
<td>Ni-jū hachi</td>
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<td>9000</td>
<td>Ku-sen</td>
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<tr>
<td>29</td>
<td>Ni-jū ku</td>
<td></td>
<td>10,000</td>
<td>Ichimoku</td>
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<tr>
<td>30</td>
<td>Sen-jū</td>
<td></td>
<td>100,000</td>
<td>Ya-man</td>
</tr>
<tr>
<td>31</td>
<td>Sen-jū ichi, etc.</td>
<td></td>
<td>A million</td>
<td>Hyaku-man</td>
</tr>
<tr>
<td>40</td>
<td>Shi-jū</td>
<td></td>
<td></td>
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</tbody>
</table>

 Ordinal Numbers can be formed of the above by prefixing Dai, as Dai-ichi, first; Dai-ni, second; Dai-go, fifth; Dai-jū, tenth; Dai-jū-go, fifteenth, etc.

 House Numbers can be expressed by the addition of ban, as: Number 1, Ichi-ban; No. 2, Ni-ban; No. 28, Ni-jū-hachi-ban; No. 242, Ni-hyaku shi-jū-ni-ban.

### Expressions of Time

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<th>Time</th>
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<tbody>
<tr>
<td>Bō</td>
<td>Afternoon</td>
<td>Every day</td>
<td>Mai-nichi</td>
</tr>
<tr>
<td>Kata-toki</td>
<td>Every week</td>
<td>Mai-isshū-kan</td>
<td></td>
</tr>
<tr>
<td>Fun (pun)</td>
<td>Next week</td>
<td>Tsurui no isshū-kan</td>
<td></td>
</tr>
<tr>
<td>ip-pun</td>
<td>A fortnight</td>
<td>Nishū-kan</td>
<td></td>
</tr>
<tr>
<td>go fun</td>
<td>A month</td>
<td>Hitotsumon</td>
<td></td>
</tr>
<tr>
<td>Ichi-jikan</td>
<td>A year</td>
<td>Ichī-nen</td>
<td></td>
</tr>
<tr>
<td>Han-jikan</td>
<td>A century</td>
<td>Hyaku-enn</td>
<td></td>
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<tr>
<td>Jūgo-fun</td>
<td>Leap-year</td>
<td>Urū-dōshi</td>
<td></td>
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<tr>
<td>Ichī-nichi</td>
<td>Christmas</td>
<td>Kirisuto no tanjō-bi</td>
<td></td>
</tr>
<tr>
<td>Konnichi</td>
<td>New Year's day</td>
<td>Ganjitsu</td>
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<tr>
<td>Sakujitsu</td>
<td>The Holidays</td>
<td>Kyūjitsu</td>
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</tr>
<tr>
<td>Myōnichi</td>
<td>The Seasons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Afternoon** | Hirusugi
- **Every day** | Mai-nichi
- **A week** | Isshū
- **Every week** | Mai-isshū-kan
- **Next week** | Tsurui no isshū-kan
- **A fortnight** | Nishū-kan
- **A month** | Hitotsumon
- **A year** | Ichī-nen
- **A century** | Hyaku-enn
- **Leap-year** | Urū-dōshi
- **Christmas** | Kirisuto no tanjō-bi
- **New Year's day** | Ganjitsu
- **The Holidays** | Kyūjitsu

**The Seasons**

- **Spring** | Haru
- **Summer** | Natsume
- **Autumn** | Aki
- **Winter** | Fuyu
EXPRESSIONS OF TIME

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<th>The Hours</th>
<th>Days of the Week</th>
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<tr>
<td>One o'cloak</td>
<td>Ichijō</td>
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<tr>
<td>2</td>
<td>Ni-ji</td>
</tr>
<tr>
<td>3</td>
<td>San-ji</td>
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<tr>
<td>4</td>
<td>Yo-ji</td>
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<tr>
<td>5</td>
<td>Go-ji</td>
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<tr>
<td>6</td>
<td>Roku-ji</td>
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<tr>
<td>7</td>
<td>Shichiji</td>
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<td>8</td>
<td>Hachiji</td>
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<tr>
<td>9</td>
<td>Ku-ji</td>
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<tr>
<td>10</td>
<td>Jū-ji</td>
</tr>
<tr>
<td>11</td>
<td>Jū-ichiji</td>
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<tr>
<td>12</td>
<td>Jū-ni-ji</td>
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</tbody>
</table>

Days of the Month

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<th>Days of the Month</th>
<th>The Months</th>
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<td>2d, Futsuka</td>
<td>(or Ichigetsu — 1 month)</td>
</tr>
<tr>
<td>3d, Mikka</td>
<td>February</td>
</tr>
<tr>
<td>4th, Yokka</td>
<td>March</td>
</tr>
<tr>
<td>5th, Itsuika</td>
<td>April</td>
</tr>
<tr>
<td>6th, Muka</td>
<td>May</td>
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<tr>
<td>7th, Nanka</td>
<td>June</td>
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<tr>
<td>8th, Yoka</td>
<td>July</td>
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<td>9th, Kokonaka</td>
<td>August</td>
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<td>10th, Tōka</td>
<td>September</td>
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<tr>
<td>11th, Jū-ichinichi</td>
<td>October</td>
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<td>12th, Jū-ni-nichi</td>
<td>November</td>
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<td>13th, Jū-san-nichi</td>
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<td>14th, Jū-yokka</td>
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<td>15th, Jū-gō-nichi</td>
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<td>16th, Jū-roku-nichi</td>
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<td>17th, Jū-shichinichi</td>
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<tr>
<td>18th, Jū-hachinichi</td>
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<td>19th, Jū-ku-nichi</td>
<td>1916</td>
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<tr>
<td>20th, Hatsuka</td>
<td>1917</td>
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<tr>
<td>21st, Ni-jū-ichinichi</td>
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<td>22nd, Ni-jū-ni-nichi</td>
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<tr>
<td>25th, Ni-jū-gō-nichi</td>
<td>1921</td>
</tr>
<tr>
<td>26th, Ni-jū-roku-nichi</td>
<td>1922</td>
</tr>
<tr>
<td>27th, Ni-jū-shichinichi</td>
<td>1923</td>
</tr>
<tr>
<td>28th, Ni-jū-hachinichi</td>
<td>1924</td>
</tr>
<tr>
<td>29th, Ni-jū-nichi</td>
<td>1925</td>
</tr>
<tr>
<td>30th, San-jū-nichi</td>
<td></td>
</tr>
<tr>
<td>31st, San-jū-ichinichi</td>
<td></td>
</tr>
</tbody>
</table>

The last day of the month is Misaka; of the year, Omisaka.

The minutes of the month begins with the Year of the Rat and repeat themselves when the Year of the Boar is reached; thus, 1926 will be the Year of the 3rd year of the Dog. The lunar calendar is about one month behind the present Gregorian dates.

Many additional Japanese equivalents of English words will be found under their proper headings throughout the Guidebook.
III. Geographical Sketch

The Japanese Empire, exclusive of Korea, consists of 5½
islands, and about 4000 small ones, which stretch in a
north-south line for upward of 2000 M. between 22° and
12° N. and 156° and 180° of long. E. of Greenwich.

The 3d largest, at the S.W. limit, and the Kuriles at
S. of E., are antipodal geographically as well as climatically.
The former, astride the Tropic of Cancer, is as sunny and
the latter are foggy and cold. To most foreigners the

Japan is the Main Island (Hondo, or Honshu — 'main
island'); also Jikotsu — 'mainland') which curves like a great

spine barrier reef for 800 M. (1170 M. long by the

y.) up and down the Russian-Asiatic littoral from which
is separated by the Japan Sea. At no part is Hondo more

200 M. wide, and the average width is about 75 M. On

this island (said to be the 5th largest in the world), with

beautifully indented coast-line of 6630 M., are 38 millions

people, and the important cities of Tokio, Yokohama,

Ko, Osaka, Kobe, 42 lesser cities, 960 towns, and 8641

villages. Its estimated area of 86,300 sq. m. makes it approxi-

mately the size of Great Britain, or of New York and Indiana

combined.

Viewed from the mainland (of Siberia) the island resembles
the inner edge of a boomerang curved in its own plane to nearly
arc of a circle, with Aomori at its topmost point, and

Hokkaido at the bottom. Tokio, lying about midway of

these places, facing the Pacific Ocean, at the heel of the

truncheon, marks a point where the land bends gracefully

sweeping due N. and S. Between the capital and Shimono-

the trend is southward with a westwardly pull. At the last-

named point, Kyushu, the 4th largest of the islands, is visible

past the narrow Shimoseki Strait, pending N. and S. like

great pear-shaped pearl. It counterbalances in a striking

the great northern island of Yezo (the 2d largest), and

cesses of the 3 chief islands a well-defined reverse curve.

Fukuoka, Kumamoto, Kagoshima, the famed province of

the active volcano of Aso, and the quaint hot springs

pu, are the places in Kyushu best known to foreign

easts. East of this island, across the Bungo Channel, lies

the 5th island, separated from the S.W. coast of

by the renowned and romantically beautiful Inland

ich with Fuji-san is perhaps the best known of all the

features of the Japanese Empire. Saghalien, the S.

which belongs to Japan, lies to the N. of Yezo (see the

p. 18). The most important of the remaining possessions are

Hokkaido and Bonin Islands, Sado, Oshima (largest of the

Isles of Loo), Okinawa, Tsushima, and the Goto group.

The total area of the Japanese possessions (barring Korea) is
172,852 sq. m. — which is practically that of Sweden, which, crowded into the borders of the American Southwest, would still leave the Texans a margin in their 92,928 sq. m.

Agriculture. — The land of the Empire proper (including Kyushu, Shikoku, Yezo, and the minor islands) is marked by numerous artificial terraces (dai) upon which centuries of labor have been expended, and which now produce a vast rice-crop (50 million koku valued at 800 million yen) partly feeds the nation. Some of these terraces extend for the mt. slopes, and are not unfrequently held in place by massive stone walls. Much of the land is wooded (tsus hara), — br. surfaces that spread like rolling prairies round the bases of high mts., and are covered with sword-like bamboo-grass. They cut the intestines of sheep that essay to feed upon it. Hayasht (hayashi) cover about 59% of the country, and with bare ridges and miles of sand-hills along the coast, contrast with the mts., make up four fifths of the total area of 140 sq. m. This leaves an estimated tillable area of 17% with actual cultivated area of 12%, or less than one eighth of entire country. On this limited surface agricultural production valued at 1½ billion yen are produced annually — two crops a year being taken from one third of the arable area. Six per cent of the population are engaged in farming, thus confirming the proverb that agriculture is the prop of the country — 'No wa kuni no moto.' This result is attained only by utmost diligence, as the soil, which is largely the products of old shales, and granite and trachytic eruptions decomposed by the weather, has small natural fertility. Newly broken ground yields but scant harvests. Nowhere else in the world is fertiliser (koyashi or koe) more carefully and industriously collected and drawn from various sources, or more rationally utilized than in Japan.

In Central Japan there are vast sylvan stretches as primitive as they were a millennium ago. The (approx.) 56 million acres of practically virgin forest (which have been under direct protection of the Imperial Gov't since the 9th cent.) is subdivided into Protection and Utilization Forests; the latter of about 12,000 acres maintained intact, the felling of trees being forbidden. The increasing demand for timber for building, rly. ties, housebuilding, etc., made it necessary (1907) for the Gov't to revise the Forestry Laws; trees are planted according to system, and efforts are being made to maintain the forests at a certain standard of productivity. Most of the mts. are heavily wooded far up their sides and are belted with a host of fine deciduous and evergreen trees prominent among them Spanish chestnuts, beeches, pines, cryptomerias, oaks, pines, bamboos, many varie
naples, cherries, etc.; and they impart a perennial greenness like that of Ireland or Ceylon. Scattered among them is an unusual lot of beautiful flowering trees, and these, along with the omnipresent camellias and other flowers, add greatly to the country’s charm. Plains extend along the lower courses of certain of the large rivers, but they are few in number. The most important are the Plain of the Kwantō, N. of Tōkyō Bay, on the Tone and Sumida Rivers; the Plains of Mine, Owari, and Ise on the Kisogawa and the Ise-no-umi; the Plain of Osaka, on the Yodogawa; that of Echigo on the Shinano River; Sendai, on the Abukuma and the Bay of Sendai, and, lastly, the Plain of Ishikari, in Yezo. As a rule, hill and valley continually succeed each other on the Main Island. Yezo is practically a mountain mass. A landscape view without mountains is as rare in Japan as a seascape without ships.

Geologically Japan is a young and growing country. Many active volcanoes are constantly at work on it, and in many parts of it the earth’s crust is never quite still. In some places (notably at Beppu) the volcanic fires are so near the surface, and the crust or skin is so thin, that the people utilize the natural heat for cooking purposes. In the geological formation of the main island plutonic rocks, especially granite; volcanic trachyte and dolerite, and Palæozoic schists, predominate. The basis of Hondo consists of granite, syenite, diorite, diabase, and related kinds of rock. Often the old crystalline rocks are for long distances overlaid by very old schists and quartzites. In general they follow the main direction of the island from S.W. to N.E. In some districts Mesozoic sand and limestone are found in connection with it, and frequently Tertiary formations. Volcanic masses break through and overlie all these rocks and deposits in innumerable places. Granite plays a prominent part in the composition of many of the mts.

High Mountains stud the Empire throughout its length, and the massive axial chain which reaches from Yezo to Kyūshū covers, with its paralleling and intersecting ranges, about seven eights of the entire country. From the seacoast the land slopes up gradually into hills, thence into lesser peaks and high plateaus, and finally into lofty ridges. From the shores the land plunges abruptly into deep water, confirming the belief that Japan is the emerged crest of a vast submarine mt. — ‘perhaps the edge of the hard rock left by the submergence of the earth-crust which now forms the Sea of Japan and the Gulf of Tartary.’ While stern, sky-scaping ramparts and beetling crags are conspicuous features on the Main Island, — particularly in Central Japan, — rounded forms predominate and aid materially to produce the exquisite landscapes for which the country is celebrated. Hundreds of the mts. now quiet were once blazing furnaces; of the 200 or more volcanoes, 50 are said to be periodically active. A correct list
of the most violent ones is difficult to form, since every now and then some alleged dead volcano comes suddenly to life, and if it does not devastate its surroundings, it succeeds in terrorizing the people by its threatenings. Volcanoes not unusually frequently form on the floor of the Pacific Ocean adjacent to Japan, and often, after poking a fiery head above the surface of the sea, retire to submarine depths amid a great hissing and spluttering. If they solidify into geographical points, they become permanent neighbors, they not unfrequently give rise to international bickerings, and become touchstones to the greedy, land-grabbing nations whose ships seem to lie in wait for such uprisings. Besides the masses and fields of scoria one meets with almost everywhere, other evidences of the fierce unrest of the past are noticed. Solfataras exist in active operation in many places; beds of sulphur abound, and sulphur springs may be found in almost every province.

The culminating point of the Japanese Empire is the lordly Fuji-san, 'which always gets into one's mental background at the mention of Japan.' The most stupendous mountain mass is the Shinano-Hida Range, an awe-inspiring group of colossal granite giants astride the border of Shinano and Hida Provinces, whence the name. Their culminating point (2d highest on the Main Island), is Yarigatake, often referred to as the Japanese Matterhorn. To the S., but linked to it by a great arete, is Hodaka-yama (10,150 ft.), spoken of as the highest granite peak in the country. Its name, 'mountain of the standing ears of corn,' is due to the picturesque towers and pinacles which rise from its ridges. The loftiest peak of the great Kiso Range, of Shinano Province, is Komagatake. Tate-yama, or 'beacon mountain' (often called by its Chinese name, Ryūsan, or 'Dragon Peak'), rises 9700 ft. above the sea, in Etchu Province, and attracts thousands of pilgrims yearly. One of the most imposing peaks on the W. Coast is the snow-capped Haku-san (Shiro-yama), called poetically the 'White Mountain of Kaga' (province). Nearly every high peak with any pretense to grace or beauty, and from which fine panoramas are visible, has been sanctified by the nature-loving people, and the Buddhists have erected shrines on their summits to which thousands of religionists go each year. All the mt. peaks of any prominence are mentioned in their proper places in the Guidebook. Mts. of eternal snow are not features of Japan proper; many of the loftiest peaks are heavily mantled with snow from Oct. to late spring, but the summer sun melts most of it, and leaves only streaks and patches.

Strangers unacquainted with the unruly nature of the supposed extinct volcanoes of Japan will do well to approach them cautiously, as they are not to be trusted. Bandai-san slept for a millennium, then suddenly exploded, blew off its cap, and
killed 400 persons. Asama-yama, the most accessible active volcano on the Main Island, has periods of sullen quiescence, but it is as rude and as vicious as a rogue elephant, and seems to try to kill all who come within its sphere. Hoary-headed Fuji is thought by many to harbor white-hot passions in its heart, and to be gathering its forces for another outbreak. The traveler, desirous of seeing a volcano at work without running the risk of incurring its displeasure, is recommended to try the ghoulish but harmless Aso-san, in Kyushu. Though one of nature's most colossal ruins, and still addicted to smoking violently, it is in reality as gentle as an old cow, and contents itself with grumbling and puffing out huge jets of steam. Ladies can reach the summit without undue exertion, and there are no knife-ridges or disconcerting precipices to upset one's physical poise. Steam rises incessantly from a host of the peaks scattered throughout the Empire, and the daily newspapers refer to any unwonted or violent eruptions.

Mountain Climbing must be done in summer, for when the peaks are snow-covered, the authorities consider them unsafe and officially 'close' them until the snows melt. The 'opening' of the best-known mts. is usually heralded in the newspapers. No high passes should be attempted before May. Guides often refuse to ascend them before this date. The 'mountain opening' (yama-biraki) of the so-called sacred peaks is usually attended by an elaborate religious ceremony conducted by the priests in charge of the shrine at the top, and aimed to propitiate the gods. While the gov't officials will not forcibly restrain a determined winter climber, except in cases of particularly dangerous volcanoes, travelers should remember that attempts to scale Fuji-san out of season, when avalanches are on the move, have resulted in disaster. Outfits can be bought at the Yokohama and Kobe stores which make a specialty of them. In his excellent book, Mountaineering in the Japanese Alps, the Rev. Walter Weston gives prospective climbers much valuable advice.

Political Divisions. — The Empire is divided into Nine Circuits, or groups of provinces that correspond in a way to the Eastern, Central, Middle, Western, etc., States of the U.S.A. The system is said to have been inaugurated by the Empress Jingó in A.D. 250, when she divided the original provinces of her realm into the imperial domains now known as the Gokinai (or kinai), 'Five Home Provinces.' Originally each province (shū, in Chinese) had only a Chinese name. The subjoined list shows them with both the Chinese and Japanese nomenclature.

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### GOKINAI, OR FIVE HOME PROVINCES, MAIN ISLAND

<table>
<thead>
<tr>
<th>Japanese name</th>
<th>Chinese name</th>
<th>Prefecture in which located</th>
<th>Superficial area of the prefecture in sq. m.</th>
<th>Seat of prefectural government</th>
<th>Population of prefecture</th>
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<tbody>
<tr>
<td>Yamashiro</td>
<td>Jōhō</td>
<td>Kyōto</td>
<td>1760</td>
<td>Kyōto</td>
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<td>Waka</td>
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<td>1200</td>
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<td>586,554</td>
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<td>Kasa</td>
<td>Osaka</td>
<td>889</td>
<td>Osaka</td>
<td>1,563,143</td>
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<tr>
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<td>Satsuma</td>
<td>Sazakō</td>
<td>Hyōgo</td>
<td>3320</td>
<td>Hyōgo</td>
<td>1,883,568</td>
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</table>
### POLITICAL DIVISIONS

#### TÔKAIDÔ (EASTERN SEA ROAD), WITH 15 PROVINCES

<table>
<thead>
<tr>
<th>Province</th>
<th>Capital</th>
<th>Prefecture</th>
<th>Population</th>
<th>Governor</th>
</tr>
</thead>
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<td>Tsu</td>
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<td>Isé</td>
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<td>Miye</td>
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<td>Shima</td>
<td>Shishū</td>
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<td>Usūhō</td>
<td>Aichi</td>
<td>1860</td>
<td>Nagoya</td>
</tr>
<tr>
<td>Mikawa</td>
<td>Nishūhō</td>
<td>Aichi</td>
<td>1860</td>
<td>Nagoya</td>
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<tr>
<td>Tōkōhō</td>
<td>Shishūhō</td>
<td>Shizuoka</td>
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</tr>
<tr>
<td>Suruga</td>
<td>Sunahūhō</td>
<td>Shizuoka</td>
<td>3000</td>
<td>Shizuoka</td>
</tr>
<tr>
<td>Kai</td>
<td>Kōshūhō</td>
<td>Yamanashi</td>
<td>1720</td>
<td>Kōfu</td>
</tr>
<tr>
<td>Tsu (Izsu)</td>
<td>Zushū</td>
<td>Shizuoka</td>
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<td>926</td>
<td>Yokohama</td>
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<td>Saitama</td>
<td>1580</td>
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<td>Awa</td>
<td>Bōshū</td>
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<td>1940</td>
<td>Chiba</td>
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<td>Kasuga</td>
<td>Ōshū</td>
<td>Chiba</td>
<td>1940</td>
<td>Chiba</td>
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<td>Shimōsa</td>
<td>Ōshū</td>
<td>Chiba</td>
<td>1940</td>
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</tr>
<tr>
<td>Hitachi</td>
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<td>Ibaraki</td>
<td>2290</td>
<td>Mito</td>
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#### TŌSANDÔ (EASTERN MOUNTAIN ROAD), WITH 13 PROVINCES

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<th>Province</th>
<th>Capital</th>
<th>Prefecture</th>
<th>Population</th>
<th>Governor</th>
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</thead>
<tbody>
<tr>
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<td>Gōshū</td>
<td>Shiga</td>
<td>1540</td>
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<tr>
<td>Mino</td>
<td>Nishūhō</td>
<td>Gifu</td>
<td>4000</td>
<td>Gifu</td>
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<tr>
<td>Hida</td>
<td>Hishū</td>
<td>Gifu</td>
<td>4000</td>
<td>Gifu</td>
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<tr>
<td>Shinōna</td>
<td>Shinshūhō</td>
<td>Nagano</td>
<td>5080</td>
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<tr>
<td>Kōtsuke</td>
<td>Ōshūhō</td>
<td>Gumma</td>
<td>2420</td>
<td>Maebashi</td>
</tr>
<tr>
<td>Shimotsuke</td>
<td>Usūhō</td>
<td>Tochigi</td>
<td>2450</td>
<td>Utsunomiya</td>
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<tr>
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<td>Wakanai</td>
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<td>Usen</td>
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<td>Ugo</td>
<td>Ōshū</td>
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#### HOKUROKUDÔ (NORTH-LAND ROAD), WITH 7 PROVINCES

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<th>Governor</th>
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<td>1620</td>
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<tr>
<td>Echisei</td>
<td>Eshūhō</td>
<td>Fukui</td>
<td>1620</td>
<td>Fukui</td>
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<tr>
<td>Kaga</td>
<td>Kashi</td>
<td>Ishikawa</td>
<td>1600</td>
<td>Kanazawa</td>
</tr>
<tr>
<td>Noto</td>
<td>Nishūhō</td>
<td>Ishikawa</td>
<td>1600</td>
<td>Kanazawa</td>
</tr>
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<td>Etchu</td>
<td>Eshūhō</td>
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<td>Eshūhō</td>
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<tr>
<td>Sado (Is.)</td>
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</table>

#### SANIN-DÔ (SHADY-SIDE-OF-THE-MOUNTAIN ROAD)

8 PROVINCES, MAIN ISLAND

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<th>Capital</th>
<th>Prefecture</th>
<th>Population</th>
<th>Governor</th>
</tr>
</thead>
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<td>Tashū</td>
<td>Kyōto</td>
<td>1760</td>
<td>Kyōto</td>
</tr>
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<td>Tashū</td>
<td>Kyōto</td>
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#### SANYÔDÔ (SUNNY-SIDE-OF-THE-MOUNTAIN ROAD)

8 PROVINCES, MAIN ISLAND

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<td>Bizen</td>
<td>Bushū</td>
<td>Okayama</td>
<td>2500</td>
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<tr>
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<td>Hiroshima</td>
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<tr>
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<td>Bushūhō</td>
<td>Yamaguchi</td>
<td>2320</td>
<td>Yamaguchi</td>
</tr>
<tr>
<td>Nokato</td>
<td>Choeshūhō</td>
<td>Yamaguchi</td>
<td>2320</td>
<td>Yamaguchi</td>
</tr>
</tbody>
</table>

*The two foregoing circuits are generally referred to as Chūgoku trav/Lands.*
THE RIVER SYSTEM

NANKAIDŌ (SOUTH-SEA ROAD), WITH 6 PROVINCES, MAIN ISLAND, AWAJI, AND SHIKOKU ISLANDS

Kii

Kišū Wakayama 1850 Wakayama 754,414
Awa Island Tanšū Hyōgo 3330 Hyōgo 1,892,506
Awa (Shikoku) Ashū Tokushima 842 Tokushima 749,791
Sanuki (Shikoku) Sanshū Kagawa 676 Takamatsu 755,643
Iyo (Shikoku) Yoshū Ehime 2030 Matsuyama 1,101,137
Tosa (Shikoku) Tošū Köchi 2740 Köchi 681,739

SAIKAIDŌ (WEST-SEA ROAD), WITH 9 PROVINCES, KYUSHU, IKI, AND TSUSHIMA ISLANDS

Chikusen (Kyūshū) Chikushū Fukuoka 1890 Fukuoka 1,587,860
Chikugo (Kyūshū) Chikushū Fukuoka 1890 Fukuoka 1,587,860
Busen (Kyūshū) Hōshū Ōita 2400 Ōita 905,206
Bungo (Kyūshū) Hōshū Ōita 2400 Ōita 905,206
Hizen (Kyūshū) Hīshū Saga 954 Saga 703,585
Higo (Kyūshū) Hīshū Kumamoto 2770 Kumamoto 1,276,206
Hyuga (Kyūshū) Nishū Miyazaki 2900 Miyazaki 599,803
Ōsumi (Kyūshū) Gūshū Kagoshima 3560 Kagoshima 1,299,235
Sataura (Kyūshū) Sasebo Kagoshima 3560 Kagoshima 1,299,235
Ikishima Island Ishū Nagasaki 1400 Nagasaki 945,039
Tsushima Island Tsushima Nagasaki 1400 Nagasaki 945,039

The LOOCHO OILANDS (Ryūkyū or Okinawa), with a Prefectural Office at Okinawa, are included in the above.

HOKKAIDŌ (NORTH-SEA ROAD), or Hokushū (or Yeso), includes the Kurile Islands, and is divided into Oshima, Shiribeshi, Ishikari, Toshibo, Itami, Iburi, Hidaka, Tokachi, Kushiro, and Nemuro Provinces. Superficial area, 35,730 sq. m. Pop. 1,137,480. (See the Index.)

In ancient times a barrier extended from Osaka to the border of Yamato and Ōmi Provinces, and separated the (then) 33 E. from the 33 W. provinces. The former were called Kwansei (or Kwanseis), 'Westward of the Gate,' and the latter Kwantō (or Kwanto), 'Eastward of the Gate.' During the Tokugawa régime, when the shōgun had his capital at Yedo, the pass over the Hakone Mts. was strictly guarded by a great gate (kwan), and by extension the Kwantō was considered to embrace the 8 provinces (Musashi, Awa, Kazusa, Shimōsa, Kötsuke, Shimotsuke, Hitachi, and Sagami) to the E. of the Hakone Mts. The provinces to the W. of these mts. are known collectively as Kwansei. All the provinces of Japan together are known as Göki hachidō.

The River System is more varied than extensive. The narrowness of the Main Island, the relatively small size of the others, and the general rugged configuration, converts most of the short rivers (kawa; gawa) into impetuous torrents which plunge down from the mts. and in their swift course to the sea form many beautiful waterfalls, rapids, and cascades. The longest rivers are navigable by big boats only for a short distance from their mouths. As a rule they take their names from the mts., province, or ken at their source; changing them often to correspond with those of the districts through which they flow. Nearly all run through unusually picturesque surroundings, and nearly all abound in fine fish. The area kept permanently waste by the unruly nature of the rivers is enormous. After a heavy storm small streams not infrequently become torrents a mile or more wide, that sweep resistlessly over a
wilderness of stones and gravel where fruitful fields ought to be. The traveler, who to-day crosses a clear, whimpering brook on a plank flung athwart it, may to-morrow find it a roaring flood bearing wrecked houses and trees to the sea. All the important rivers, lakes, and waterfalls are mentioned in their proper places in the Guidebook.

The Japanese Lakes (ko; kosui; mizuumi), particularly those of the highlands (Chuzenji, Yumoto, Haruna, etc.), are famed for their beauty and picturesque environment. The chain of lakelets girdling Fuji-san are veritable gems, and besides possessing excellent fish, they have no visible outlets. In the deep-blue, splendidly transparent and reflective waters are fine salmon-trout (masu) generally found only in rivers communicating with the sea; as well as two other species of the Salmonidae (the amemasu, and the iwana). These lakes are as much a puzzle to the Japanese as the seal-infested Baikal is to the Russians. The largest of the lakes of Japan is the poetic and romantically beautiful Lake of Omi (see Index).

The Inland Sea (Seto Uchi, or Seto-uchi-no-umi, 'Sea within the strait') celebrated as one of the most beautiful natural features of Japan, extends for about 240 M. along the Pacific side of the Main Island, from Shimonoseki at the W. to Osaka at the E. Its width varies from 3 to 30 M., and it is bounded on the S. by Shikoku Is. It communicates with the Japan Sea through Shimonoseki (anciently Van der Capellen) Strait, and with the Pacific Ocean through the Bungo Channel (between Kyushu and the W. coast of Shikoku), and the Kii Channel (at its E. end). At this point, between Awaji Is. and Shikoku, is the dreaded Naruto Whirlpool, where the angry sea boils and eddies with a loud noise and races seaward with extreme violence. Despite its relative shallowness (4 to 40 fathoms) the Inland Sea can be navigated with safety at all seasons. Fog and the many islets with which it is sown are the chief hindrances. The smoothness of its fish-infested waters and the beauty of its embayed shores appeal to sailors and travelers alike, and most ships plying along the Nippon coast navigate it on the voyage between Kobe and Nagasaki. Its divisions (nadas, or 'seas') are named for the provinces whose shores they wash. Thus, the E. section as far as Akashi Strait is called Izumi-nada, and proceeding W. there follow the Harima-, Bingo-, Iyo-, and Suwō-nada. The stretch off Kobe is called Kobe-no-minato, and that off Osaka, Osaka-no-minato (also Nanbō-no-tsu, 'swift-waves bay'). Many of the islands of the Inland Sea are terraced to their summits and covered with paddy-fields or pine groves. The fishing-hamlets of the shore are strikingly picturesque. A yachting trip through this exaggerated lake in fine weather is something long to be remembered. Yachts fully manned by experienced, English-speaking seamen can be hired of the Nippon Yusen Kaisha or the
Osaka Shosen Kaisha. Travelers of modest means can enjoy its beauties from the deck of one of the several steamships of the Osaka Shosen Kaisha plying between Kobe and Miyajima-Shimomoseki-Beppu, etc. For hours of sailing, rates of passage, etc., consult any of the company's agents.

The Kuro-shiwo (kuro, black; shiwo, salt, or brine), a warm oceanic surface current spoken of by sailors as the Japan Stream, and often referred to (erroneously) as the Japan Gulf Stream (because of its similarity to the Atlantic Gulf Stream), plays an important part in the meteorological phenomena of Japan; in the production of its flora and its fauna, as well as in the character and habits of its people. (Comp. Climate.) It arises from the N. equatorial current of the Pacific Ocean at a point between Luzon and Formosa; from about lat. 20° N. it flows along the E. side of Formosa and along the S. of the Loochoos to about the 26th parallel, where it forks, the main current trending N. and N.E. until it washes the E. coasts of Kyūshū, Shikoku, and Honshū in succession. Above lat. 35° N. it takes a more easterly direction, finally bending S. of the Aleutian Islands and making for the coast of North America, which it follows from the N.W. from Sitka to Cape St. Lucas (Lower California) under the name of the North Pacific Drift. A small arm of it maintains the N.E. direction N. of lat. 38° and at some distance from the coast between Kamchatka and the Aleutian Islands, flows into Behring Sea. The main body of the current is joined S. of Formosa by the N.E. drift from the China Sea, where its limits and velocity are considerably influenced by the monsoons which sweep over that sea. As it approaches Kyūshū, a small offshoot retains the N. direction, and rushing round the W. of this island and the Gotō group it flows E. of Tsushima (by which name it is often called) and enters the Sea of Japan through the Korea Strait. Flowing across the Sea of Japan from S.W. to N.E., it proceeds partly through the Tsugaru Straits (but principally out through the Straits of La Pérouse) and soon merges with the S. waters of the Okhotsk Sea. It washes the W. of Yezo and the S.E. of Sakhalien, and may be observed here as far as Patience Bay.

The Kuro-shiwo was observed by the Dutch navigator Vries as early as 1643, on his voyage in the Castricum, and it is also mentioned by many later discoverers. Its velocity between Formosa and Van Diemen Strait is 30–50 M. a day, during the S.W. monsoon, and somewhat less in the N.E. monsoon. Between the meridians of Van Diemen Strait and the Gulf of Tokyō, the velocity is 20 to 100 M. a day, being greatest in the axis of the current, decreasing toward the edges, and somewhat less in the winter than in the summer. Its mean rate in this locality is about 2½ knots an hr. The rate decreases to 20 to 40 M. a day eastward of Japan and is less than that E. of the meridian of 150° E. Its breadth between Formosa and
the Miyakojima group is about 100 M.; in lat. 30° N., W. of the
Tokara Islands, it is 200–250 M. wide; and E. of 'Van
Diemen Strait,' to about the meridian of 133° E., it is about 250 M.
broad in winter and 300 M. in other seasons of the year.
Between the meridians of 133° and 140° E., its breadth is
upwards of 300 M. in winter, 400 in spring and autumn, and
500 in summer. The surface temperatures of the Kuro-shiwo
are not always equal; W. of the Nansei group it has its mini-
num mean temperature in Feb. and March, when it is about
67°; and its maximum mean in Aug., when it is about 83°. It
varies considerably at other places along its course. It is
usually 5° to 15° warmer than the waters that bound it on
either side, while in Feb. on the S. coast of Japan it is from
8° to 14° warmer than the air (in Aug. the air is 2° warmer than
the water). Where it meets the cold Arctic counter-currents,
or where islands (especially the Loochoos) and shallows pro-
duce eddies and whirlpools, there result great breakers and
high waves; then violent rainstorms in the S. and thick fogs
in the N. are frequent, and the sea snarls and surges and makes
some transpacific travelers uncomfortable while they are
crossing the current. Occasionally some unknown force (per-
haps a submarine volcanic disturbance) will set the Kuro-
shiwo running in toward the entrance to Tokyō Gulf and the
N. shore of the island, and if this occurs in the winter (which
not infrequently happens) Tokyō and Yokohama experience
spring weather, and winter decamps from Kamakura and the
sheltered resorts to the S. of it. Under a cloudy sky the color
of the Kuro-shiwo is gray; in sunshine a deep, dark blue, and
this conspicuously dark tint gives rise to its name 'Black
Current,' since the Japanese sailor is said not to distinguish
between dark-blue and black.

The Kuro-shiwo is of peculiar and abiding interest to Americans, since
many striking analogies support the hypothesis that the forebears of the
countless thousands of Indians who once roamed over the American con-
tinent reached its shores on the bosom of this tepid stream. History records
that the Apaches (of the Athapascan family, whose original home was in
Alaska), the Toltecs, the Chichimecs, the Aztecs or Mexico, and many of the
kindred races of the Nahuales who came successively from the misty
North down to the Gulf of Mexico, swarmed off, at some remote date, from a
great hive of tinted nations in the Far Northwest—perhaps near the point
where the Kuro-shiwo sweeps close in to the American shore. More than
one dismantled Asiatic junk has drifted on the bosom of this stream to the
Pacific Coast of America, and such a vessel could go easily from China to
California and not be out of sight of land for more than a very few days at
a time. Without ascending to the high northern latitudes, where the con-
tinents of Asia and America approach within fifty miles of each other, it
would be easy for the inhabitant of Eastern Tartary or Japan to steer his
boat from islet to islet, quite across to the American shore, without ever
being on the ocean more than two days at a time. On June 3, 1912, a Ja-
pnese fishing-boat (the Sumiyoshi Maru) was blown off shore near Kinkazan
Is. (p. 313), and after 45 days of drifting without rudder, oars, or sails, it
landed its five half-starved fishermen on the California coast near San
Francisco. Many curious points of resemblance with the early Mexico-
are discernible in the Mongol races, some of them quite extraordinary. A
description (by Marco Polo) of Kublai Khan's court might well pass
that of Montezuma as described by Bernal Diaz in his Historia de la Conquista de México. The peculiar chronological system of the Aztecs, their method of distributing the years into cycles, and of reckoning by means of periodical series instead of numbers, was anciently used by the various Asian nations of the Mongol family from India to Japan. Both the Tartars and the Aztecs indicated (as do the Japanese to-day) the year by its signs; as the 'year of the hare,' or 'tiger,' etc. Many of the sacred or national rites of the Mexicans resemble those of the Buddhists, while the Otomi language (which anciently covered a wider territory than any other but the Navaho in New Spain) shows a singular affinity to the Chinese of the Middle Kingdom. The fact that the first Yucatecos seen by Columbus (in 1502, on his 4th and last voyage) wore queues and had slanting eyes, and that not a few of the people of Yucatan, as well as those of Dominica, still have the latter obliquely cast, leads one to speculate upon the possibility of the early settlers of those regions having been aberrant Chinese, Koreans, or Japanese.

Though not startling in its novelty it is nevertheless more than a mere coincidence that certain of the architectural phases of the oldest Korean temples suggest a strong affinity with the ruined palaces of Palenque, in the Mexican State of Chiapas; and of Chichen-Itza, in Yucatan. [Comp. Terry's México, pp. 566, and 581]. That the fylfot (or swastika) should occur as frequently on prehistoric Mexican pottery (as well as that of the mound-builders of Ohio) as it does on Greek antiquities of the Mycean epoch, and ancient ware of China, Korea, and Japan, is no less significant than the fact that the Yang and Yin, the two principles of Chinese philosophy, have been found incised on shell gorgets of the 'people of the Flints,' who existed thousands of ages ago along the Red River of Arkansas. When Hernán Cortés came to Mexico in 1519, the illiterate Tarascan Indians of Michoacan (State) knew how to harden copper, and to make beautiful pictures by cunningly attaching the resplendent plumage of the wings of humming-birds to different fabrics, just as the Cantonese do to-day with bird-wings and metal.

Next in importance to the Kuro-shiwo, is the Oya-shiwo, a cold current which flows down from the polar regions along the W. coast of Kamchatka toward the Kuriles, which it washes in their entire length after receiving a weaker current from the E. side of the great Siberian peninsula near Cape Lopatka. Flowing down the E. coast of Yezo, and materially altering the climatic conditions of that island, it proceeds down the E. coast of Honshō. Another current from the Sea of Okhotsk, running between the continent and Saghalien, is flooded by the cold water of the Amur, to later trail S. through the Tataric channel and along the W. coast of the Sea of Japan. These and certain other currents account for the remarkable differences of climate and temperature which one often notes in Japan in places but a few geographical miles apart. Certain of the N. currents are similar to the Labrador current along the North American coast, in that they bring with them a great wealth of fine fish, mollusks, crustaceas, and other valuable marine creatures; the catching, preparation, and sale of which give employment to thousands of Japanese, Koreans, and Chinese, and add immense riches to the three nations.

Hot Mineral Springs (onsen; sdeyu) abound in Japan and are the surface expressions of the intense volcanic energy which everywhere underlies it. Of the thousand or more known springs (430 of which are of medicinal value), saline, sulphur,
and acid waters predominate — ranging in temperature from icy cold to 220° F. The hot sulphur springs usually occur on the slopes of dying or quiescent volcanoes, most often from 2000 to 3000 ft. above the sea level. The solfataras are generally classified as Big Hells (ō-jigoku) or Little Hells (ko-jigoku), and with their accompanying springs are used by ailing Japanese in thousands, of both sexes, who often bathe in them in innocent promiscuity. The higher the temperature of the water, the greater sanitary qualities the natives think it possesses, and it is not unusual for bathers to enter pools heated naturally to 120° F. The Yubana, or ‘hot-water flowers,’ deposited in the solfataras are taken home by ailing ones and used in a similar way to the Sprudel Salts of Karlsbad. The iron deposits are used for dyeing cloth. While certain of the springs are marked by a geyser-like rhythm of ebb and flow, there is but one real geyser in the Empire (at Atami). Certain of the cold springs (notably the Tansan Spring at Takaradsuka, near Kobe), produce delicious table-water which is exported to many parts of the world.

Mines. — Mining for coal, gold, silver, and copper is said to have been carried on as early as the 7th cent. Many mines were opened during the 15th cent., but as the tools used by the miners (kanehori) consisted only of a hammer and a wedge, the workings were on a small scale. That the old mines were productive is evidenced by the writings (in 1779) of Kaempfer, who says that between 1600 and 1641 the Dutch traders carried away a yearly average of 50 tons of silver valued at over £411,700; and that later they exchanged their wares for copper only and carried away about 1000 tons a yr. In 10 yrs., writes Arai Hakuseki (in 1708), ‘this empire is drained of all the gold, silver, and copper (to the value of £2,250,000) extracted from the mines during the sway of Ieyasu and since his time; mainly exchanged for trinkets and gewgaws.’ The first explosives used in mining were introduced in 1872 by an American named Pumpelly (counselor of the Gov’t Mining Dept’), who used an explosive in a lead mine in Yezo. In 1868, Nabeshima, the feudal lord of Saga Province, in conjunction with an Englishman named Glover, sunk the first European shaft (in Sakashima). After the Restoration the Imperial Gov’t took over the mining industry and placed the chief mines and collieries under the Bureau of Mining (Kōzanyoku). Foreigners were employed, Occidental systems of mining, smelting, and transportation were adopted, and at the same time (1872) an engineering school for instruction in mining and metallurgy was established. When these sciences had received the impetus aimed at by the Gov’t, the latter began releasing the mines, to be worked under private ownership. Since 1900, foreigners have been able legally to hold mining concessions, provided they work under Japanese laws. The mining law
MINES

recognizes as minerals and mineral ores: gold (exclusive of placer-gold), silver, copper, lead, tin (sand tin excluded), hematite, antimony, quicksilver, zinc, iron (with the exception of iron sand), manganese and arsenic, plumbago, coals, kerosene, sulphur, bismuth, phosphorus, peat, and asphalt. Sand-ore diggings are distinguished by law from other kinds of ore, and no foreigner is allowed to hold an interest in this industry. The scope of a concession has been limited to a minimum of 10,000 tsubo and a maximum of 600,000 tsubo for coal; and from 3000 to 600,000 tsubo for other minerals. The chief exports from the mines are coal and copper.

Copper (dō, or akagane—‘red metal’) is one of the greatest national assets, as Japan is now the 2d largest producer (the U.S. is 1st) of the world’s annual output of copper. The number of mines producing over 60 tons each of blister copper (specially valued for its purity) per yr. is 48; the annual output being upward (increasing steadily) of 55,000 tons. The Aahio Mine (Rte. 14) and the Besshi Mine (Rte. 38) are among the largest producers. German and American machinery is used. The 3 principal veins (of the 30 or more) of the former mine (33, 20, and 6 ft. respectively) are found in liparite of the Paleozoic strata. The Besshi mine is in the Dō-san, or copper mountain, celebrated throughout the country. The ore is copper pyrite, with considerable iron pyrites. Copper is seldom found native or in oxidized form in Japan; the principal ores are chalcopryite and bornite; iron pyrites and zinc blende being almost always present, often with galena. A complex sulphide ore, composed of a close mixture of barite zinc blende and galena, and often containing pyrites and chalcopyrites, is widely distributed in Japan. The gold and silver found in it add to its value.

Coal (sekitan), which with copper forms 80% of the mineral output of Japan (total value 110 million yen a year), is found in many places, and upward of 16 million tons, valued at approx. 56 million yen, are mined annually. The largest coal mines (sekitan-kō) are in Kyūshū, where the finest quality is produced. Unlike the coal-producing formation in Europe and America, where the coal is found in the Carboniferous strata (later era of the Palæozoic age), the oldest of the coal-bearing seams in Japan are in the rocks of the Mesozoic era, and its origin is of lacustrine formation. Many leaf impressions of deciduous plants are found in the shales accompanying it.

Oil (sekitan-yu) is found in various parts of the country and occurs chiefly in the Eocene of the Tertiary formation, although it is encountered in small quantities in the diluvium and alluvium. It is usually contained in shale and sandstone between impervious layers under pressure, so that it escapes sometimes under considerable force. The wells vary in depth from 300 to
THE CONSTITUTION

2000 ft. The crude product resembles more closely the Russian and Californian oil rather than that of Pennsylvania, and it provides about 50% burning oil. Each year adds to the number of fields and the output. Natural gas issues from numerous places in Japan. The annual production of gold, silver, iron, and petroleum ranges between 4 and 5 million yen in value. Cinnabar and quicksilver are produced in the Hokkaido.


The Constitution\(^1\) of Japan (Seitai), promulgated Feb. 11, 1889, provides that the Empire shall be reigned over and governed 'by a line of Emperors unbroken for ages eternal'; the executive power is therefore vested in the Emperor, and is exercised by him through ten ministers whom he appoints and who are responsible to him. The Imperial Throne is succeeded by male descendants in the male line of Imperial ancestors — customarily by the Imperial eldest son. Upon the accession to the throne a new era (nengō) is inaugurated (a system modified at the time of the Restoration), and the name of it remains unchanged during the whole reign. The present (1914) era of Taisho, or 'Great Justice,' succeeded (in 1912) the Meiji, or era of 'Enlightened Rule.' The son of the Emperor who is Heir-apparent, is called Kōtaishī (or Kōtaishī denka, 'His Highness the Prince Imperial'); if the Heir-apparent is the Imperial grandson, he is called Kōtaiison; both attain their majority at 18. Should the Emperor be a minor, a Regency is instituted. The Imperial Family usually includes the Grand Empress-Dowager; the Empress-Dowager; the Empress; the Kōtaishī and his consort; the Imperial Princes and their consorts; the Imperial Princesses; the Princes and their consorts; and the Princesses. The members of the Imperial Family are under the control of the Emperor, who is said to support them all. From his funded property (supposed to amount to about 50 million yen) he grants handsome sums with patents of nobility; makes liberal allowances to cabinet ministers by way of supplement to their salaries; pays the honoraria that goes with orders and medals; gives large amounts to charity; and devotes considerable sums to the encouragement of art.

The present Mikado, Yoshihito, who is 124th of the line from Jimmu Tennō, and who succeeded to the mikadoate July 30, 1912, was born in Tokyo Aug. 31, 1879, and is the 3d son of the late Emperor Mutsuhito. He was married May 23, 1900, to Princess Sadako (who is 5 yrs. younger), the 4th

\(^1\) The Constitution, a famous document sometimes referred to as the 'Magna Charta of Japanese Liberty,' replaced the feudal system (abolished in 1871) of the Tokugawa Shōgunate (overthrown in 1868), and was drawn up chiefly by Marquis Itō Hirobumi, and Baron Suetsune and Kamekatsu. The law of local self-government for cities, towns, and villages became operative April 1, 1889.
GOVERNMENT

The word 'Mikado' is derived from mi, 'exalted,' and kado, 'door' (as in the Sublime Porte). The Chinese characters employed to express the term as 'Honorable Gate.' The notion is that the Mikado is too far above the realm of mortals to be spoken of directly; hence the Gate of the Palace is to be a figure for him. As it is considered disrespectful to call an emperor by his name, the Japanese Emperor is known colloquially as Tenno (Son of Heaven). Rulers of other nations are called Kötei ('August Emperor'). The custom of giving a canonical name (okurina) to an Emperor after his death or abdication (a name signifying some characteristic which distinguished him or his reign) was introduced from China in the 8th century, when a scholar named Miyame selected (by the order of the Emperor) a name from all the Emperors down to that time. An emperor now regnant is styled Tennō ('Heavenly Augustness').

In theory the Japanese Gov't is patriarchal. The Emperor is the sire; his officers are the responsible elders of the provinces, fiefs, and departments, as a father of a household is of its inmates. Its policy toward the people (kōmin) is unusually benevolent and paternal, few gov'ts being more genuinely solicitous of the welfare of its children. In practice the gov't is a bureaucracy, as the leaders, being responsible only to the Emperor, cannot be dismissed by the people in a direct way. Beside a Privy Council (Sōmitsu-in), which is composed of statesmen of wisdom and experience, who are consulted by the Emperor on important matters, the Imperial Cabinet (sōkaku), whose tenure of office depends solely upon the will of the Sovereign, is appointed by him and cannot be dismissed by Parliament. This consists of the Prime Minister, or Premier (salary ¥10,000 a yr.); the Minister of Affairs (whose office, the Gaimushō, is usually called the Premier Office); Minister of the Interior (Naimushō, or Home Dept.); Minister of Finance (Okurashō, or Financial Dept.); Minister of War (Rikugunshō, or War Dept.); Minister of the Navy (Kaiunshō, or Dept. of the Navy); Minister of Justice (jūshō, or Dept. of Justice); Minister of Education (onomushō, or Dept. of Education); Minister of Agriculture (Nōshōmushō, or Dept. of A. and C.); and Minister of Communications (Teishinshō, or Dept. of C.), who are officially in the order named. To these should be added Kunishō, or Imperial Household Dept. located within the compound of the Imperial Palace. The Imperial Gov't's Bureau (Tetsudō-in) is under the control of the Dept. of Communications. English might be said to be the official language, since it is spoken in all the depts. Most of the above resent a modified revival of the system of the Six Boards, introduced from China in the 7th cent., just as the local administrative system, though bearing a striking likeness to that of China, is likewise an adaptation of the early Chinese method. The choice of the Premier is determined by various political factors, and the other ministers, who are appointed on his advice, are usually supposed to share his political views. The
Diet (or Parliament) is comprised of two houses — a House of Peers (Kizoku-in), and a House of Representatives (Shugi-in). It is convened every year; the session lasts 3 mos., and may be prolonged by Imperial order. When urgent necessity arises, an extraordinary session may be convoked. The House of Peers, with 300 or more members, consists partially of non-elected and partially of elected members. Princes and Marquises (some 55 in all) sit by right of heredity and title; in this non-elective section are also 120 or more Imperial nominees, selected by the Sovereign from among men of conspicuous erudition or public services, who sit for life. To the elective section belong Counts, Viscounts, and Barons, who are elected by their respective orders; and representatives of the highest taxpayers elected by their class, each prefecture returning one member.

The House of Representatives (or House of Commons) is composed of members (about 380) elected by the people (Japanese subjects 25 yrs. of age and over, and who pay taxes of ¥10 a yr. or more) according to the provisions of the Election Law. Both the Upper (members elected for 7 yrs.) and the Lower House (members elected for 4 yrs.) have each a President nominated by the Sovereign from among three names selected by the House. — The head of a dept. is usually assisted by a Jikwan (literally ‘next official’), usually translated as Vice-Minister. The latter does not necessarily change with the Minister, notwithstanding he is so much identified with his policy, — for he has the right to speak in the Diet for or against any measure connected with the dept., by the order or with the consent of the Minister, and generally acts for the Minister in the committees, for personal or other reasons. At present it is more usual for a Vice-Minister to retire with the Minister than to remain under the next Minister. Below the Vice-Ministers there are directors of bureaus, secretaries, councilors in all the depts., besides certain officials who are peculiar to certain depts.

Under the direct control of the Imperial Cabinet are the Bureau of Decorations (dealing with awards of orders, medals, etc.); the Legislative Bureau (which drafts projects of laws and Imperial Ordinances); the Pension Bureau, and the Statistical and Official Gazette Bureaus. Attached also to the Cabinet is the State Higher Civil Service Examination Commission, which examines candidates for all Higher State Civil Service, excepting the Diplomatic Service — for which examinations are held under a different commission in the Dept. of Foreign Affairs. State officials are divided into 3 classes, according to their mode of appointment: the Chokunin (who are appointed by the Emperor on the recommendation of the Cabinet); the Sōnin (who are appointed by the Sovereign on the recommendation of the head of a dept.); and the Hannin,
whose appointments are made by the head of a dept., or sometimes even a lower authority. The two former are classed as high officials. The Cabinet Ministers, Privy Councilors, and a few others are called Shinmin. The average life of a Cabinet is 2 yrs.; to date, the longest has lived 4 yrs. and 8 mos.

The Empire proper (exclusive of Yezo and the Kuriles; Formosa, and Korea) was originally, for political purposes, divided (by Sūjin Tennō, 97–30 B.C., so it is said) into provinces (kuni), of which there are at present 84 (mentioned hereinbefore). For its better administration it is now parcelled into 3 fu (Chinese: ‘large department’) or metropolitan districts (Tōkyō, Kyōto, and Osaka), and 43 prefectures (ken; Chinese: Nan, or ‘walled inclosure’), each presided over by prefects, or prefectural governors (chūi), appointed by the Emperor on the recommendation of the Cabinet. Besides forming divisions of the state local administration, they are the largest self-governing bodies, with perhaps the exception of Korea, Formosa, and Yezo, each of which is administered as a dependency with its own prefectures. In each ken — which are often named for the principal towns within them, and which as often embrace one or more provinces — there is a prefectural assembly, composed of members elected by the people every 4 yrs. The number of members is 30 in a prefecture with a population under 700,000, increasing by one for every 50,000 above this up to 1 million, and for every 70,000 over 1 million. Each ken (or state), exclusive of the shi (cities), is subdivided into gun (districts or counties) or sub-prefectures having over each a gunchō, or sub-prefect, appointed by the Emperor on the recommendation of the Minister of the Interior; and a sub-prefectural assembly composed of members elected by the people. The districts are further subdivided into chō or machi (towns) and son or mura (villages). The shi (which are subdivided into ku or wards), the chō, and the son (or chō-son) are corporate bodies with complete self-governing powers. In a shi the administration is conducted by a shi-chō (mayor) who is appointed (by the Minister of the Interior) for a term of 6 yrs.; by ass't mayors (3 in Tōkyō, 2 in Kyōto, and 1 in Osaka) and elected by the assembly. A chō or son is governed by a chō-chō, or son-chō (mayor or headman), elected by the assembly for a term of 4 yrs. A prefectoral office is called a kenchō. The Municipal Code (shisei) and a town and village code (chō-sonsei) were issued in 1888; the District Code (gunsei) appeared in 1898. Gov't grafters (or ‘rats under the altar,’ as the Chinese proverb puts it) are commendably rare. The gov't revenues — collected from taxation (including a stamp-tax), the customs-houses, the railway, salt, camphor, and tobacco monopolies, and from other sources — amount (in a normal year) to about 500 million yen; expenses are often more than this. The war which Japan was obliged to under-
take with Russia in order to protect her existence as a nation added enormously to the national debt, which is about 2 billion yen. An expensive army and navy add materially to the burden of taxation.

Under the present progressive Gov't, universities, colleges and schools of various grades dot the country and are attended (compulsory) by 97% of the native children of school age. All girls' schools the following woman's educational song is a poem written by the Empress (Dowager) in 1859 and set to music, is sung on appropriate occasions:

*Migaka su ba.*
*Tama mo Kagami mo*
*Nani ka sen,*
*Manabi no michi mo*
*Kaku koso ari kere.*

"If we polish not A gem or a mirror What good will it be? With the way of learning It is the same."

The National Flag (Hinomaru-no-hata, or flag — hata — the hinomaru, or red ball representing the sun) was adopted in 1859 to distinguish the ensign of commerce from Imperial flag. It shows a brilliant red ball on a white ground and is perchance symbolic of the purity of the 'Land of Rising Sun.' The War-Flag shows a red sun radiating beams to the edge of a white field. A gold chrysanthemum (kiku) on a purple ground shows on the standard borne by the Mikado, and also forms the Imperial Crest (Kiku hana-mon) corresponding to the coat-of-arms in European heraldry. It replaced, in 1868, the trefoil crest of the Tokugawa feudal dynasty, and is represented by 16 rounded petals, which radiate from a small circle in the center, and which at the outer edges are rounded and connected by 16 tiny arcs representing a second circle of flower radii. Some authors believe that it is a modified form of the Wheel of the Wheel of the World, and others that it is an emblem of the sun, since the number of petals corresponds to the number of rays which proceed from the sun depicted on the war-flag. The number is believed to have been selected at haphazard, since it is one of the numbers produced by multiplying two by itself, of which there are examples in the four cardinal points; the 8 kwa, or diagram of Chinese philosophy; the 32 points of the compass; and 64 hexagrams of the Yih-king. Surface indications are that it is merely a differentiation of the order of ideas symbolizing the old Korean flag (see the index). So far as is known, the chrysanthemum appeared for the first time upon the holy sword belonging to the Emperor Gotoba (1186–98). It is frequently now on Gov't documents, banners, coins, etc., its use is interdicted to the public.

A second crest (Kiri-no-mon) of a more private character and used by the family of the Mikado, represents three kiri and clusters of flowers of the Paulownia imperialis, a genus of ornamental trees of the family Scrophulariaceae, named Anna Paulowna, daughter of the Czar Paul I.
The leaves are put together like those of the clove, and are connected through their central nerves by a ring. Of the 3 clusters of flowers which rise symmetrically above the grouped leaves, the central one bears 7 flowers, and each of the lateral ones 5. When individuals of the commonality copy this crest they usually employ 5 and 3 flowers instead of 7 and 5. The tree, though not indigenous, is a striking and oft-recurring feature in Japanese landscapes. It is largely cultivated for its light wood, much used in the manufacture of lacquer-ware, brie-a-brac, guns, cabinet-drawers, playing cards, and many small boxes, etc. It is remarkably strong and does not warp easily. As if cognizant of the Imperial favor and of its own dignity, the tree is rarely if ever found in groves, or otherwise like a forest tree, but is more often seen standing alone, or at some distance from its companions. The flowers are of a beautiful lilac or light purple, and at a distance look like stumps. They are fragrant, resemble in form those of the 'lion's mouth,' and achieve perfection in May. A peculiarity is that toward the end of summer the flower-buds of the next season form on the branches. The large, heart-shaped leaves simulate those of the kindred catalpa varieties, but are a darker green, and appear earlier. The tree loves the south, and dies in the north.

The Japanese National Hymn (Kimi ga yo) has been translated by Prof. Basil Hall Chamberlain, as follows: Kimi ga wa Chiyo ni Yakityo ni Sazareishi no Iwawo to nari te Koke no musu made: 'A thousand years of happy reign be thine; | Rule on, my lord, till what are pebbles now | By age united to mighty rocks shall grow | Whose venerable sides the moss doth line.'

The People (comp. lxiv., lxxix). Ten different native races dwell within the Japanese Empire between the habitat of the Mongolian Giryaks and the head-hunters of Formosa, and of these the Nipponese proper are the most numerous. Scattered among the 50 million subjects (27,000 of whom are lunatics; 70,000 blind; and 60,000 always in prison) are 18,000 foreigners, ~ 9000 Chinese, 2500 British, 1700 Americans, 800 Germans, 600 French, and the remainder divided among 33 different nations. The last 4 nationalities cited are a picked class above the average in intelligence. Half-castes (called generally by the more euphemistic term 'Eurasians') are numerous and are represented by persons one of whose parents is European, or of pure European descent, and the other Asiatic. There are about 102 men for every 100 women, and with the exception of the U.S. and Russia the population increases (now 1.37% per annum, against 2½% for the entire century which ended with 1846) at a more rapid rate than that of any other civilized country. Upward of 500 among the Japanese are millionaires, 15% of whom live in Tōkyō. Despite the thousands of babies, 'with little soiled faces and unattended noses,' which one sees on the streets (the open-air nurseries of Nippon), infant mortality is high. Among the well-conditioned classes many persons die between 40 and 50 yrs. of age. Notwithstanding their lives of unremitting toil, some of the heavy, round-faced peasants reach the century mark. All age early in life, and there is a notable lack of hale old people.

The Japanese have been described so often and so minutely
by superior writers that no effort at soul-vivisection will attempted here. Almost every graphic adjective in the Engl language has been applied to them at one time or another, cloying praise or vitriolic abuse — without appreciable result. Whosoever would essay to know them and to get along with them must first divorce from his mind nine tenths of the frothy nonsense written about them by enthusiastic and inexact impressionists, and consider them as just what they appear to be — an intensely human, earnest, industrious, proud, clever, amiable, non-snobish, helpful, friendly, sonful, untuneful, non-whistling, cheerful, but not always happy people. They are not all artists or samurai, poets or Chest fields. The polished gentleman and the truculent, uncultured boor exist side by side, and the good is mixed with the bad in thoroughly human proportion — about equal to that in the nearest European analogue, the high-strung, whimsical, wunderfully artistic, but practical and likeable, French nation. They possess qualities that are peculiarly endearing to sympathetic Occidentals, who read in their faces the indelible impress which 20 centuries of strange history has left upon them.

While the traveled Japanese is as broad-minded as any other keen observer, and appreciates the advancement of the West, the innocently hidebound stay-at-home considers chop-stick decidedly more civilized than pronged forks, and the native culture and customs superior to all others. To attempt to change this rigid belief is like arguing against the Equator. Therefore, the traveler who approaches Japan in a tolerant, non-critical, appreciative mood, will get through it with minimum of friction, and while enjoying his visit as he would perhaps to no other country on the globe, will in turn leave pleasant memories wherever he stops.

The racial dislike for Occidentals, which lies near to the bes of all Orientals, is admirably repressed by the sagacious Japanese, who present to foreigners a front much more pleasing than that shown by other tinted races. In no country consideration for aliens or the code of social courtesy is more in evidence, and the people as a whole extend this ungrudgingly to whosoever visits their country — be he enemy or friend. Fanatics and malevolent persons are rarely met, being non-controversial and dignified; by refraining from making the people for Mongolians and calling them 'Japs' or 'Little Japs'; by not referring to them as 'natives' (in tribal sense) or as 'butterflies' (which assuredly they are)

1 The people dislike being called 'Japs,' as they consider it a deprecative term. With them butterflies are symbols of inconstancy. In using the word 'native,' and the abbreviations 'Jap' and 'Japs' in this Guide the author has aimed only at euphony and economy of space. He means disrespect to the Japanese people, for whom he entertain a profound & unalterable esteem.
stranger will gain the esteem of those whose good
worth prizing. In dealing with the Japanese—who
tice consider themselves the equals of any civilized
thing can be gained by arrogance or threats.
and forbearance are virtues which will stand the
in good stead. Courtesy is the shibboleth of all classes.
lowest coolie (a term applied to the unskilled native
usually responds to it instantly. They are rightly very
to profanity when applied to them, and as their own
offers them no profane equivalents, they sometimes
by physical force. An appeal or a request in Japan
more potent than a command,—and a gentle irony
deeper than profanity into the Japanese soul.
of the national customs are the results of more than
of inheritance, and they are in consequence difficult
away from. Some are so superior to Occidental prac-
tit were a pity to attempt to change them. Each
will form his own opinion of their ethical worth
union may or may not be correct, and which may
be discarded entirely after a lengthy stay in the coun-
ings one sees in Japan are not always readily under-
which are the most simple in appearance are
stinglished by an almost unbelievable complexity.
one effort has been made by Westerners to uncover
ese soul-stream, but usually without success. The
rado Hearn, who was one of the greatest Occiden-
terpreters of Japanese motives of his epoch, wrote:
in a long time among the Japanese I know and
nd them no better now than the first day I landed
hem. The spirit of the nation is unique; it combines
nute and European practicality. The Japanese have
all of our civilization and yet keep it concealed under
and poetry of ancient Nippon. From this union of
ly discordant characteristics is born an inscrutable,
and mysterious forcefulness.'

eries (shimbunshô) are found in every Japanese city
tance (about 2000 in the Empire), and while some of
mpare favorably with the great journals of Europe
rica, others constitute the real 'Yellow Peril' of
binal relations. Of the 40 or more daily newspapers
in the vernacular in Tôkyô, about 20 are important.
e 11 Press Bureaus in the metropolis and a huge
public avid for news of the outer world and its progress.
2 sen is the customary retail price, and the newsboys
ughed by clusters of small bells at the waist, which
the wearers speed through the streets. The Japanese
ers (of Tôkyô, the center of journalism in Japan)
most frequently by the foreign press are perhaps the
'the Tôkyô Asahi ('Morning Sun'), a companion
sheet of the excellent *Osaka Asahi*), a non-partisan, liberal, progressive and dignified journal much liked by the better classes; impartial and trustworthy. The *Jiji Shimpō* ("Times"; "Gazette"), the semi-official organ of commerce and industry, finds most of its readers among officials and business men. Its famous founder *Yukichi Fukuzawa*, the Sage of Mito, brought it to a high standard of excellence before his death. The *Kokumin Shimbun* ("Nation"), formerly the political organ of a certain one-time powerful Cabinet, devotes considerable space to foreign matters (has an English dept.), is newy, progressive, well written, and has a daily circulation of about 200,000. It is essentially a citizen's paper, and by striving to interpret foreign advancement introduces many new ideas to the Japanese. The *Hōchi Shimbun* ("News"), a saffron-hued daily (A.M. and P.M. editions), enjoys a large circulation among the Fourth Estate and gratifies its feverish taste by war-talk and lurid illustrations. The *Yorodu* (itall sorts of things') opposes the Gov't and frequently uses its editorial pen in vitriol. The *Mainichi*, the *Nichī-Nichi*, the *Nireku*, and many others are read and liked by separate classes. Illuminated SUNDAY EDITIONS containing translations of foreign fiction (French novels are popular); agony columns, pornographic pictures, and some of the good and bad features of Occidental newspapers, characterize many of them, and all exercise a certain influence within their respective spheres. The poor paper on which most of them are printed is made in Japan (where some of the finest paper in the world is produced). Newspapers are controlled by the Press Law, which is liberal. There are a number of lady journalists of note. Whosoever is interested in Japanese art should at least see a copy of the richly illustrated monthly magazine known to art connoisseurs throughout the world as *The Kokka*, and published by *The Kokka Co.*, Yazaemonchō, Kyōbashi-ku, Tokyo. Though somewhat expensive (¥2.50 a copy, with 20 extra for foreign postage), each number (usually about 30 pages) contains 2 colored plates and 4 or 5 admirable collotype reproductions of the most famous paintings or objects (in themselves worth the price) of Japanese art. The articles on the methods employed by the Japanese in the applied arts are highly interesting. *The Kokka* ranks high among the finer art publications of the world. Perchance of greater interest to foreign travelers than the vernacular press are the uniquely excellent dailies (and weeklies) printed in English (and German). Some of them are veritable mines of information about the country, its people and institutions, as they are conducted by scholarly men versed equally in the lore of the East and the affairs of Europe and the West. Few foreigners know the highways and byways of Japan, or understand the people better, than these editors...
individuals have wielded so powerful an influence for the progressive upbuilding of the present Empire, apprising foreigners of the trend of the undercurrent nese thought, they perform an invaluable work for y keeping its people in touch daily with the ideals and of the Occident. Most of the papers were founded the time of the Restoration, and as a rule each possesses tristics which distinguishes it from its fellows. These are often of immediate interest to visiting strangers; hou among them are the foreign cablegrams; arriving ling dates of the principal steamships; daily rates of xe (of direct value to travelers carrying letters of credit, e whereabouts (within the Empire) of tourists (hotel o.); valuable information (advertisements and special ting to the different hotels; descriptions, accompani llent sketch maps, of various country trips; railway cies; weather reports; and many minor matters. All some space to daily happenings in China and the nes. Particularly noteworthy features of the leading pers are the WEEKLY EDITIONS, which contain in a form the political, commercial, financial, and genre, and which are adapted for mailing abroad and for records of the daily progress of events. The usual ation rate for the daily papers is 10 sen for a single $1.50–2 a month; ¥12–24 a year. Postage to any part China, or Korea (where there is a Japanese P.O.), extra per month; to other points in the Postal Union, For the weekly edition, 25–30 sen a copy; ¥1 a month, per annum. Postage in Japan 50 sen a year extra; to or America ¥2–3 a yr. The Directories issued by of the papers are a combination of year-book, bluee., and contain an immense amount of interesting ion relating to the country. Trustworthiness and ion rather than sensationalism are salient features of ign press in Japan.

Japan Chronicle, the leading morning daily newspaper (in Kobe) of W. Japan, was established in 1868, and for its brilliant editorials; its progressive, altruistic, character; and as a splendid type of dignified British am transplanted to alien soil. It bears practically the ation to Japan that the excellent London Standard does and, or the Boston Evening Transcript to New Engts (Scotch) editor is one of the most celebrated living ogists.

Japan Advertiser is printed every morning in Tōkyō, typical live, hustling, newsy, pithy, adaptable, and ful American newspaper. Its management, methods, are American, and its circulation is large and far- Independent and aggressive, it is a power in the
business world and represents the highest type of American journalism in the Far East. It stands for the esteem of foreigners of whatever nationality or creed.

The Japan Times, also published every morning in English, is ably edited (on American lines), by Motoyoda Zumi, a Japanese graduate of a well-known American University, who in turn is a somewhat striking example of the mindedness and astonishing adaptability of a certain type of progressive Japanese. That an attractive newspaper be written and printed in practically faultless English by a staff of Japanese writers and printers in the sometime ex-capital of the old Tycoons, is extraordinary if not unique. Seoul Press, of Seoul, Korea, is perhaps the only similar paper in the Far East, and this paper was also established by Zumoto. The object of both (semi-official) papers is to in the friendly relations between Japanese and foreigners, enlighten both reciprocally upon the undercurrent of life at home and abroad.

The Japan Gazette, an erudite, independent, national, thoroughly British newspaper, founded in 1861, is published every afternoon in Yokohama, is of unfailing interest to travelers. The Wednesday and Saturday editions, besides the usual matter, a recapitulation of the doings of the week of the foreigners in Japan. It is an authority on all matters concerning Nippon, and the Directory (a combination of cyclopædia, social blue-book directory combined), published every January (700 pages ¥5) in connection with it, is the best of its kind valuable as a reference book.

The Japan Daily Herald, an afternoon newspaper published also at Yokohama, though ably edited by an English journalist widely known as an authority on Japanese art, defends German (as well as British and American) ests in the Far East. Travelers will often find in its valuable information relating to walking-trips through Japan, as well as expert criticism on the art products of the Empire. It was founded in 1861, and is in consequence the oldest foreign dailies in Japan.

The Japan Daily Mail, founded in 1865 by the late Brinkley (b. 1841; d. 1912), a morning paper published in Tōkyō, is known far and wide as a valuable mirror of contemporary Japanese history. It is of sustained interest to the student of art, religion, and politics in Japan, a weekly summary of the Japanese religious press is an able aid to a correct understanding of the progress of rationality among the Japanese. Though pro-Japanese in tone, it is read by almost every foreigner in the Empire as a brilliant exposition of Japanese thought. The Weekly
TION is a review of Japanese commerce, politics, literature, and art.

Other journals of note are the excellent Kobe Herald, mentioned under Kobe; the Nagasaki Press; the Deutsch-Japan Post (published weekly in Yokohama, in German); the Far East (published weekly in Tōkyō, in English); the Box of Curios, a widely known and popular weekly printed at Yokohama; and the various literary, religious, commercial, and other publications issued by the Methodist Publishing House, of Tōkyō, the Liberal News Agency, of Tōkyō, etc. The Japan Magazine, an illustrated monthly published (in English) at Tōkyō, costs ¥5 a year ($3 gold in the U.S.A. and 12s. in England).

Geisha (in the Tōkyō dialect an 'accomplished person'; geiko and maiko in the Osaka and Kyōto dialect) bear more or less the same relation to life in Japan that nautch-girls do to that of India, and ballad-singers to China. They came prominently into vogue during the 9th cent. when their prototypes, the shirabyōshi, or 'White-measure Markers' (so-called because they appeared originally in snow-white robes, carrying a white-sheathed sword and wearing a man's head-dress) made themselves so popular at the Imperial Court that the Emperor Uda 'took one of them to his arms,' and by so doing elevated and popularized their profession. Their influence has always been powerful, and it is recorded that in 1710, dancing-girls as a class were 'such potent perverters of good morals that the authorities endeavored to suppress the growing evil by prohibiting the teaching of dancing under penalty of expulsion from house and district.' Despite adverse legislation the geisha thrive and is to-day apparently an ineradicable feature of the national life. Nearly every big ward in Tōkyō has its geisha quarter (geisha-machi), where from 200 to 500 women are visited (usually in machiai, or assignation houses) by all classes. Says an authority: 'While the geisha is mistress of all the seductive arts, seduction is not necessarily her trade, and whereas she never forgets to be a lady, she takes care never to be mistaken for one. Although dancing contributes much to her grace of movement, it constitutes only a minor part of her professional rôle. This she may tread lawfully by purchasing a special license in addition to her geisha ticket, or she may follow it in secrecy and danger. She earns hundreds of yen monthly, for if she is in vogue, she has invitations to "present her face" at many reunions on the same day. A banquet is considered incomplete without geisha, and they are often called in to enliven a simple luncheon, to accompany boating-parties, etc.'—Foreigners usually find geisha entertainments painfully destitute of interest or excitement. The women themselves are often not only deficient in good looks, but sometimes are bad dancers as well. Though they do not lead the
life of vestal virgins, coquettish ardor and passion rarely show themselves in their dances. Occidentals soon tire of their pantomimic evolutions, their falsetto voices, and their doleful, recitative singing, and one is rarely willing to sit through a second performance. In his somewhat idealized descriptions of life in Japan, Mr. Lafcadio Hearn writes (in Glimpses of Unfamiliar Japan, vol. II, p. 525 et seq.):

'Nothing is more silent than the beginning of a Japanese banquet; and no one, except a native, who observes the opening scene, could possibly imagine the tumultuous ending. The robed guests take their places, quite noiselessly, and without speech, upon the kneeling-cushions. The lacquered services are laid upon the matting before them by maidsens whose bare feet make no sound. For a while there is only smiling and fiddling, as in dreams. You are not likely to hear any voices from without, as a banqueting-house is usually secluded from the street by spacious gardens. At last the master of ceremonies breaks the hush with the consecrated formula: O-somatsu degosanime yo! dozo o-hashi! whereat all present bow silently, take up their chop-sticks, and fall to. But hashi, deftly used, cannot be heard at all. The maidsens pour warm sake into the cup of each guest without making the least sound; and it is not until several dishes have been emptied, and several cups of sake absorbed, that tongues are loosened.

'Then, all at once, with a little burst of laughter, a number of young girls enter, bearing the customary glass containing sake for the maidens. The young girls shuffle along between the ranks of the guests, and begin to serve the wine with a grace and dexterity of which no common maid is capable. They are pretty; they are clad in very costly robes of silk; they are girdled like queens; and the beautiful dressed hair of each is decked with mock flowers, with wonderful combs and pins, and with curious ornaments of gold. They greet the stranger as if they had always known him; they jest, laugh, and utter funny little cries. These are the geisha, or dancing-girls, hired for the banquet. Samisen, or native guitars, tinkle. The dancers withdraw to a clear space at the farther end of the banqueting-hall, always vast enough to admit of many more guests than ever assemble upon common occasions. Some form the orchestra, under the direction of a woman of uncertain age; there are several samisen, and a tiny drum played by a child. Others, singly or in pairs, perform the dance. It may be swift or merry, consisting wholly of graceful posturing; — two girls dancing together with such coincidence of step and gesture, so much of training can render possible. But more commonly it is rather like acting than like what we Occidentals call dancing, — acting accompanied with extraordinary waving of sleeves and fans, and with a play of eyes and features, sweet, subtle, subdued, wholly Oriental. There are more voluptuous dances known to geisha, but upon ordinary occasions and before refined audiences they portray beautiful old Japanese traditions, like the legend of the fisher Urashima (p. cdx), beloved by the Sea God's daughter; and at intervals they sing ancient Chinese poems, expressing a natural emotion with delicious vividness by a few exquisite words. And always they pour the wine, — that warm, pale yellow, drowsy wine which fills the veins with soft contentment, making a faint sense of ecstasy, through which, as through some poppied sleep, the commonplace becomes wondrous and blissful, and the geisha Maids of Paradise, and the world much sweeter than it is, in the natural order of things, it could ever possibly be.

'The company breaks ranks, forms groups; and from group to group the girls pass, laughing, prattling, — still pouring sake into the cups which are being exchanged (as compliments between guests and friends) and emptied with low bows. Men begin to sing old samurai songs, old Chinese poems. One or two — even dance. A geisha tucks her robe well up to her knees; and the samisen strikes up the quick melody, Koomira fune-fune. As the music plays she begins to run lightly and swiftly in a figure of 8, and a young man, carrying a sake bottle and cup, also runs in the same figure of 8. At the two meets as a line, the one through whose error the meeting happens must drink a cup of sake. The music becomes quicker and quicker and the runners run faster and
BEGGARS—THIEVES

e or they must keep time to the melody; and the geisha wins. In an
part of the room, guests and geisha are playing ken. They sing as they
strike the cards, and clap their hands, and fling out their fingers at
with little cries; and the samisen keep time. Now, to play ken with
requires a perfectly cool head, a quick eye and much practice. Hav-
trained from childhood to play all kinds of ken — and there are
she generally loses only for politeness, when she loses at all. The
the most common ken are a Man, a Fox, and a Gun. If the geisha
be sign of the Gun, you must instantly, and in exact time to the
make the sign of the Fox, who cannot use the Gun. For if you make
of the Man, the she will answer with the sign of the Fox, and she can
the Man, and she loses. And if she makes the sign of the Fox first,
she should make the sign of the Gun, by which the Fox can be killed,
while you must watch her bright eyes and supple hands. These
try, and if you suffer yourself, just for one fraction of a second, to
w or pretty they are, you are bewitched and vanquished.

withstanding all this apparent comradeship, a certain rigid decorum
guest and geisha is invariably preserved at a Japanese banquet.
flushed with wine a guest may become, you will never see him
to caress a girl; he never forgets that she appears at the festivities
as a human flower, to be looked at, not to be touched. The familiarity
of the tourist in Japan frequently permit themselves with geisha
waiter-girls, though endured with smiling patience, is really much
and considered by native observers an evidence of extreme vulgar-
by the appearance of the man, but grows; but as midnight draws near, the guests
and go away, one by one, unnoticed. Then the din gradually dies down,
ates; and at last the geisha, having escorted the last of the feast-
be door, with laughing cries of Sayôna rake, can sit down alone to
aer long fast in the deserted hall.

geisha is only what she has been made in answer to foolish human
the illusion of love mixed with youth and grace, but without re-
responsibilities; wherefore she has been taught, besides ken, to play
. Now, the eternal law is that people may play with impunity at
in this unhappy world except three, which are called Life, Love,
th. Those the gods have reserved to themselves, because nobody
learn to play them without doing mischief. Therefore, to play with
any game more serious than ken, or at least go, is displeasing to the

gars (kojiki) are relatively scarce in Japan, as there is
work for all and all are generally willing to work. A
inking, wheeling mendicants congregate about the
of the large cities and at popular resorts, but they are
as importunate as the foreign beach-combers of Yokoh—
frowsy jetsam who make a business of imposing upon
rivially disposed and by means of hard-luck tales secure
each day to keep them supplied with vitriolic grog.
ers are warned against the wiles of the foreign sailor who
his ship,’ etc., and who in reality is an old resident of
ality. The local charities and the Salvation Army look
care for the worthy poor, and visitors can help them in
able and self-sacrificing work by contributions of cash.

ves (dorobô; nusubito, etc.) are rapidly on the increase,
140-odd prisons of the Empire receive each year
1 of 18,000 persons convicted of thefts of property. The
see proverb: Hin sureba don suru, ‘Poverty makes a
upid (and thievish),’ no doubt has much to do with the
growth of crime, for untold thousands of the poorer
life, in a financial sense, an almost intolerable burden.
As a race the nation is honest. The traveler from those Latin countries, where only the atmosphere can be left out of doors with impunity, marvels at the host of attractive things strewn across the open shop-fronts and in the streets of Japanese towns, as well as at the apparent carelessness with which money and valuable objects are left unprotected. While foreigners have hitherto been more or less neglected by the dorobō, they now have to be on their guard against them, particularly the pickpockets (surī), as this light-fingered gentry has learned that foreign pockets are usually more opulent and get-at-able than the native kakushi, and special attention is being accorded them. Hotel thefts are rare. The wily Nipponese thief prefers generally to pick a pocket in a crowded car or thoroughfare, or to obtain money by some subtle ruse rather than to risk his precious neck by a burglarious operation; or to steal openly and run for it. Geisha are at the bottom of many breaches of confidence on the part of young men in Japan. — The Japanese police are amazingly efficient in locating stolen things, and by reporting a loss promptly to police headquarters, one stands an excellent chance of recovering the goods.


Jūjutsu or Judō (pron. jew-joots', jew-doh'), perhaps one of the most subtle and unique of the Oriental sciences, is popular among Japanese, by whom it is extensively practiced. Complete self-control and an intimate knowledge of physics as related to the human body are its prominent characteristics. Possessed of it a jūjutsu expert (jūjutsuka) is usually able to win in very unequal physical contests and to overpower an opponent of considerably greater muscular strength. While it has its nearest analogue in wrestling, it is of much greater refinement and potency; the stratagem of causing the aggressor to injure himself, in direct proportion to his loss of self-command and to the force exerted by him, is frequently employed. Historians disagree as to its origin. Some believe it was known in mythological times and was used by crafty gods one against the other. It gradually came into prominence in Japan about 3 centuries ago. According to the records of one popular school of the art, in the 16th cent., a learned physician, Akiyama Shirotobei, of Hirato (in Kyūshū), in order to add to his knowledge, went to China. There, during a three years' course of study, he learned some special tricks of a Chinese system of boxing called (by the Japanese) hakuda. In this Confucian game striking and kicking are said to have been chiefly employed to disable an adversary. On his return to Japan Shirotobei taught this system, but as it was neither scientific nor extensive, its vogue soon lapsed. Thereupon he set about th...
JÔJUTSU

Jôjutsu—meaning the skill of the willow—has its origin in a legend of a Shintô devotee who repaired to the sacred shrine of Tenjû, at Dazaifu, in Chikuzen Province. He prayed earnestly, fasted rigorously, and meditated and dreamed. Toward the end of a trying fast, he fell asleep and dreamed that he saw a tall pine and a willow defending themselves against a great snowstorm. The pine put forth its great strength and resisted the weight of the snow on its branches, only to have them broken. The willow tree, being both supple and pliant, bent far enough to the weight to permit it to slip off, then sprang back upright unhurt.

The legend relates that an important secret—apparently by winning, by pliancy—had been revealed to him, the student worked upon the system until he developed more than 300 tricks, which he taught in a school called by him Yo Shin-ryû, or 'Spirit of the Willow School.' This was later merged with other schools where different systems were taught, under the name of the school Yo Shin-ryû; so-called from the shrine where the secret was revealed. In time other schools became known as jûjutsu (the nearest English equivalent of which is the 'art of pliancy') su ('body-art'), yauara ('gentle-art'), etc.; but all had as their fundamental principle the substitution of craftiness for strength, the crippling of an adversary by deflecting his attack by supple and pliant technique.

For many years the science was the predilection of the Japanese samurai. In their hours of leisure and practice they developed it to a high degree, passing its secrets down to their successors. With the abolition of feudalism, jûjutsu shared the fortune of many medieval things and fell into decadence. In 1916, Prof. Jigoro Kano, an eminent educationist and at that the greatest living exponent of jûjutsu, revived it, and years of study began to teach it to young Japanese. The system then began to attract the attention of the public, and it has spread throughout Japan. In 1920, the city of Tokyo established a judô school, and the hard work of Prof. Kano has succeeded in establishing schools through the Japanese Empire, as well as awakening a world-wide interest in the singular art.

The advanced system of judô embodies the best qualities of numerous other systems supplemented by a scientific knowledge of psychology and physical dynamics wanting in other development. Its highest secrets (which are possessed by only a very few) are entrusted only to those of known ability and morality, for its possibilities are too lethal to be used in ignorant hands. A master of this dangerous art starts from the mathematical principle that the body is destroyed so soon as the vertical line 'its center of gravity falls outside its base,' is
said to be able, by slight pressure, to paralyze an opponent's limbs (by applying a 'breaking pressure' to them), to dislocate a bone, twist a muscle, or to render one unconscious; this by another application of skill to resuscitate the disabled or An intimate knowledge of the most vital and vulnerable parts of the human body is no doubt the secret of this power. The course of judō exercises includes manoeuvres so many and variously executed that to attempt a description of them would serve merely to bewilder the reader. The most celebrated school in Japan is that of Prof. Kano, the Kōdō-Kwan, Sakashimachi 114, Koishikawa-ku, Tōkyō. The large exercise-room (where strangers may see jūjutsu practiced) at Shimotomizaka-chō 18, Koishikawa-ku, Tōkyō. Classes are held between 3 and 6 p.m. on week days, and between 8 and 11 A.M. on Sundays; but the visitor will not always witness the best exercises at these times. To inculcate stoicism and tenacity of purpose students (a number of whom are women) are required to attend the school at 4 A.M. (classes are held till 11 A.M.) during the coldest period of the year at Tōkyō — usually about 30 days in Jan.-Feb. The same principle is applied during the noon hours of the hottest summer days. The enthusiastic young Japanese zealously abide by these severe monastic rules, since those who have successfully withstood the ordeal are given certificates (greatly prized, as indicating success in other undertakings) certifying to their physical and mental fitness.

From 150 to 300 lessons of 1 hr. a week, or a period of exercise covering from 3 to 5 yrs., are necessary for an average person to acquire a fairly intimate knowledge of the art. An earnest student can get a valuable working knowledge in about 30 lessons if he takes these from a special, individual teacher.

Conditions and costs vary widely. It might be said that there are two ways open for a foreigner to learn jūjutsu. The first is to attend the regular school along with the native students who are taught en masse. Being practically headquartered in the science in Japan, the Kano school is considered of great public utility that it is supported by endowments. The cost to the student is thereby reduced to an entrance fee of 1 yen and a nominal charge of 30 sen (15c. U.S. money) a month for the use of the schoolrooms. Any one can attend who promises to obey the rules and regulations of the institution. The instructors are all Japanese. A special, English-speaking teacher employed to devote his time to a single foreign student would cost from 50 sen to 5 yen an hr. depending upon whether a private room was desired; upon how deeply versed in the intricacies of judō the teacher might be; whether the pupil would want to name the hrs. devoted to him, and so forth.

At the higher price the learner could take as many lessons a week as he could assimilate. Under favorable conditions the right kind of a teacher could be had for from 1 to 3 yen.
are either graduates (yudansha), or 'those with no under-graduates (mudansha), or 'those without. The latter are divided into 6 classes; the former into 8. Mental estimates the student's attainments, and how many degrees, so he may receive. Power of advanced judo is said to make this necessary, and it has reached the 6th grade in the graduate. Considered to have attained to a comprehensive knowledge of the physical side of the art. Not until he acquires the degree, is he a shihan (master, or 'model teacher'). Themselves shihan who are not really the highest rank (open to all) acquired by any foreigner. "Kano School is the first in the graduate course, and is held by but 4 men — 2 of whom live in Tokyô. the Japanese police, and not a few military men, thing of judo. A smattering of it often enables a to subjugate a powerful aggressor. The object of judo; it teaches methods of self-defense, it imparts and a high sense of self-discipline, and it gives its greater control over the muscles of the body than is possible in any other system of physical culture. — Various monographs (in the vernacular; an Eng- is in preparation) by Prof. Kano. The Fighting pan, by E. J. Harrison (London, 1912)." (sumô) is one of the most popular of the Japanese the bouts held in Tokyô in Jan. (usually from the 22d) and May of each year arouse as much enthuseball does in the U.S.A. Legend traces the practice yua (nicknamed the 'quick-kicker'), a man of ex-strength, who lived at Toma, in Yamato Pro- b.c. 23. His pride in his muscle became known peror Shirin, who sent for Nomii-no-Sukune, a of Izumo; the two wrestled in the presence of the and Sukune's attacks were so rude that Kehaya spot from the injuries received. Posterity refers to rest recorded wrestling-match; the place in Yamato by the name Koshi-orida, or 'hip-breaking field,' mark the place where Kehaya lived. Sukune is the tutelary deity of wrestlers, and shrines stand. In a.d. 809, the Emperor Heijô ordered men to be sent to the Imperial Court from all parts of His successor established a special dept. for the t of palestrall affairs, and in 834 the Mikado ordered that wrestling should be encouraged as an military accomplishment. The first public matches on record in Yedo took place in 1632; though prohibited by the authorities, the bouts grew in frequency, and about 1820 the temple inclo-
WRESTLING

sure of Eko-in (p. 231) became the established center of the annual exhibitions. Anciuntly wrestlers were classified according to their skill, and competing squads were called ‘right and left’ sides. The present classification of ‘Eastern and Western Camps’ dates from Tokugawa times and is believed to represent the E. and W. provinces respectively. The men on each side are of 5 grades, those of the highest rank being called Ozeki. When one of these leaders in either camp defeats his rival and stands without a peer, he is ranked as Hinoshita kaisan (‘universal champion’) and is entitled to wear the much-coveted Yokozuna, or rope-belt of bleached hemp originally conferred upon champion wrestlers by a noble family in Kyōto. Since Akashi Shiganosuke received this honor first in 1624 less than a score of men have worn the championship belt. Prior to 1868 wrestlers enjoyed privileges almost as great as those of samurai, to whom they were next in military rank. Their treatment was in marked contrast to that of actors, who were referred to as ‘riverside beggars,’ and who were compelled when traveling to hide their faces in deep wicker hats.

There are 48 recognized hands (te) or grips; classified into throwing, grappling, twisting, bending, etc.; each with 12 sub-methods of which wrestlers may avail themselves to overcome an opponent; besides certain individual kinks known to some of them. Wherever a man is able to use a hand in a dangerous fashion, such, for instance, as slapping an antagonist (permitted) in the face with sufficient violence as to disable him, he is forbidden to use it, notwithstanding it may be a legitimate one. As the men wrestle in an almost nude state, good holds are hard to get; the best are made possible by the loin-cloth, or mawashi, a species of long belt which goes several times round the waist. The rich and costly damask apron (often beautifully embroidered in gold and silver) worn by wrestlers during the preliminary ceremonies — and which bears the same relation to them that the silken capa does to the espada in a bullfight — is removed when the wrestling begins. From early morning on the day preceding wrestling-matches, drums are beaten in 5 quarters of the city, to announce to lovers of the sport that the bouts are to be held on the following day.

Wrestlers in Japan are as unmistakable as bull-fighters in a Spanish country. They are immensely heavy, gladiator-like, beefy men, sometimes weighing 300–350 lbs. and standing head and shoulders above the average native. It is said that they observe no special regimen in their diet, other than that they eat two or three times as much meat as the ordinary native and drink considerably more sake than the average man. In size and muscular development they are abnormal; but some do not approach the normal in intelligence. One who aspires to become a wrestler must apply to a toshiyori (or sumō-
doshiyori) — a man who has retired from the ring and who takes part in the management or supervision of wrestlers. Considerable hard work is necessary before the tyro is admitted to the great wrestling arenas in Tōkyō; where, if he is strong and proficient, he may be allowed to wrestle early in the morning (of wrestling days) before the regular matches take place. One who wins in a bout is butted against a second opponent, and if he wins twice consecutively he receives a mark. On the 4th, 7th, and 10th days of the great matches these marks are counted, and by their number the aspirant's position is fixed. If he has sufficient marks, he becomes a regular wrestler. The salaries of the best men are astonishingly small; the champion receiving about 100 yen for his 10 days' work. The honor; the plaudits of the crowd, the smiles, and the gifts which the geisha fling into the ring in their excitement and enthusiasm, appeal strongly to the men, some of whom have patrons whose munificence adds to their meager pay. There are upward of a thousand wrestlers in Tōkyō under the control of the Tōkyō Wrestling Association. The contests are held in the Kokugikan, next to the Eko-in Temple, and at the newer pavilion of the same name in Asakusa Park. Twenty-four men from the E. and a like number from the W. Camp compete for honors. The practically continuous performance usually begins at 4 A.M. and lasts till 6 P.M. The admission ranges from 50 sen (gallery) to ¥4 for a chair, and ¥14 for a box which will seat 5 persons. The arena is raised a trifle above the ground and is sometimes shaded by a canopy supported by 4 posts, one with a green band wound round its upper part, another red, a 3d white, and a 4th black, — symbolic of the 4 seasons. A purple curtain adorned with figures of white plum blossoms envelopes the upper part of the posts. The old custom required that within the 4 pillars, 2 concentric circles of rice-bags be placed, the inner line forming the ring — about 12 ft. in diameter. Close at hand are small pails of water, some paper, and salt; the former revives the flagging spirits, and is said to be emblematic of the water which is given to the dying (as wrestlers are supposed to be prepared for death). The paper is used for wiping the face, and the salt for purifying the arena. A referee selected from among the Toshiyori sits at each pillar, the wrestlers sit on the E. and W. sides of the ring awaiting their turn, and the umpire generally stands on the N. side, and faces S. as he pronounces results. Early in the morning before wrestling begins, water is sprinkled over the arena to sanctify it; rice is offered, and prayers are made to the gods, particularly to Nomi-no-Sukune, a shrine dedicated to whom is usually to be found near wrestling-halls. When the matches begin the contestants and the referees sit on both sides of the arena, while the caller-out (yobidasht) comes forward with a fan in his hand and announces the names of the
wrestlers. The umpire makes a similar announcement, and two matched men come into the arena from either side. Each turns a pillar on his side, then resting a hand on each knee, raises his legs wide, one after the other, in a half-sitting posture and stamps on the ground 5 times. Those above a certain rank face each other sitting on their heels, and clap their hands and stretch their arms as a sign that they will abide by the umpire’s decision and will bear their antagonists no malice, whatever the result may be. As they close in and face each other, the umpire stands by them with his fan in his hand. If a wrestler attempts to tussle before the other is ready, the latter tells him to wait. The delays are sometimes made on the principle that by so doing one can wear a competitor out. The wrestler is defeated if he is thrown by his opponent; if his foot crosses the inner ring; or his hand or knee touches the ground. Some gain a victory by suddenly springing upon the adversary; others by sheer weight, by lifting him and dropping him out of the ring, by pushing him down, dodging, tripping, and by other unscientific moves. The men stop frequently to take a drink of water, wipe faces with the bits of paper, and throw pinches of salt into the ring. When a wrestler is victorious he squats on his side of the ring while the umpire points his fan at him and pronounces his name. The vanquished leave the ring without ceremony. The matches begin with the lowest class, and rise gradually to the highest. When the Tōkyō bouts are ended, the victors leave for a starring tour of the provinces. Advertisements of coming events are inserted in the newspapers printed in English.

Harakiri (pron. hah-rah-key’-ree) or (more politely) seppuku (‘belly-cut’), a method of suicide believed to be peculiar to Old Japan, is not widely popular at present. It came into practice among the samurai during the early years of the military domination (of the Ashikaga), and replaced the more ancient form of suicide by strangulation. The military custom of permitting a vanquished samurai to perform harakiri rather than endure the shame of execution or disgrace, appears to have been generally established about the close of the 16th cent. Afterwards it became the recognized duty of such a one to kill himself at the word of command. ‘All samurai were subject to this disciplinary law, even lords of provinces; and in samurai families, children of both sexes were trained how to perform suicide whenever personal honor or the will of a liege-lord, might require it.’ Women performed jigai, which consisted of piercing the throat with a dagger so as to sever the arteries by a single thrust. Where two persons die together, by mutual consent, the act is referred to as junshi. Perhaps the most remarkable suicide of this kind in modern times was that of General Count and Countess Nogi, who killed themselves with dramatic punctiliousness at their residence in Tōkyō.
Sept. 13, 1912, so that the Count might follow his master; the dead Emperor Mutsuhito, to the other world.

A typical case of peculiar interest to foreigners is described in Mitford’s Tales of Old Japan. The condemned man was Taki Zenzaburō, an officer of the Prince of Bizen, who gave the order to fire upon the foreign settlement at Hyōgo (Kobe) in Feb., 1868. The ceremony, which was ordered by the Mikado himself, took place at 10.30 P.M. in the Seifukuji, the headquarters of the Satsuma troops at Hyōgo. A witness was sent from each of the foreign legations. From the ceiling of the high roof of the dark hall of the temple supported by dark pillars of wood hung a profusion of gilt lamps and ornaments peculiar to Buddhist temples. In front of the high altar, where the floor, covered with beautiful white mats, is raised some 3 or 4 in. from the ground, was laid a rug of scarlet felt. Tall candles placed at regular intervals gave out a dim mysterious light, just sufficient to let all the proceedings be seen. The 7 Japanese took their places on the left of the raised floor, the 7 foreigners on the right. After an interval of a few minutes of anxious suspense, Taki Zenzaburō, a stalwart man, 32 years of age, with a noble air, walked into the hall attired in his dress of ceremony, with the peculiar hempen-cloth wings which are worn on great occasions. He was accompanied by a kaishaku and 3 officers, who wore the jimbaori or war surcoat with gold-tissue facings. The word kaishaku, it should be observed, is one to which our word “executioner” is no equivalent term. The office is that of a gentleman: in many cases it is performed by a kinsman or friend of the condemned, and the relation between them is rather that of principal and second than that of victim and executioner. In this instance the kaishaku was a pupil of Zenzaburō, and was selected by the friends of the latter from among their own number for his skill in swords-manship. Slowly, and with great dignity, the condemned man mounted onto the raised floor, prostrated himself before the high altar twice, and seated himself on the felt carpet with his back to the high altar, the kaishaku crouching on his left-hand side. Zenzaburō’s posture was that usually adopted by the Japanese, with knees and toes touching the ground, and body resting on the heels. In this position, which is one of respect, he remained until his death. One of the 3 attendants then came forward, bearing a stand of the kind used in temples for offerings, on which, wrapped in paper, lay the wakizashi, the short sword or dirk, 9½ inches in length, with a point and an edge as sharp as a razor. This he handed, prostrating himself, to the condemned man, who received it reverently, raised it to his head with both hands, and placed it in front of him. Then allowing his upper garments to slip down to his girdle, he remained naked to the waist. Carefully, according to custom, he raised his sleeves under his knees to prevent himself from
falling backward; for a noble Japanese gentleman should die falling forward. Deliberately, with a steady hand, he took the dirk that lay before him; he looked at it wistfully, almost affectionately; for a moment he seemed to collect his thoughts for the last time, and then stabbing himself deeply below the waist on the left-hand side, he drew the dirk slowly across to the right side, and, turning it in the wound, gave a slight cut upwards. During this sickeningly painful operation he never moved a muscle of his face. When he drew out the dirk, he leaned forward and stretched out his neck; an expression of pain for the first time crossed his face, but he uttered no sound. At that moment, the keishaku, who, still crouching by his side, had been keenly watching his every movement, sprang to his feet, poised his sword for a second in the air; there was a flash, a heavy, ugly thud, a crashing fall; with one blow the head had been severed from the body. 

Tattooing, or Horimon (horu, to dig; mono, thing), was anciently more popular than it is at present, since the governmental decree expressing disapproval of it caused it to decline in favor. The art (horimono-jutsu) has always been confined to the unlettered class, since cultured Japanese consider its application a mark of extreme vulgarity. Coolies, braves, and foreign sailors (53% of American seamen, and 35% of the enlisted marines are thus adorned) are the chief patrons of tattooers, and female beauties, popular heroes, flowers, birds, ship’s anchors, love-emblems, and the like are the popular patterns. While the extraordinarily expert tattooers of Japan (Yokohama and Tokyō are headquarters) practice the Polynesian style of pricking, it is rather significant that the Ainu of Yezo (where not a few women handle the delicate knives and needles with skill) employ the Melanesian method of cutting. The operation requires time and patience, but is not necessarily painful. Blood is seldom drawn. Sepia and vermilion are the usual colors; brilliant greens, yellows, and blues being considered dangerous.

VI. Architecture of Buddhist Temples.

Architecture (zōetjutsu; kenchoku-gaku). The ecclesiastical architecture which grew up in Japan after the introduction of Buddhism, has qualities, in its best examples, that are peculiarly attractive to art-lovers. Occidentals in particular find the gorgeously decorated Buddhist temples and their later expressions—the still more wonderful and elaborate mortuary shrines—replete with interest. Both furnish an extensive illustration of the transfer from the continent to the soil of an island empire, of a notable phase of depictive art—one inherently Hindu-Persian, yet tinged with the lasting impress of Koreans and Chinese. With their accompanying pagodas
opulent bell-towers, intricately sculptured gateways (which in themselves often represent the choicest type of florid Buddhist architecture in Japan), pavilions, revolving libraries, and other structures, they make a strong appeal, — particularly when set down in a magnificent environment that adds materially to their beauty. The effective blend of nature, religion, and art impresses so many travelers that in time they learn to reverence the monumental old temples as the tangible symbols of a beautiful faith. Time and again they return to their sacrosanct and singularly tranquil precincts to study the inspiring faces of the beautiful golden images, of Buddha and the Bōdhisattvas, and to marvel at the strength of a creed which for so many centuries has held an unthinkable number of the human race under its sway. The wave of reform which is making such an impression in secular architecture in Japan — particularly in the large cities — has as yet had no effect on the ecclesiastical structures, in which there has been little or no development for the last two centuries. Many of these show a pronounced similarity in their essential architectural members and decorations, which though varying in detail are constant in type. But for certain differences peculiar to localities, or for decorations applicable to the local tutelar or to the bonze to whom the temple owes its physical being, there would be considerable uniformity among them. As it is, the traveler who has seen a few of the most celebrated types may feel amply justified in foregoing an inspection of the remainder, as some of them, though expressive of a rich and florid imagination, are not necessarily indicative of a highly developed artistic sense. The interior adornments are often disappointing to those who expect to find the splendid paintings and beautiful stained-glass windows of European cathedrals.

The architecture of the Chinese (and consequently that of the Japanese, who received their constructional ideas from them) suggests, in its general outline and the peculiar concave roof, a canvas tent as its primary motive, though there is no further proof than this likeness of its origin. From the palace to the hovel, in temples and in private dwellings, this type everywhere stands confessed, and almost nothing like a dome or cupola, a spire or turret (except in the fortresses), is anywhere found. While few instances occur anywhere in China of an attempt to develop this simple model into a grand or imposing building, the Japanese, as if skipping a generation and going back to the (for them) fountain head, emulated the example of the Mogul princes in India (who perhaps got their architectural ideas from Persia and Arabia) and reared costly mausolea to perpetuate the memory of their dead sovereigns and glorify their reigns. The manifest solidity of Japanese masonry as expressed in walls and castles bears a striking likeness to similar construction work in Hindustan, and in some cases an even finer conception of the mechanical principles of the art is observable. None of the Japanese structures, however, possesses the wonderful acoustic arrangements of certain of the Mohammedan edifices. The well-known inertness of the imaginative faculty in the Chinese mind has been overcome by the Japanese in a singularly brilliant manner; due perhaps, in a way, to the fact that the Chinese never had either a dominant priesthood or a hereditary nobility. Ferguson points out that the absence of the former class is important, because it is to and art that architecture has owed its highest inspiration, and sacred art
ARCHITECTURE OF BUDDHIST TEM

is never so strongly developed as under the influence of a power
splendid hierarchy. In the same manner the want of a hereditary
is equally unfavorable to domestic architecture of a durable dura-
Private feuds and private wars made fortresses and fortified man-
ary, and the mass and solidity of these give a marked character
of the edifices in Japan.

Native historians refer to four stages of sacred arch
in the history of the Empire: the Suiko, of the earliest Hei
epoch — the best representative of which is the now the
Hōryū-ji (Rte. 34), erected near Nara in A.D. 607; the H
as expressed in the Byōdō-in, erected at Uji (Rte. 33)
the luxurious Kyōto epoch, of which the dazzling
Hongwanji built at Kyōto (Rte. 27) in 1591 is the best th
the Tokugawa, or Yedo epoch, which brought for
17th cent. the brilliant mausolea of Shiba (Tōkyō) an
(Rte. 14). While the painfully plain and crude Hōryū
significant of the state of architecture at the remote peri
erection, and stands forth as the best example extant
Japanese like to refer to as the Old Yamato type, it is
contrast to the gorgeous Nishi Hongwanji, often met
as one of the most perfect works of Buddhist art in
Though the former is marked by an austerity that
scarcely be more pronounced, the latter is, in places,
as elaborately as the Alhambra, with considerable
painted work suggestive of it. Expressive also of the ex
of the art is the perfect understanding of the laws of or
tion in the grouping and the distribution of the parts
nearly every panel, beam, or screen carries some p
Buddhist significance. Besides the frankly organic ex
of the structural work in Buddhist temples, a notewor
— perhaps also an acquisition from Arabia through I
China — is the shrewd concentration of ornament at th
altar. To this, one is often led abruptly, from a me
matic, time-stained exterior, to a dazzling, polych
interior blazing with an outburst of gold and opulent e
emblematic of the precious golden truths glowing at th
of Buddha’s outwardly austere law. The contrast
the plain and the decorative parts of some of the
monumental temples in Japan is of the strongest des
producing, in the height of emphasis thereby atta
extraordinary vividness of effect. This decoration d
however, falsify the temple by its enrichment; the aim
cases is to render the leading structural members pr
by color or treatment. That this is successful, is show
fact that scarcely anything in the architectural world
splendidly effective than the cyclopean, gold-sheath
porting columns of keyaki-wood, gleaming like a mass
metal, and imparting by their very plainness an air of
ishing richness. At times a striking effect is attained by
covering the façade with extraordinarily rich and n
ARCHITECTURE OF BUDDHIST TEMPLES

Wood carvings, in monotone or in the natural tint of the wood, then supplementing them within by similar sculpture embazoned with vivid colors and scintillating with gold.

The Buddhist Temples of Japan generally sit back from the street in a wide, sanded inclosure reached through one or more grand one- or two-storied gateways continually left open to the public. These entrances are oftentimes constructed like miniature temples, and are so ornate as frequently to be mistaken by strangers for the fane itself. The beauty and glitter of the finer gateways—particularly those giving ingress to a compound containing a mausoleum—are often so marked as fairly to daze one. Not uncommonly they are lacquered in a rich, lustrous Indian red, and further ornamented with metal enrichments to which time imparts a beautiful patina. When gold-leaf is employed profusely, and exposure to the elements harmonizes the polychrome colors, the general effect is not easily forgotten, particularly if the structure repose in a setting of deep-green foliage. A massive granite water-basin, a belfry, a number of bronze or stone lanterns, along with a pagoda and other edifices usually occupy the same compound with a temple—which is generally oblong and raised some 4 ft. from the ground. In some cases there is an inner and an outer sanctuary (honden) separated by an interval room, or by a screen or blind; the separation being sometimes emphasized by a different treatment of the ceilings of the two. 'These buildings vary greatly in size, there being in the larger temples an interior peristyle—or other arrangement of columns, to support the roof—forming an ambulatory or aisle round the oratory, or sometimes round 3 sides of it, leaving the fourth to be occupied by the sanctuary and secondary temples on either side.'

The huge Temple Roofs, covered sometimes with a system of imbricated tiles, sometimes with sheets of copper-bronze dulled by time and the weather to a rich old green with here and there a glint of gold, loom above their surroundings, or appear through their sacred groves in a mass almost cyclopean in its imposing grandeur. The absence of intense cold weather in Central and Western Japan makes the use of copper-bronze possible for this purpose, and certain of the roofs, notably those of the mausolea of the shōguns in Uyeno Park, in Tōkyō, show that formerly the baser metal was covered with gold-foil—a custom which gave Marco Polo the chance to tell Europe that in Cipangu the roofs of the palace buildings were of massive gold! At certain points on the beams of these structures there is an efflorescence of rich metal ornamentation or a series of gilded crests which are strikingly attractive and picturesque. The forms of the roofs are various, though for the most part they commence in a steep slope at the top, gradually flattening toward the eaves so as to produce a slightly concave
appearance — this concavity being rendered more emphatic by the tilt which is given to the eaves at the four corners. The appearance of the ends of the roofs is half hip, half gable, while in the spandrel below the ridge-pole are not unfrequently placed splendid wood sculptures of gigantic size. Heavy ribs of tile-cresting with large terminals are carried along the ridge, hip, and the slope of the gable. The result of the whole is very striking, with the advantage of looking equally satisfactory from any point of view. To foreigners many of the roofs seem disproportionately heavy; looking as if ready to weigh down and crush the slender structures below. Some of the poorest temples, which cannot afford tiled roofs, are thatched with straw, after the fashion of the primitive Shinto shrines; still others are covered with the dull, leaden gray pantiles so common on dwelling-houses. The forbidding color of these is sometimes enlivened by lines of white cement, and in certain localities they are replaced by tiles with a brown glaze. Crest-tiles are common, but instead of being stamped with conventional figures, they usually carry the particular crest of some great person — mayhap the shogun to whose generosity the structure owes its being. Every temple in the land, from the wealthiest to the tiny, tin-pot affair of the poorest hamlet, has its particular crest, and from it the stranger is often enabled to guess to what divinity it is consecrated, or what great personage supports (or has supported) it or is deified therein.

In view of the national penchant for bizarre and distorted animal forms, for demonology and all its allied grotesquerie, one rather looks for the picturesque mediæval gargoyles that would prove such attractive concomitants to the style of the temple roofs. Their absence is often compensated for by elaborate antefixes (abumi-gawara) placed at the junction of the imbrices along the ridges, and embossed with crests or designs preserving the progressive continuity of the frets which encircle the structure. They often take the form of demonlets, scowling demon faces, flowers, dragons, and even the sluggish and unpoetic turtle. They vary with the district and are almost always attractive to strangers. The squatting, straining, squashed-looking figures which one sometimes see high up in the gable ends of certain of the temples are known as Daiva-botchi, the Japanese Atlas who bears a part of the weight of the temple roof just as the mythological Atlas bore up the pillars of heaven. The Coffered Ceilings of temples and mausolea are interesting in that the style is ascribed to the Koreans (who undoubtedly copied it from the Chinese). The rectangular coffers, usually not above 20 in. in diameter, often carry panels richly decorated with flowers, polychromatic dragons, scroll-work, phoenixes, and effective designs similar to those of certain palaces and temples of China. Very elaborate lacquer and metal clasps, often gold-plated, cov
the dividing ribs or ornament them at the joints. When hammered metal casings or clasps are absent the coffers are usually divided into a series of tiny ones with an appearance of lattice work. The ceiling is connected with the walls by a large coving, traversed vertically by raised bars similar to those which divide the coffers into squares. Some temples are to be seen in which the ceiling of the nave and the loggia are boarded flat and decorated with huge paintings of dragons in black and gold, the *Dog of Fō*,¹ or of flying *tennin.*² In cases where there is no ceiling — for internally the temple construction varies — uprights resembling king-posts are often used, two customarily standing on the horizontal beam from which they rise. In some instances there is but one, and occasionally this is dispensed with. Then the interior takes on a conical shape, and the maze of beams recede to a central disc on which a coiled and flowering dragon is but dimly seen amid the gray smoke of incense.

Many of the temples show rich *adornments* of metal, — usually brass and copper-bronze, — and not unfrequently this is chased or hammered in delicate and attractive designs. Utility as well as beauty are the guiding principles. The oftentimes beautiful old nails with which some of the immense doors are studded recall the splendid relics of the old *Mudéjar* style one sees in Southern Spain. The immense baldachins (*tengai*), which hang above the abbots' seats within the temples, require unusually strong hooks and chains to hold them. Brass and bronze are, in fact, as much employed in these structures as silver is in the Mexican cathedrals. The general effect is at once gorgeous and delicate, of splendid floridity, but with an absence of massiveness and grandeur. When time has stained the bronze a fine grayish-green, and subdued the rich burnish of the brass, the effect is still more pleasing. Even the plain dullness of many of the *Shintō* shrines, particularly those influenced by Buddhism, is often relieved by fine

¹ The *Dog of Fō* (or *Dog Fō*), the mythological lion so often represented in Chinese art, symbolizes the *Foh*, or *Fo*, a (Chinese) modification of *Bod* (Buddha), and by extension considered the guardian of Buddhist (*Fohist*) temples. It is supposed to be able to drive off demons, and perhaps for this reason is employed at *Shintō* shrines as well. In Japan they are known variously as *shishi* (lions), as Korean lions, etc. Generally sculptured out of gray granite, or cast in handsome bronze not unfrequently gilded or covered with brilliant paint, they are seen in pairs in front of temples, palaces, and shrines, or beside graves; squatting on their haunches, with their curly tails reaching far up their spines. Officially they are known as *Koma-inu* (lit., 'Korean dog,') and as *Ama-inu* ('Heavenly dog'). Flippant observers say the male animal is the one with its mouth closed; the female with it open.

² The *Tennin* ('Angels of Buddhism') are always represented as lovely young maidens, clad in long robes of many colors, hovering in the air playing with a plectrum upon some stringed musical instrument; or in the act of sounding the 17-tube Chinese flute (still used in sacred concerts at some of the temples), and in similar attitudes. The subject was a favorite with *ukiyo* painters. The pierced and gilded panels of sculptured *tennin* in high relief, in certain of the temple interiors, form some of the most strikingly useful objects in the whole range of ecclesiastical enrichment.
and strong brass bindings contrasting splendidly with the white wood of which they are constructed. The Decorations may properly be divided into monochromatic and polychromatic. The former obeys the Shintō canons, and is seen in temples (frequently in the abbots' apartments), constructed of pure white, knotless pine, having elaborately chiseled and embossed metal caps, sockets, and bands applied to the ends of projecting timbers, to the joints of pillars and beams, to the corners of frames (door and panel), and to the bases and necks of posts. The effect is well described as 'an appearance of pale, ashen gray touched up richly with gold.' The decorator uses fearlessly the greatest variety of colors in juxtaposition, but generally separates adjoining tints by means of a white or gold line. The scheme may broadly be described as mural painting on a gold ground; carved panels, solid or pierced, the carving heavily gilt and sometimes picked out with various colors; pillars with decorations of embroidered drapery; and beams, brackets, etc., colored much on the same principle as the external members. The charm of the whole is greatly enhanced by the features of the surrounding landscape and the skillfully planned approaches, 'which are matters of no less importance in the eyes of the Japanese designer than the structure itself and its decorations.' The lotus, peony, and chrysanthemum often appear on the gold lacquered panels, painted by the loving hands of some religious devotee of the past, but they more often form the motives of the splendidly carved panels which run the length of the architrave or, as pierced woodwork, take the place of interior walls. The ancient Japanese wood carving is marked both by an excellent technique in the handling of this perishable material and by a bold freedom in design, with a large sweep in flowing movement as a conspicuous trait. Much of it is decorated in polychromatic tints with the mythological ki-lin, phoenixes, dragons, tortoises, flowers, etc., in high and low relief. Not unfrequently the carved woodwork in temples is left uncolored.

According to the old Chinese natural history Man stands at the head of all naked animals; the Ki-lin ('giraffe') leads and protects hairy animals; the Phoenix represents the feathered creation; the Dragon stands at the head of scaly animals; and the Turtle represents and protects all animals provided with a shell.

The Ki-lin (Japanese Kirin), a sort of Far Eastern hippographe, is pictured as resembling a stag in its body and a horse in its hoofs, but possessing the tail of an ox, and a parti-colored, or scaly skin. A single horn is usually shown on its forehead, whence the common belief that it is the Japanese conception of a unicorn. It is a favorite subject with sculptors and painters and is often represented on tombs, in temples, etc. It is said to appear on the earth but once in a millennium, or when some transcendentally great man or sage, like Buddha or Confucius, is born. It is revered by Buddhists because of its great benevolence toward other animals; it never treads on live things nor eats grass.

The Phoeni, or Hōō, so popular as an art motive, and which is so often and so elaborately represented in the mausoleas of the shōguns, on the coffered ceilings of the Mikado's palaces and elsewhere, is considered by the
THE DRAGON

ejjx

Japanese the king of birds, whence its frequent appearance in painted or
sculptured form (common also in Syria) on the tombs of emperors, on
palanquins, buildings, etc. The Chinese phoenix, from which the Japanese
derives its origin, is the Argus pheasant; it is supposed to appear
on the earth at or near the birth of a good ruler, wherefore it is the emblem
of peace and good government. In Chinese the male is called fung, or ho,
and the female wąng, or wο, whence the generic name fung-wang or hōō.
It is described as adorned with every color, and combining in its form and
motions whatever is graceful and elegant, while it possesses such a benevo-
alent disposition that it will not peck or injure living insects, nor tread on
grazing herbs. Like the ki-ki, it has not been seen since the halcyon days
of Confucius, and from the account given of it, it seems to have been
entirely fabulous. The etymology of the character implies that it is the
emperor of all birds. One Chinese author describes it ‘as resembling a wild
swan before and a unicorn behind; it has the throat of a swallow, the bill
of a cock, the neck of a snake, the tail of a fish, the forehead of a crane, the
crown of a mandarin drake, the stripes of a dragon, and the vaulted back
of a tortoise.’ The feathers have five colors, which are named after the five
cardinal virtues, and it wąng is a cubit in height; the tail is graduated, like
Pandean pipes, and its song resembles the music of that instrument, having
five modulations.’ Virtue, obedience, justice, fidelity, and benevolence are
symbolised in the decorations on its head, wings, body, and breast. It is a
favorite decoration for musical instruments and is frequently interwoven in
fabrics. Some authorities find a strong resemblance between this phoenix
and the guatemali (the Central American trogon) of the Mexia. It bears a
yet more remarkable South American counterpart, the Harpy or thomus cristatus),
and it may be more than a mere coincidence that the first syllable of the name of this bird should be the same as that of the
hōō.

The Dragon (katsu), a familiar object in Japanese decorative art, appears
in the paintings and carvings of temples, dwellings, and tombs; is stamped
on the old silver coins; is cut in low and high relief on the native bronze and
silver; painted on lacquer, and is woven in the silk brocades, etc. It is the
emblem of vigilance and strength, and like many of the art motives, origi-
nated with the Chinese, to whom it furnishes a comparison of everything that
is terrible, imposing, and powerful. As it is there taken as the Imperial coat
of arms, it consequently imparts these ideas to the Chinese person and state.
There are 3 Chinese dragons, the lung in the sky, the li in the sea, and the
kao in the marshes. It has the head of a camel, the horns of a deer, eyes of
rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws
of an eagle. On each side of its mouth are notches. Its skin is covered with
warts, and its beard contains a bright pearl. The lung-wang, or ‘dragon king,’ answers
to Neptune in W. mythology, and is worshiped and feared by the fishermen.
The 5-claw dragon is reserved for the Imperial use; that with 4 claws being
in use by the commonalty. The Japanese dragon is a slight modification of the
Chinese, looking to foreigners like the Old Scratch himself, or a winged
crocodile with a tufted snout, and cruel and malicious eyes. ‘To the credulous
among the natives it is a positive entity which exerts more or less
influence over their lives. Serious native writers have time and again, and
with ponderous and whimsical minuteness, solemnly described this fabu-
losous monster to the smallest detail of his daily life; explaining how in the
spring it lives in heaven, in the autumn in the water, in the summer among
the clouds, and in the winter dormant in the earth. Volumes have been written
about the several varieties created to disturb the dreams of the native
children, green, red, white, black, flying dragon, snake with and without scales and horns; how the breath of the white
dragon enters the earth and is transmuted into gold; how the spume of the
violet dragon becomes balls of pure crystal, of which gems and caskets are
made; and how certain of them, who take their pleasure in killing human
beings, possess the amazing ability to see everything within a hundred
leagues.’

The fact that the first among the young dragons is a happy creature, and
delights in harmonious sounds, accounts for the fact that the tops of most
temple bells are cast in the form of a curved dragon, thus serving the
purpose of pleasing the dragon tribe and providing ears to hang the
bell by. The 2d of the litter of 9 which the dragoness produces at parturition delights in the sounds of musical instruments, hence the koto, or horizontal harp, and the tama, or girl's drum, associated with the figure of the dragon; the 3d is fond of drinking, and likes all stimulating liquors, therefore goblets and drinking-cups are adorned with representations of this creature; the 4th likes steep and dangerous places, hence gables, towers, and projecting beams of temples and pagodas have carved images of this dragon upon them; the 5th is a great destroyer of living things, fond of killing and bloodshed, therefore swords are decorated with his golden figure; the 6th loves learning and delights in literature, hence the covers and title-pages of books and literary works show his picture; the 7th is renowned for its power of hearing; the 8th enjoys sitting, hence the easy chairs are carved in its images; the 9th loves to bear weight, therefore the feet of tables and of hibachi are shaped like his feet. (Griffis, *Mikado's Empire.*) As the dragon is the most powerful animal in existence, so the garments of the Mikado are called 'dragon robes,' his face the 'dragon countenance,' his body the 'dragon body,' the 'ruffling of the dragon's scales' his displeasure, and his anger the 'dragon's wrath.' The dragon is to the Chinese and Japanese what the griffin was to the early Greeks, and it seems not unreasonable to suppose that the adoption of the one was suggested by the sight of the other.

The Tortoise (Chinese, *kwei*; Japanese, *kame*) has many fabulous qualities attributed to it, and it symbolizes longevity.

Religious themes are more often expressed with the chisel than with the brush, and many temples contain carvings depicting incidents in the lives of Buddha's chosen disciples; in those of notable examples of filial piety enshrined in the Chinese classics; in the life of Buddha himself and of scores of the saints and sinners supposed to have been influenced by him during his last incarnation. Good examples of this work may be seen in the technically excellent and amazingly intricate door and wall panels of the *Narita Temple* described in Rte. 12. Many temples possess veritable marvels of glyptic art, which, if they do not always form an integral part of the structure, are inseparably associated with hieratic architecture. While some fanes preserve a dozen or more skillfully chiseled seated or standing images of the tutelar saint, the founder of the institution, Buddha or his disciples, or native or imported gods, others have hundreds (even thousands) crowded into them. The frequently recurring 500 *Rakkam* are notable examples of this prodigality. Foreign critics regard some of them as greatly at variance with the oftentimes exquisitely harmonious ensemble of gold-lacquer, painted draperies, and the wealth of diaper-work in low fine tones characteristic of certain fanes. The Buddhist temples of Japan have no crypts. The Temple Floors are usually of wood, and these are oftentimes covered with soft mats of the same size as those used in dwellings. Many of the temple corridors, particularly in and about Kyōto, are laid with boards so loosely nailed that they rise perceptibly to the footfall, and, by rubbing one against another, produce a plaintive tweaking, or creaking noise, soft and not unmusical, and which suggests the twittering of drowsy young birds in a nest. They are called *Uguisu-bari* ('nightingale floors,' from the resemblance of the sound to a nightingale's


SHINTŌ ARCHITECTURE

...and are attributed to an imaginative craftsman who lived about 300 yrs. ago. See Buddhism, p. clxxix.

The Mausolea are planned differently from the temples, and consist of three buildings en suite: an oratory, flanked on both sides by an antechamber; an interval room, and a sanctuary. The two inclosures and an outer one surrounded by a cloister; the general scheme of decoration is on a much more elaborate and magnificent scale than that of the temples. They belong properly to a later epoch, that of Yedo, and are seen in perfection in Tokyō and at Nikkō, where the Tombs of the Tokugawa shōguns are interred. It may truly be said of them that they display Japanese decorative art in its most profuse and splendid stage. The interiors are times a curious blend of polished black and gorgeous red, but the overhanging roofs shut out excessive light and in what would otherwise be glaring defects. The exteriors often in sharp contrast to those of even the richest temples, show a perfect riot of color and ornamentation. The colors with the lintels or ties near the top of the posts or pillars, from this height the different beams and brackets, together with the flat spaces and raised carvings between are diaphanous, esqued, and variously picked out in bright colors and ng. The treatment imparts a light elegance to the other-ponderous eaves, and the deep sun-shadows beneath the projections assist in subduing and harmonising the contrast of color employed. Adjuncts of the mortuary tombs are the Tombs (haka) of which the finest examples are those in Tokyō and Nikkō. They usually stand at the back of the shrine, albeit in some cases they may be in one spot and the tomb miles away in another.

Generally of heavy bronze or massive monolithic granite, are remarkable chiefly for the decorative quality of their gate or fitments. The shape is most always that of a Buddhist pagoda (hōtō) or 'treasure shrine.' Some of the examples, erected to the memory of dead shōguns, have red from vandalism.

VII. Shintō Architecture. The Torii.

Shintō Architecture (comp. p. ccxv), though somewhat picturesque, is trivial and without character — lacking solidity, and durability. The first shrine is said to have been erected during the first century before the Christian era, prior to which worship was conducted in the open air. The perishable nature of the wood employed in its construction makes it necessary to renew the building every 20 yrs., which accounts for the primitive Japanese were constructed of young trees fastened together with ropes made of the rush sedge.
THE TORII

(sicrpus maritimus), or with the tough shoots of the wisteria, and thatched with the grass called kaya. The uprights were planted in holes dug in the ground. The ground plan of the hut was oblong, with four corner uprights and one in the middle of each of the four sides, those in the sides which formed the ends being long enough to support the ridge-pole. Other trees were fastened horizontally from corner to corner, one set near the ground, one near the top, and one set on the top, the latter of which formed what are now called wall-plates. Two large rafters, whose upper ends crossed each other, were laid from the wall-plates to the heads of the tall uprights. The ridge-pole rested in the fork formed by the upper ends of the rafters crossing each other. Horizontal poles were then laid along each slope of the roof, one pair being fastened close up to the exterior angle of the fork. The rafters were slender poles or bamboos passed over the ridge-pole and fastened down on each end to the wall-plates. Next followed the process of putting on the thatch. In order to keep this in place two trees were laid along the top resting in the forks, and across these two trees were placed short lengths at some distance, which being fastened to the roof and exterior angle of the forks by ropes passed through the thatch, bound the ridge of the roof firmly together. The walls and doors were constructed of rough matting. Specimens of the ancient style of building may yet be seen in remote parts of the country, not perhaps so much in the habitations of the peasantry, as in sheds erected to serve a temporary purpose.

The construction of Shintō temples is derived from this primeval hut, with its origin in proportion to the influence of Buddhism in each particular case. Those of the purest style retain the thatched roof, without which they are not considered as being in strict conformity with the principles of genuine Shintō-shrine architecture — which to foreigners is as disappointing in its simplicity as it is in its perishable nature. Some of the structures are roofed with the (strikingly handsome) thick shingles called Hiyoda-buki (bark of the hinoki tree), while others have tiled and sometimes laid with a bronze roof. The projecting ends of the rafters have been somewhat lengthened and carved more or less elaborately; in the majority of cases they consist merely of two pieces of wood in the form of the letter X (and called chigi) or a pair of horns, which rest on the roof-ridge like a sawhorse. The logs which kept the two trees laid on the ridge in their place have taken the form of short cylindrical pieces of timber tapering toward each extremity, which have been compared to cigars. In Japanese they are called katsu-ji, from their resemblance to the pieces of dried beef by the name katsu-ji. The compressers along the roof over the thatch are represented by a single beam, called munaco, or 'roof-presser.' Planking has taken the place of the mat with which the sides of the building were originally closed, and the entrance is closed by a pair of folding doors turning, not on hinges, but on journals.

The primeval hut had no flooring, but we find the shrine with a wooden floor raised some feet above the ground, which arrangement necessitates a sort of balcony all round, and a flight of steps up to the entrance. The formation is completed in some cases by the additions of a quantity of ornamental metal-work in brass. This is not admissible in the purest form of Shintō architecture, and where it, along with lacquer, is found, it indicates Buddhist influence. — At the foundation and construction of sacred temples, young virgins cleared and leveled the ground, dug holes for the corner posts, took the axe and made the first cut in the trees to be felled for timber, etc. for the Shinto temple, inclusive of the Shinto temple, usually on the side of the white wood of the Chamaecyparis obtusa, and roofed over with the bark of this tree (as was also the palace of the Mikado at Kyōto, regarded as the dwelling of a Kami sojourning on earth and acting as mediator between the Japanese people and the gods). Hinoki and azaleas are the plants specially dedicated to kami-halls, as they were (and still are) the holy plants of the sun-goddess. During the erection of a temple the builder must live by certain rules, must go to work barefooted, and in white clothing, and must, moreover, observe stringent rules with regard to implements and building-materials. (Comp. Rte. 35.)

The Torii is a recognized synonym for a Shinto shrine, and certain ones (particularly those showing Buddhist influence)
traveled of the gorgeous pylons of Egypt; the padihas; and the elaborate torans of Central India. The ion of the word is in doubt. Some believe it comes from padihas (to penetrate, to pass through), while regard it as a roost for the fowls (tori) which (according to the goddess) were set to crowing outside the cave into which she had retreated, in order to convince her that, without her glorious light, morn had dawned. It is of this legend that barnyard fowls found a place among the goddess, and the tori is supposed to typify it. The Japanese torii differs but slightly from the Hindu (Sanskrit: torana), and consists of the same upright on each side, with a projecting cross-piece resting upon them. Instead of the customary three cross-pieces super- d, the Japanese structure is topped by a single straight whose ends project slightly, with a small horizontal underneath with non-projecting ends. In all pure temples the torii is generally of unpainted wood. For it was erected on any side of the temple indifferently, later times (not improbably after the introduction of Islam) assuming that the Buddhists did not bring it with its original meaning seems to have been forgotten, and placed in front only, and was regarded as a gateway (as British India to-day). Tablets with inscriptions (gaku) laced on the torii with this belief, but one of the first the Shintoists (in the course of the purification of their consequent to the disestablishment of Buddhism) was these tablets. The Buddhists made their torii of bronze, hollow iron, or of wood painted red, and they the various forms seen in Japan to-day. Sometimes very massive granite torii are erected by groups of people believe their petitions have been answered, and these colossal forms noble figures in the landscape, suggesting as muzeums calling the devotees to prayer. The number which may be erected to a divinity is unlimited. Dols of red ones often stand in the vicinity of shrines to


Pagoda, or ‘Five-storied Chinese Temple’ (goju-no-to), believed by the Chinese to be of native design, is more than Hindu origin. The word is an Anglican corruption Persian but-kadah (‘idol temple’). Pagodas are often large Buddhist temples, and their brilliant vermillion and tall forms make them striking and picturesque in landscape — particularly when set amidst green they vary in height from 5 to 13 stories, and
are usually built so solidly that they stand for centuries. According to the geomancers the pagoda 'acts like an electric tractor to draw down every felicitous omen from above, so that fire, water, wood, earth, and metal will be at the service of the people, the soil productive, trade prosperous, and the natives submissive and happy. Therefore the presence of such an edifice not only secures to the site the protection of Heaven, if it bears evidence of already enjoying it, but represses any evil influence that may be native to the spot, and imparts to it the most salutary and felicitous omens.'

In Japan these polygonal structures are usually of 5 stories and about 150 ft. high. They are about 24 ft. sq. at the base, and each of the 4 upper stories recedes somewhat from that below it. Heavy timbers are used in their construction, and some of them are framed and braced upon the inside in such a complicated manner that there is barely room for the ladder-like staircase which leads from stage to stage. In these a central post of huge dimensions, sometimes 3 ft. in diameter and diminishing toward the top, is framed in the apex of the structure, while the lower end barely touches the central stone block. Architects differ in their opinions as to the purpose of this monstrous central beam. According to some, it is intended to stiffen the tower against swaying in the wind, and the length is so calculated that, after the various stages of the tower have shrunk and settled, the central post shall just bear upon its stone base. The second hypothesis, and perhaps the correct one, — for it can be verified by an inspection of pagodas 50 or more yrs. old, and which have settled all they naturally would settle, — is that by the clever suspension of this beam it acts like a vast pendulum or gyroscope, and during an earthquake (which the pagodas usually withstand) the center of gravity is kept within the base. In some of the Japanese pagodas the room at the bottom is devoted to a shrine containing some relic or image of Buddha or one of his disciples. The Japanese seem to have lost their ancient confidence in the protection supposed to be built into them, for it is rare to see a new one, and the decrepit condition of most of those extant indicates the weakness of faith in them. Good specimens of the ordinary pagoda may be seen in Uyeno Park, or at Asakusa, in Tōkyō, and a very elaborate one stands on the middle terrace of the temple grounds at Narita. It seems that the original pagodas — perhaps an elaboration of the Indian dagoba — were raised over relics of Buddha, the bones of some saint, or what-not. The ornamental bells which swing from the eaves of some pagodas are called hōchaku.

**Feudal Castles** (shirō) at one time dotted Japan from Aomori to Kagoshima; those which remain are at once the most grandiose, enduring, and massive specimens of the native architecture. Built originally (often by forced labor) for the
Feudal Castles

daimyōs as a combination of fortresses and residence, they are such lofty and imposing structures that certain critics class them among the finest architectural monuments of Eastern Asia. ‘The colossal masses of rock seem all the more colossal after one has become familiar with the tiny and perishable dwellings of the country. In the walls of the Osaka fortress (which once ranked as the finest castle in Japan) are single blocks of stone—at great heights above the surrounding level of the region—measuring in some cases from 30 to 36 ft. in length, and at least 15 ft. in height. These huge blocks have been transported long distances from the mts. many miles away from the city. The finished structures prove that the Japanese are quite competent to erect such buildings, if the national taste had inclined them in that way.’ As a rule these citadels are of great extent and solidity, and are marvels of engineering skill. The immensely heavy blocks of granite, placed one on top of the other, lead one to believe that the early Japanese practiced the Mexican expedient in such cases, by building a sloping runway of earth and rolling the stones up this to their final positions. Though ostensibly built of stone, the citadels are in reality wooden buildings of great strength, faced with slanting walls of squared stones. The structure may be likened to vast blocks so arranged, one on the other, that each wall is of pyramidal shape, slanting from the base to the apex in the ancient Egyptian manner. They are supported from within, and are tied together with timbers of great size. Richness of detail is less aimed at, than the general effect resulting from the grandeur and harmony of the proportions of the buildings. The sq. towers several stories high, erected in the castle precincts, and serving as watch-towers, are called tenshu; the first is said to have been erected in the castle of Tamon, in 1567, by Matsunaga Hisahide. Somersaulting grampuses (shachi-hoko) are so often pictured standing on their heads, with tails in the air, on the tops of these structures, that the vernacular expression for standing on one’s head is now shachihokodachi. The splendid castle walls (as well as many others throughout the Empire) command admiration for their massiveness and excellent construction. Some bear a striking resemblance to the strongly built, crenelated stone walls or curtains of the magnificent old citadels of British India, and it is not unlikely that the early Buddhists had something to do with their development in Japan. While the masonry of certain of them is constructed of ashler in the manner described at p. 613, in others granite blocks are cut in the form of a cone, with the face a ft. or more sq. tapering 3 ft. (or in proportion) to a point. When squared with a nicety which suggests jeweler’s work, the stones (without a binding material, after the manner of Egyptian and Babylonian architecture) are placed in position and earth and rubble are sifted between
the conical terminals. When such walls are built against side they soon become almost an integral part of it, and excellent condition which they retain points to the merit of the method. The moats which customarily surround walls date from very early times. The castles themselves are outgrowths of feudalism, and were first brought to a degree of strength and completeness during the Tokuganate. Few views are more satisfying than those, amidst of which a noble old white castle surmounts a hill from which a splendid seascape is visible. The tourist interested in this phase of native architecture should visit the castle at Nagoya (Rte. 24) or that at Himeji (Rte. 25). The innermost citadel of a castle is hommaru; inside the wall is marunouchi: the inner wall, ninomaru: the outer sannomaru.

Bridges (bashi, or hashi) in curious and distinctive are conspicuous and picturesque figures in the Japanese escape; many are of great historical interest. They range from the curious tate-bashi, or drum-bridges, often in the yards of temples and shrines (good example at Kan Tōkyō), to the primitive man-nen, or 'ten-thousand-bridges, which in curious contrast to their grandiloquent are often merely a plank or twin bamboos lashed to timber boulders on either bank of a stream. The art of bridge construction was taught by the Chinese coincident with the introduction and spread of Buddhism. One of the most famous native bridges is the new but historical Nihon-bashi Tōkyō. The still more remarkable Kintai-kyō, or 'Bridge the Brocade Girdle,' a curious monument of antiquity, inscribed in Rte. 38. The most striking peculiarities of the bridges are the semi-lune spans, and the bronze giboshi surmount the posts — Buddhistic in suggestion and symbol reference to a treasure called Bōshi no Maya ('Buddha mother's hat'). The beautiful red lacquered sacred bri Nikkō is a good example of the character imparted to bridges by the addition of brass and other metal. bizarre Tsuribashi, or hanging-bridge mentioned in R is perhaps a modern development of the primitive b ferry (kago no watashi), in which a stout hawser of or iron-creeper (kurogane modoshi) is stretched from to bank of a stream. On this hawser, suspended by a noose, a kago of bamboo or twisted creepers runs to fro. 'The simplest method of crossing is to get into basket and let coolies haul one over. If the coolies are forthcoming, the transit requires considerable skill and on the part of the traveler himself. On getting into the grasps the hawser with both hands, presses the feet on the bottom of the cage, and then, by a succession of like jerks, performs the voyage over. The great thing
basket under the control of the feet, otherwise he is
d himself hanging in mid-air with the basket behind,
iling torrent below.' Other curious bridges are de-
their proper places throughout the Guidebook. The
es are constructed along modern lines. The majori-
er native bridges are of wood.
ape Gardens (kō-en; niva, etc.) have been popular
since the art was introduced from China in the 6th
eir local development was gradual until the 14th cent.,
became very fashionable to have a classical garden,
in of them took on then the elegant aspects which at
characterize them. Great progress was made during
ary epoch, chiefly in and about Kyōto, where some
est of the Japanese gardens are still to be found.
early years of the 13th cent., the first treatise on the subject
rom the pen of Yoshitsune Gokyo-oku; by giving to everything
be invested it with a motive, and for expressing the various
ral rules, many of them purely conventional, were laid down.
to take the outline of a tortoise or a crane. An island might be a
field, a strip of seashore, a cloud in the distance, a sandy-beach,
se, or the bank of a stream. A waterfall was either full-face or
mentary or complete, uniform or stepped, corner or side, single
A-N, or from W. to E., or from E. to W. was regular; if it started
E. it was inverse. If it did not rise in a lake, a country path should
it with to suggest a distant origin, or a mountain to suggest a
rockery to suggest a concealed front. There was also a waterfall
which called for certain salient features. All this was greatly
by a monk called Soseki (b. 1271; d. 1346; — a distinguished poet
thomously as Musōkokushi), who worked many of the moral
the Zen-shū into the fabric of his landscape. Ultimately, in the
the 15th cent., the artist-priest Sōami (comp. Kyōto) extended
so greatly and added so many subtle conceptions that he is
of as the father of landscape gardening in Japan. Setting out
ating and defining twelve principal varieties of landscape and
ceeded to indicate the constituents of each and their deriv-
s, in rockeries he placed sea and river stones; plain and mountain
rent stones and wave stones; stones that divide a stream, stones
it flows, and stones against which it breaks; stones for standing
ched stones; erect stones and prostrate stones; water-fowl-
ing stones; mandarin-duck stones; three Buddha stones, and
. Then of islands there was the wind-beaten or salt-strewn isle,
ether moss nor rock because it represented a spot swept by
nd-showers; there was a central island, or isle of elysium, to
ridge led, since it lay in mid-ocean; there was the wave-beaten
tide-lapped island, the guest island, and the host island. To
was due the conception of the shore of the "spread sand," and f
the "piled sand," and his indications as to cascades, streams,
shreys are voluminous.' In laying out a Japanese garden, the
at there should be thorough congruity between the scenic
1 the nature of the edifice from which it is contemplated is
There is scarcely any limit to the sums expended on planning out
re-grounds and on their up-keep. Huge rocks are transported
ted, and stones are honeycombed by the beating of ocean waves
ed into quaint forms by the furnaces of volcanoes; rocks hollowed
by the teeth of torrents; petrifactions from the depths of inland
ibly tinted masses from mineral districts, — all these are sought
ured.'

B has been brought to such perfection that the tiniest
ground is capable of being beautified in a charming
way by the native methods. The chief elements in the composition of classical gardens are stones, shrubbery, lakes, cascades, winding paths, mazes, stone or bronze lanterns and cranes; bridges of stone, bamboo or saplings; tea-houses, wisteria-arbors; lotus-ponds, etc. When a sufficient quantity of water is inaccessible, the popular and much admired kar-sansui method is adopted. This shows dry beds of ponds and rivulets filled with sand and stones, with borders rigidly preserved just as if they held water in check. [A good example of this type may be seen in the grounds of the Nijō Castle, at Kyōto.] The narrow winding paths are paved usually with a single row of stone slabs in which all regularity of form is avoided. Potted plants of the popular dwarfed varieties often take the place of borders. The ponds and bridges, small rills, and meandering paths with their uneven edges; the shrubs trimmed in round balls of various sizes, and the grotesquely shaped pines, with long tortuous branches running near the ground, are often combined in such a skillful manner by the gardener as to make the area seem much larger than it really is. The microscopic gardens sometimes placed artfully in small dishes or trays are called hako-niwa and are very popular with Japanese. So adroitly are they arranged that the beholder often finds difficulty in convincing himself that he is not viewing a perfect and larger landscape some distance away.

Dwarfing, or naniizai, is an art in which the Nipponese are very expert. The idea seems to be of Chinese origin, but the Japanese gardener distinguishes himself in his efforts to check nature in its natural development, and to take advantage of every accident or trick that will enable him to produce deformities or grotesqueries. He not only takes pleasure in artificial deformation, but admires and collects natural malformations of every kind. A stone through which the water has worn a hole, or an old decaying tree-trunk with one or more plants growing out of it, knothole, where such have accidentally lodged, are his delight, and for these he will sometimes pay as much as for a genuine work of art. Old vermiculated planks or worm-riddled tree-trunks are often used as door-posts or signs; and hedge fences of wood that has been buried in the water until insects have made chalky deposits on them are frequent features in the country. The juniper, cypress, pine, elm, bamboo, peach, plum, maple, willow, and other trees are often experimented with for naniizai purposes. The juniper and thuja particularly are frequently selected by gardeners to try their skill in forcing them to grow into rude representations of junks, birds, and animals. Trees are sometimes trained in the shape of deer with extraordinary fidelity, the eyes, tongue, or other parts being added to complete the resemblance. The principle of the operation depends upon retarding the circulation of the sap by stinting the supply of water; confining the roots, and bending the branches in the desired form when young and pliable, afterwards retaining them in their forced positions in pots, and clipping all the vigorous shoots, until nature gives up the contest and yields to art. To produce a slow growth small seeds from a poorly developed individual plant are chosen. Frequent cutting-back, and planting in pots of insufficient size, are practiced to produce naniizai. Twisting the twigs and stems in a horizontal spiral direction has the same effect, and the refrigeration of the ground and roots by evaporation, using porous pots. Grafting is often a means to this end, as it serves to check natural development. It is especially employed in the many varieties of plum, and is usually effected according to the oldest methods known to gardening — grafting by bark-patch. The cutting which is to be engrafted is sharpened on one side and laid in
BUDDHISM

Buddhism, called by the Japanese Bukkyo, and Buppō ('the religion of Buddha'), with 71,992 temples (tera; butsūdō); 63,106 bonzes (bōseu) or priests (or monks); 14 chief sects (shū) and (about) 74 branches claiming upward of 29 million adherents, reached Japan (from Korea) about A.D. 552, when the King of Kudara (one of the Korean States) sent Buddhist statues (kōrō) and books as presents to the Emperor Kōchō. The current (accepted in Japan about 571) belongs to that division of Buddhism known in India as the Northern School.

Buddha 1 (Butsu; Hotoke; Shaka, etc.), whose actual mortal life is regarded (by his adherents) as the 4th in a series of 5 Messianic incarnations.

1. Tradition says that when Sakyamuni was born a dragon appeared and poured water over the babe. The incident is commemorated in Japan on April 8, when the "washing of Buddha" (kura-butsu, or yotsu-butsu) takes place. An image of the god—a birthday Buddha (tanjō-butsu) — is in a hall decorated with flowers, and each worshiper pours water or a (a decoction of hydrangea leaves) over the effigy from a tiny ladle. A temple rite, does not evoke much enthusiasm, but evidences her observances may be seen in decorations of azalea sprays, which set out (Dessia sabroa) blossoms set up at the gates of the temple of averting evil dictates the procedure of the time. The special subject of exorcism. A leaf of shepherd's-purse

Many treatises exist on the subject of landscape gardening, and there are complete sets of names for everything associated with them. The charm of some of the gardens is so winning, and in some of them nature's masterpieces are reproduced and her principles applied with such amazing fidelity, that every traveler should see one or more of the most famous gardens before leaving Japan. During the iconoclastic era which followed the Restoration, some of the finest gardens in the Empire were destroyed by vandals. Some of the existing ones are slowly disappearing before the march of blighting materialism. The sometime celebrated Koraku-en at Tōkyō is a case in point. Though still regarded by the Tōkyōites with loving eyes, it retains but little of its ancient charm. More satisfying examples are the Imperial Gardens, where the annual Chrysanthemum and Cherry-Blossom Garden Parties are held in Tōkyō; and that of the Mikado's Palace; the Shugaku-in; and others at Kyōto. The requisites employed in the fashioning of formal gardens can be seen at the Yokohama Nursery.
was (according to the best authorities) born B.C. 563; 72 yrs. before Confucius (Jap. Kishi: B.C. 551-478) and 252 yrs. before the great Moses (Moses: B.C. 371-288). "He was the son of Suddhodana, King of Kapilavastu, a city on the river Nipa, at the foot of the Bhang (India). His mother, Maya, or Maha-Maya, died 10 days after his birth, which, according to the legends, was accomplished without pain, and accompanied by amazing wonders. His name was Siddartha, or the "Establisher," until he became a Buddha, i.e., him by whom truth is known. The name, Gotama, or Samana-Gotama, is a patronymic better known in Siam and China, where another family or clan name, Sakya-muni, is more common. At the age of 7 the child is said to have known anatomy, geography, mathematics, and military science. At 15 he was made heir-apparent (wherefore his Japanese title, Shito-Taishi); at 17 he was married to Yasodhara, a Brahmin maiden of the Sakya clan, and his son Rahula was born the next year. At 25 he determined to become a recluse, and left his parents and his father’s court for an abode in the forest beyond Kapilavastu, in solitary spots, trying various methods to attain mental satisfaction, but in vain. After 6 yrs. of this ascetic life "he came to the perception of the true condition and wants of mankind," and began his ministry of 49 yrs. He was now a Buddha, which is described as "entering into a state of reverie, emitting a bright light and reflecting on the four modes of truth." He began his preaching at Benares by discourses on the four truths, which were termed the revolving of the wheel of the law. He formed his first disciples into a community, to whom he gave their rules, and when the number increased to 56 he sent them in the "four miseries" and carry out the system by which all his disciples were taught they could attain final happiness in nirvana. This system, which exists in full strength to this day, is founded on monastic vows for the individual, living in spiritua...munities for the disciples, voluntary poverty, and universal preaching. Sakya-muni infused such energy into his followers that in a few years India was covered with their communities; and he developed rules for instruction, employment, punishment, and promotion, which have served ever since. His own life, after his visit to his father in the year 586, when 37 yrs. old, was passed mostly in delivering the sutras, or laws, 35 discourses in all; these are revered by all Buddhists, and copies are held to have moral and hygienic effect on true believers, and bring good luck to the family and the State. As Sakya-muni lived long enough to see and correct the dangers of his system, at his death, in the year 543, he was able to confer much of his authority on his two chief disciples, Jarum and Kashana, and thus hand down the organization to posterity. Harle's Manual of Buddhism.

The faith has practically disappeared from India, and possesses its only adherents within the Empire in Burma and along the mt. frontier to the N. Under King Asoka, who ruled from B.C. 272 to 231, it became the state religion. As time advanced it was debased by contact with the idolatry and foul Tantric beliefs which it had never before been in opposition to, and it was expelled from India. So complete was this expulsion that it divided into the N. and S. schools, the first taking Sanskrit and the other Pali as its sacred language. In the course of time, the divergences became fixed, and thus, without any actual schism, the Buddhists of Ceylon and Ultra Ganges have come to differ from those of Central Asia and China. Buddhism survived in an attenuated form up to the end of the 12th cent. of our era, when the Mohammedan invasions upset the Hindu dynasties of N. India. Finally it (nirvana) is tied inside the lantern of the sleeping-chamber, and over the lintel is pasted an amulet written with ink which has been moistened with the liquid of lustration (amasha). Again the rice-flour cake is offered at the domestic altar. It now takes the form of a lotus-petal with capsule of beans (an). In the cities and villages go about selling ducks' eggs, which, when eaten on this day, are supposed to be efficacious against pestilence; and occasionally itinerant priests, with close-cropped hair and a peculiar costume, pass from street to street calling out, O-shakal! O-shakal or "Buddhas to sell, Buddhás to buy," and performing buffoon tricks to gain crowds. The stock in trade of these gwânum-bo (depraved priests) consists of little images of Sakya-muni and five-colored flags of the u flower, the whole termed ignominiously in common water-pails." (Brinkley.)
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tred, not so much as the result of direct persecution, but rather from
decay, the main cause of which is that it was, and is in a great
religion for monks, with which the laity had little concern.

or Mahāyāna (Sanskrit: 'Greater Vehicle') doctrine (Japanese
which arose about 500 yrs. after Buddha, prevailed in N. India and
(in A.D. 65) one of the state religions of China (whence it passed to
hence to Japan), is regarded by Japanese students as both egoistic
ulterior; as optimistic, progressive, and active; and as holding state
as high regard. It is their regret that, though the great sects men-
crein the temple after ostensibly preach this doctrine, in reality they preach the
(‘Lesser Vehicle’) doctrine, which represents the S. school, and
re, pessimistic, and individualistic. Followers of the Mahāyāna
that they have to pass through human existences only once more
training to Buddhahood, or complete enlightenment, and entrance

years after the special envoys sent by the Korean King
Japan, there followed Tōei, and Dōshin, the first
. They began at once to preach the new religion, and
they found powerful protectors in certain of the in-
nobility, they also encountered resolute adversaries,
er arose a strife which lasted for 35 yrs. By 571 the
had made sufficient impression upon the minds of the
riot to be accepted by them, but it remained a long
without state recognition. When properly installed
and its accompaniments among the simple natives. The
of its Bodhisattvas, smiling in gold, — the figures of
veny guardians and infernal judges, its feminine angels
morous demons, — must have startled and amazed im-
ons yet unaccustomed to any kind of art. Great paint-
ing in the temples, and frescoes limned upon their walls
ings, explained better than words the doctrine of the
es of Existence, and the dogma of future rewards and
ments. Moreover, for people accustomed only to such
architecture as that of the Shinō miya, the new temples
by the Buddhist priests must have been astonishments.
 colossal Chinese gates, guarded by giant statues; the
lanterns of bronze and stone; the enormous suspended
rounded by swinging-beams; the swarming of dragon-
under the caves of the vast roofs; the glimmering splen-
the altars; the ceremonial likewise, with its chanting
incense-burning and its weird Chinese music, — cannot
ied to inspire the wonder-loving with delight and awe.
udhist image-makers soon began to people the land
host of statues which the traveler now sees in almost
out-of-the-way place, — the Buddhas, images of the
ent Jizo, Kōshin, the protector of the highways, with
symbolic apes; the figures of the Balō-Kwanon,
ctects the horses of the peasants, and a long list of

In the cities everywhere Buddhist sculptors opened
to supply pious households with images of the chief
ished by the various Buddhist sects; and the
of joss, or Buddhist mortuary tablets, as well as the
mamakers of household shrines, multiplied and prospered.' Buddhism made a strong appeal to the ignorant vulgar by its magicians and exorcists; by its living saints in the flesh, who were supposed to possess strong Court influence with the dignitaries of the ghostly world; by the gorgeousness of its temples and the solemn pomp of its ritual observances. It was a splendidly easy device for obtaining temporal and perhaps everlasting prosperity, for dodging the devil and his imps, and escaping the pains and penalties of the various hells.

A peculiarity of Sakyamuni's teaching is the manner in which it was weakened and almost destroyed the power of the unseen world and spiritual beings as agencies of restraint upon the heart of man, and of assistance in seeking after good. By his system of good works and self-denial, his followers are brought into such close relationship with the whole creation of invisible beings, into whose presence and fellowship they can enter by their own efforts and mediation, that the moral sanctions of a Supreme Ruler and God over all are neutralized, and the sense of sin in the human conscience done away with. Its removal is put under the control of the soul, and the degree of bliss, peace, and power attained in the future world depends on the individual, so many prayers, alms, austerities, and oblations result in so much honor, power, and enjoyment in the coming infinite. The past infinite is also made part of the conscious present, and moral life worked like physical attraction, innumerable causes producing retributive results for rewards or for punishments. In such a theology, salvation by faith is rendered impossible, and sacrifice for sin by way of atonement useless.'

Perhaps the greatest value of Buddhism to the nation was educational. The Shinto priests were neither scholars nor teachers, and the new creed offered education to all—not only in matters religious, but in the arts and learning of China, Korea, and India. The Buddhist temples eventually became common schools, or had schools attached to them, and at each parish temple the children of the community were taught, at a merely nominal cost, the doctrines of the faith, the wisdom of the Chinese classics, calligraphy, drawing, and much besides. By degrees the education of almost the whole nation came under Buddhist control. The priests constituted a bridge across which there passed almost continuously from the Asiatic continent to Japan, a stream of knowledge. 'To enumerate the improvements and innovations that came to her by the route would be to tell almost the whole story of her progress. All that can be classed under the name of art in Japan was either introduced or developed by Buddhism; and the may be said regarding nearly all Japanese literature possessing real quality,—excepting some Shinto rituals, and some fragments of archaic poetry. It was a civilizing power in the highest sense of the word, for it introduced drama, the higher forms of poetical composition and fiction; history, philosophy, architecture, painting, sculpture, engraving, printing, landscape gardening—in short, every art and industry that to make life beautiful. All the refinements of Japanese were of Buddhist introduction, and at least a majority of.
BUDDHISM

The original Buddhist doctrine was essentially in disaccord with the older Shintōism, which is without a doctrine of metempsychosis, and which has its nearest analogue in Confucianism. The spirits of the dead, according to ancient Japanese thinking, continued to exist in the world: they mingled somehow with the viewless forces of nature, and acted through them. Everything happened by the agency of these spirits — evil as well as good. Those who had been wicked in life remained wicked after death; those who had been good in life became good gods after death; but all were to be propitiated. No idea of future reward or punishment existed before the coming of Buddhism: there was no notion of any heaven or hell. The happiness of the gods and the reception by them, and the offerings of the living, Buddhism had learned from India, in China, in Korea, and in divers adjacent countries, to meet the spiritual needs of peoples maintaining a persistant ancestor-worship. Intolerance of ancestor-worship could have long ago resulted in the extinction of Buddhism; its vast conquests have all been made among ancestor-worshiping races. In Japan it adopted the same policy which had secured its progress on the continent; it attempted to introduce, or rather to use the term, by expanding and expounding them — by interpreting them in a totally new light. Modifications were effected, but no suppressions: we might even say that Buddhism accepted the whole body of the old beliefs. It was true, a teaching declared, that the dead continued to exist, and it was not wrong to suppose that they became inities, since all of them were destined, sooner or later, to enter upon the way of Buddhahood — the divine condition. Buddhism acknowledged likewise the greater gods of Shintō, with all their attributes and dignities — declaring them incarnations of Buddhas and Bodhisattvas: thus the sun-goddess is identified with Dai-Nichi-Nyorai (the Tathāgata Mahā- rokana); Hachiman, the war-god, was identified with ūda (Amitābha), etc. Thus by skillful adaptations Buddhism got itself accepted as a second national faith. The shō shrines presently assumed the appearance of Buddhist as, and for centuries the two creeds worked in harmony, the uplift of the Japanese race. It did not become, as careless writers have said, the popular religion, while
Shintō remained the official religion; it became as much an official religion as Shintō itself, and influenced the lives of all classes. It made monks of emperors, and nuns of their daughters; it decided the conduct of rulers, the nature of decrees, and the administration of laws. In every community the Buddhist parish priest was a public official as well as a spiritual teacher.

Throughout the whole course of its history in Japan Buddhism has been discredited by its priests. But it has also numbered among its propagandists many men of transcendent ability, lofty aims, and unquestioned courage. The power it acquired over its devotees was often misused; humility became arrogance, learning tyrannized over ignorance; it is no exaggeration to say (writes Murdoch) that at the date of the first arrival of Europeans in Japan the greatest political power in the Empire was that of the Buddhist priesthood, foremost among which stood that Mondo sect which had been harried and hunted from the neighborhood of the capital only ten years before. Militant Buddhism became a great power in the State during the Muromachi epoch, and even the priests in Kyōto succumbed to the general demoralization and were found among the gamesters and marauders. One sect only, the Ishi, possessed large influence, owing to the virtue and eloquence of its great preacher, Renjo. But this sect believed in the sword as a weapon of propaganda, and did not hesitate to enlist the most lawless and unscrupulous elements of the population among its adherents. The religious fanatics were strong enough to defy the governors of the N. provinces, where their principal center of power lay. They destroyed family after family of their opponents, and even the illustrious Hosokawa Harumoto, one of the most powerful nobles of the time, had to appeal to the Nichiren sect for aid against them. Thus the religious bodies wielded a power which no one though he were the shōgun himself, could afford to disregard. Even the Shintō priests of Ise had a military organization numbering thousands of halberdiers.

Buddhism reached its apex at the close of the 11th cent., when, during the reign of only 13 yrs., the Emperor Shirakawa caused 5470 religious picture to be painted, ordered the casting of 127 statues of Buddha, each 16 ft. high of 3150 life-size images, and of 2930 smaller idols, and constructed 21 large temples and 446,630 religious edifices of various kinds. This same sovereign, in obedience to the Buddhist commandment against taking life, issued a edict prohibiting the slaughter of any living thing; ordering the release of all hawks, falcons, and other caged birds; forbidding the presentation of fish to the Palace, and requiring the destruction of all fishing-nets, — mandate which was carried out in 8800 cases.

This attempted usurpation of the political power led to the serious curtailment of Buddhism in Japan. The persecution of the priests by Nobunaga, and the introduction of Jesuits in the 2d half of the 16th cent., inflicted a serious blow upon the cause, and although it revived under the Tokugawa, its earth
BUDDHISM

The year 1868 opened promisingly for Buddhism, for in that year decrees were issued by the Mexican government which were a step in the direction of recognition for the Buddhists. The decrees provided for the restoration of the temples and monasteries that had been closed, and for the return of the Buddhist clergy to their places of worship. The Buddhist community rejoiced at the return of their temples and monasteries, which had been closed for many years.

The Buddhist religion, like Catholicism, owes much to its accessories. The magnificent temples, the majestic images, the gorgeous paraphernalia, the ceremonies of its priests, and the picturesque solemnity of its services all contribute to the appeal of Buddhism. The Buddhist Church early attracted attention. Abbé Huc, in his travels in China, described many of the ceremonies of the Buddhist Church. He wrote, "The cross, the miter, the dalmatic, the cope are all symbols of the faith. The rosary, the censer, the incense, the candles, the lamps, all contribute to the sacredness of the temple. The Buddhist Church is a world of its own, different from any other Church."

Buddhism has no literature intelligible to laymen; its original scriptures, transliterated in Chinese and Japanese, are couched in language with whose deeper meaning the people and many of the priests are alike unacquainted. By sermons and oral teachings, the Buddhist priests use the sutras, or holy books, as the Bible is used by Christian priests. Certain of the Buddhist canons are extracted from the liturgy, and while repeating the phrases, the priest strikes upon a wooden sounding-board (called a sūtra-stick) shaped something like a huge sleigh-bell, in order...
to mark time to his monotonous chant. Praying is Nembutsu. Invocations with the Indian words Namu Amida Butsu ('Hail to the Eternal Splendor of Buddha') are repeated thousands of times to attain perfection, and afford an illustration of the propriety of Christ's direction: 'When ye pray, use not vain repetitions as the heathen do; for they think they shall be heard for their much speaking.' The Nichiren sect employs the Chinese transliteration, Namu-miō-ho-ren-ge-kyō — 'Hail to the salvation-bringing revelations of the law.' The Buddhist Paradise, to which the spirits of all good men go after death, lies in a region one trillion miles from the earth and is called Jūman-okudo. Lacking a knowledge of the dogmas of their religion, the priests cling to externals, and attempt to captivate the minds of the credulous by the pomp of the numerous ceremonies and unmeaning festivals which they celebrate.

The Service (dōwa) is impressive but is usually marked by considerable mummerly. When the priest seats himself among his congregation to preach, he wears a white or sober-hued cassock and a black stole. 'But when he opens the sutras or recites the litany, his vestments are of brocade that would serve worthily to drape a throne, and might well betray the female units of his congregation into the sin of 'lust of the eye,' were not the precaution adopted of cutting the splendid fabric into a multitude of fragments before fashioning it into stole or cassock. The services appeal only to a narrow range of emotions and leave the intellect untouched, as the texts of the lotus law, engrossed in exquisite ideographs upon illuminated scrolls, are unintelligible to the average native mind. The sermon is usually practical and is a plainly phrased adaptation of saving ethics to everyday affairs, differing materially from the solemn service, which is accompanied by considerable spectacular display as far removed from mundane affairs as the lotus throne itself. The immense hall is often without decoration, except in the chancel where stand the shrine and altar, a mass of gold and rich colors. Within a circular inclosure at the outer end of the nave sit a band of acolytes, chanting to an accompaniment of wooden timbrels. Their voices are pitched in octaves, and the number of chanters is varied from time to time so as to break the monotony of the cadence. When this has continued for some moments, nine priests, richly robed, emerge slowly and solemnly from the back of the chancel, and kneel before an equal number of leceterns ranged in line on the left of the altar. Each priest carries a chaplet of beads, and each lectern is a missal. Then the chant of the acolytes ceases, and the priest in the middle of the line opens the sutra and reads aloud. One by one his companions follow his example, until the nine voices blend in a monotone, which, in turn, is varied by the same device as that previously adopted
by the acolytes. After an interval, another similar band passes gravely down the chancel, and kneeling on the right of the altar, opposite the first comers, add their voices, in the same cumulative fashion, to the varying volume of sound. Finally, the chief priest himself emerges, attended by an acolyte, and kneels, facing the altar, at a large lectern placed between the two rows of sutra-readers. He confines himself at first to burning incense, and, as the fumes ascend denser and denser, the intonation of the reading priests grows more and more accelerated, until at last their words pour forth with bewildering volubility. Then suddenly this peal of resonance dies away to a scarcely audible murmur, and while its echoes are still trembling in the air, they are joined by the voice of the chief priest, which by degrees absorbs them into its swelling note, and then itself faints to a whisper, taken up in turn and swelled to a rolling chant by the tones of the sutra-readers. These alternations of intoning constitute virtually the whole ceremony. It is grave, awe-inspiring, and massive in its simplicity. It captivates the senses by degrees, and lifts them at last to an ecstasy where reason ceases to discern that the components of the grand ceremony are nothing more than deftly interwoven fragments of a chanted litany, gorgeous vestments, a heart of glowing gold and soft colors in a vast sepulcher of shadow, and an edifice of noble proportions. But that analytical consciousness certainly comes to the average layman sooner or later. That he has reached it is plainly shown by his mien. The sketchy act of worship that he uses as a passport to such ceremonial bears as little proportion to their magnificence as does the fee paid at the door of a theater to the tumultuous moods of mirth or sadness produced by the spectacle within. Nothing in which the mechanical element predominates can be permanently interesting. But after all, religion does not overshadow the daily life of the Japanese. The gloomy fanatic is unknown. Confessions of sin, repentance in sackcloth and ashes, solemn and protracted acts of worship, the terrors of an eternity of torture,—these things scarcely enter at all into the layman's existence. Japanese religion is all essentially practical and easy-going. Japanese Buddhism can never produce a Puritan or a Covenanter. It weaves no thread of solemnity or sanctimoniousness into the pattern of everyday life. Its world of hungry demons and infernal beings are too unsubstantial, too remote to throw any lurid glare over the present. (Brinkley.)

The Tenets of Buddhism (which have been referred to as a mixture of pantheism, rationalism, and idolatry) require a renunciation of the world and the observance of austerities to overcome evil passions and to fit its disciples for future bliss. Few exceptions a vow of celibacy is taken by the priests, dwell together for mutual assistance in attaining perfe-
tion by worship of Buddha and calling upon his name. They shave the entire head as a token of purity; profess to eat no animal food; wear no skin or woollen garments; and get their living by begging, by the alms of worshipers, and by the cultivation of the grounds of the temples. Much of their support is derived from the sale of incense-sticks, candles, charms, texts, picture post-cards, portraits of divinities, etc. The 5 negative precepts (gokai) of Buddhism are, not to kill, be guilty of dishonesty, be lewd, speak untruth, or drink intoxicants. The 10 virtues are, to be kind to all sentient beings, be liberal, be chaste, speak the truth, employ gentle and peace-making language, use refined words, express everything in a plain unexaggerated manner, devote the mind to moral thoughts, practice charity and patience, and cultivate pure intentions. The Buddhist must not slay anything, both for pity’s sake and that he may not hinder even the smallest creature in its upward path; for in the domestic animal that he strikes, or in the smallest worm that he kills, there may live the soul of his ancestors. Some of the commonalty make a peculiar use of this ruling by catching young birds, shutting them up in small cages, and offering them for sale, at the entrances to popular temples, to the sympathetic visitors, who buy them and restore them to freedom. Turtles, live fish, etc., are ransomed in the same way. — The five species of ‘stinking vegetables’ denied the priesthood are porret, shallots, chives, garlic, and onions. An inscription at the entrance of many Buddhist temples and cloisters, usually carved on an obelisk of stones, reads: ‘It is forbidden to carry stinking herbs and intoxicating drinks through this holy gate.’

The Religious Festival, or Matsuri, such as can be witnessed in Oct. at the Ikegami Temple (Rte. 9) on the anniversary of Nichiren, may be said to be one of the most popular forms of worship in Japan. It is a species of ecclesiastical outing for the gay multitudes (about 200,000) that throng the streets during the two days of the fête. If the tiny band of devout folks that listen to the sermon be compared with the joyous crowds that roam among the beautiful woods, enjoy the enchanting landscapes presenting themselves on every side, and frequent the various entertainments provided for the diversion by itinerant showmen, the ratio of holiness to holiday becomes very suggestive. It may be difficult for the reader to imagine the precise of a Christian cathedral on a saint’s day, occupied by acrobats, jugglers traveling menageries, performing dogs, and such frivolities, while the business of prayer and preaching proceeds vigorously within the walls of the building. Yet such a conception of the Japanese scene is only partial; it may be supplemented by another strange feature, namely, that the temple building stands open throughout the whole of one side, so that the people who happen to be praying within are virtually a part of the audience enjoying the penny-shows without. Here, as everywhere else in Japan, the practical sincerity of the national character shows itself. Even at a religious festivity no effort to dissimulate the trait of which humanity can never divest itself, encouraged or expected. The great majority of the people come for the sake of paying respect to the memory of the saint. Let them, then, enjoy themselves. Religion does not prescribe austerity of manners or asceticism of life. The Buddhists are not shocked because monkey turns somersaults under the eaves of their sanctuaries, or a rop dancer balances on the shadow of their shrines.’ (Brinkley.)

Buddhist Sects. The following are the most powerful and widespread in Japan:

The Zen (or Boshin)-shū, founded by Dharma (Daruma) in India, in A.D. 513, and brought by him to China, was introduced thence into Japan by the bonze Doshō, in the 7th cent. Rejected at first, it was revived in 1192 by the bonze Eisai, who is regarded as its founder in Nippon. It is sometimes called the 'sect of contemplation,' and its doctrines, as interpreted by the many scholarly men who adopted them, have made perhaps the greatest impression of any of the sects on the national thought and life. Its teachings are based upon the principle that every one may arrive at the knowledge of the law and nature of Buddha by meditation, without being influenced by dissenting beliefs. Perchance because its adoption by the Japanese was coeval with the establishment of military feudalism, its dogmas found special favor among the samurai of Old Japan, since their tendency was to render one indifferent to danger or death. The most powerful of its branches, the Sōdō-shū, was founded by Dōgen in 1227. Daruma is specially revered in the Zen Temples, where he is portrayed as an unshaven (and somewhat ruffianly) ascetic, clad in a red robe and lost in deep meditation. According to tradition he sat for 9 years in uninterrupted contemplation and remained so motionless that his legs rotted off. His image is a favorite for toys (see Rte. 9), and as a tobaccoist’s sign. Doshō is said to have been the first to introduce cremation in Japan.

The Jōdo-Shinshū (Jōdo, ‘pure land,’ the heaven of Amida; shin, ‘spirit,’ shū, ‘sect’), or Monto (‘gate-followers’), or Ikki (‘undivided’) sect, founded by Shinran-Shōnin in 1224, has been called the Protestantism of Japanese Buddhism. It rejects celibacy, penance, abstinence from certain foods, pilgrimages, asceticism, monasteries, and amulets. Its followers regard belief in Buddha, earnest prayer, noble thought and action as the prime essentials of religion. The temple altars are splendidly furnished, Amida being worshiped exclusively. The priesthood is hereditary, and the worship is ornate and magnificent. The temples are known as the Nishi- and Higashi-Hongwanji (nishi, west; higashi, east; hon, chief; gwan, prayer; ji, temple of Buddha) or Monzeki (a title given to a Buddhist fane or monastery of which an Imperial Prince is, or has been, the head). They are among the largest, most beautiful, richly furnished, and numerous (about 20,000) in the Empire. Many know the sect (which has 10 branches and 13 million followers) as the Shin-shū. Its priests marry,
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eat meat, and do many things denied to the bonzes of other sects. In 1876 the Mikado conferred a great distinction on the sect by calling its founder by the honorary title of Kenkia-Daishi (‘Reveler of the Truth’).

This worthy, whose name the visitor to temples will hear many times while in Japan, was born at Kyōto in 1174 (d. 1288), and at the age of nine became a disciple of Jichin, who taught him the doctrines of the Tendai sect. In 1203 he studied under Genkū, and for a time was an enthusiastic devotee of the Shingonshū, but its vows of celibacy and abstinence irked him. Then the Goddess Kwanon appeared to him one day (so the legend runs) and relieved him on this score that soon thereafter he married the daughter of Fujiwara Kanenori, and coincident with the founding of a family he promulgated the new Jōdo doctrine. His militant disposition soon embroiled him with the stronger bonzes of opposing sects, and he was banished to Echigo, where he remained 5 yrs. The magnificent Higashi-Hongan-ji, Kyōto is now the headquarters of the sect.

The Shingon-shū (‘True Word sect’) is of considerable historical interest in that it was founded (in the 9th cent.) by the celebrated Kōbō-Daishi (p. cxxvi), one of the greatest religious teachers (a sort of Japanese Moses) of early Japan. At one period in the country’s history, this extraordinarily virile sect had thousands of temples, millions of adherents, and one of the most unique centers (Kōya-san, p. 511) imaginable, whence it radiated its powerful influence. The outlines of its mystic creed (taisōkai; kongōkai) suggest Christianity. There is a great presiding spirit; a complicated ethical system from which the followers of Christ might derive inspiration; a ban of interceding saints in heaven; an eternity of happiness; a everlasting law of retribution (every infraction of the moral code entailing a commensurate penalty); and several incarnations of the Supreme Being whose special mission is to lead men to knowledge. In addition there is a belief in previous existence, and, because of the sins committed therein, the devotee is kept entangled in the cycle of life and death. Ancestor-worship and prayer to the Shinto deities are included.

The Shingon-shū is said to possess 12,000 temples, upward of 7000 chief bonzes, and 4 million adherents. It is often referred to by students of Buddhism as the Secret Sect, as its doctrines are said to be based upon the secret teachings of Shaka, which were not made known universally. The most popular branches are the Kōgi, and Shingi.

The Tendai-shū (‘heavenly command’), introduced from China in 806 by the bonze Saichō (or Saitō, a Prince of Ōmi), derives its name from the holy mt. and monastery in China where he pursued his studies, and has for its aim to encourage all men to attain perfection by the observance of three precepts: shun evil, do good works, and be kind to all existing beings. The doctrine was first preached in Japan at the famous Hieizan Monastery (see Kyōto), which became its headquarters. Its teachings are said to have had a beneficent effect upon the degenerate priesthood; to have stimulated them to
improvement, and to the study of the religious classics. Present there are 3 branches, with 4600 temples, 2800 chief, and a million followers. Only the Tendai and the 18 sects use the prayer-wheel (rimbō, or wheel of the law) plays so great a rôle in Tibet. One of the greatest bonzes Tendai-shū was the well-known Ennin, called posthumous Jikoku-Daishi ('Great Teacher'), who was born in 864, and after studying for 9 yrs. in China, returned to and published the result of his researches in 559 vol-

Hokke-shū ('Flower, or Lotus of the Law'), or an sect, founded in 1253 by the militant bonze Nichiren 2; d. 1282), one of the most celebrated and picturesque ters in the history of Buddhism in Japan, promulgates octrine the last instructions of Buddha before his death teachings, regarded as so profound that only Buddha a highest bodhisattva can comprehend them, are supposed he essence of all the discourses of Shaka; they are re-to as the three great secrets: adoration (honzon), law (kō), and moral (kaidan). The essential difference be-the creed of 'Nichiren ('Lotus of the Sun') and those ed by his predecessors is that the former conceives a god prime and only great cause. The preachers showed to disciples a chain of cause and effect (without, however, anything about its origin), and demonstrated that the k in the chain was the Buddha of original enlightenment whom all subsequent Buddhas were only transient res. 'Nichiren thus reached the Christian conception of n whom everything lives, moves, and has its being; an stent, omnipresent, and omniscient deity. All pheno- mental and material in all time and space, were d by him to have only subjective existence in the usiness of the individual.' The mission of the sect of an was to point out the way to Buddhahood, and, all, to convince the people that one and all of them become Buddhas, here and now. Ere long Nichiren's rs became known as the most bigoted, intolerant, al, and turbulent Buddhists in Japan. They might lly be called the Jesuits of Japanese Buddhism, for ere just about as contumacious, and whoever disa-th with them was likely to find them militant and un-table. The other sects opposed them strongly, and an was soon embroiled with the political powers. In published a work (Ankokurōn), in which he discussed ans to assure the peace of the State, violently attacked ers, and predicted the Mongol Invasion (p. 652). l the temerity to address his work to the Shikken Hōjō ri, who, being a fervent advocate of the Zen sect, showed gression of the compliment by exiling him to Izu.
After 3 yrs. he was pardoned, and we soon find him at Kama-
kura renewing his attacks on the rival sects. He was again
imprisoned, this time with his disciple Nichiro, and condemned
to be beheaded at Tatsu-no-kuchi; but Tokimune commuted
his sentence to exile, and Nichiren was sent, in 1271, to the
island of Sado. He lived there but 2 yrs., and on his return
built the temple of Kuon-ji, at Minobu, which became the seat
of the sect. Several yrs. later he founded the important and
now very popular Temple of Ikegami, where he died. His body
was cremated and the ashes were sent to Minobu, minus one
of his teeth, which is enshrined in the Kotsu-dō at Ikegami.
 Nichiren’s followers believe he was an incarnation of bosatsu
Jōgyō (one of Shaka’s close disciples). He is not unfrequently
referred to as the Martin Luther of Japanese Buddhism. At
birth he received the name Zennichi-maru.

The sect is now split into 9 branches, with 5150 temples,
3600 chief bonzes, and upward of 1¼ million adherents. The
secret scriptures read specially by the priests are known as
Hokkekyō, the pronunciation of which, oddly enough, sounds
curiously like the call of the sweet-singing Japanese nightingale (wherefore it is called the scripture-reading bird). Over
and over this neutral-tinted sprite repeats, like a litany, the
word ho-kek’-yo; the first syllable long-drawn, the others
uttered in a short and quick way.

Buddhist Divinities. Of the scores of graven images (many
of them beautifully sculptured and gilded) enshrined in the
various Buddhist temples, the most prominent are mentioned
below. Many are portrayed with a feminine cast of countenance, and with an expression of peace and gentleness. The
leader of the legion of deities is

Amida, or Amida-butsu (Sanskrit: Amitābha), the Supreme
Buddha of the Paradise of the Pure Earth of the West. He is
known also as Amitya, and as Mida, ‘the immeasurably res-
plendent.’ It is the deity of consolation, help, and deliverance,
and beside being represented by thousands of idols of many
sizes throughout Japan, is portrayed colossal form in bronze by
the Daibutsu of Kamakura, of Nara, and of Kyōto. The most
familiar attitude of the image shows it seated with the hands
across the lap, the thumbs touching, and with meditative gaze
slanting down between half-closed eyelids.” This position is
referred to as one of ‘contemplation.’ When both hands are
held against the breast and the fingers pressed together, it is
that of ‘teaching.’ When the left hand lies open in the lap
and the right is pointed downward, Buddha is ‘renouncing the
world.’ When seated or standing on a temple altar, the figure
is oftentimes backed by a beautifully carved and gilded manda-
dora (gokō — also the term for halo), and when this forms a
complete background and is shaped like the Vesica piscis,
it is called funa-gokō, from its resemblance to a boat (funa).
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in (byakugō) on the forehead is the organ which emits that illuminates the world.

Is often confounded with the original Buddha, who taught that of this life is the consequence of former sin, and that the goal of its transmigrations is nirvana. The belief is held that after the triumphed over matter, and is freed from all passions, it enters this ed space and loses consciousness of its existence (the Sanskrit of the word being ‘blowing out’, or ‘extinction’). Although the Buddhists like to believe that this extinction means perfect peace everlasting, rather than annihilation, the great mass prefer, in ce with a later doctrine which emanated from Kashmir, to dwell thought of the somewhat material Paradise of the West, whither ads his faithful followers to eternal happiness with him in the lovely gardens, flowers, etc.

BA, or Shaka, is worshiped in many forms; his image difficult to distinguish from that of Amida, and of the ther Buddhas; his glory-disk is usually round, and his and is customarily shown in the position of venerable st, who sit cross-legged upon their lotus-leaves, and th three uplifted fingers all the world.’ He is nearly shown accompanied by his faithful Fugen (who sits at hand), a Buddhist god, the patron of those who prac-ke-samnai (ecstatic contemplation); and (at his left) ju, the God of Wisdom (whENCE the Japanese saying: yoreba Monju no chiye: ‘ three persons consulting tore often as wise as Monju himself ’). The two are often l in Japanese art; the latter riding the sacred elephant s, the former on a tiger. — The death of Buddha and y into nirvana (nehmen) are subjects often used by Jap sculptors and painters, who portray him amidst the f weeping persons and animals he loved and who loved he generic name for the Shintō incarnation of Buddha. m. The Bo-tree (bodajju), or Ficus religiosa (Sanskrit, intelligence, wisdom ’), under which Buddha sat and l the perfect knowledge of all things, is often cultivated el yards, the wood being made into rosaries used by sts.

SHI-NYORAI, one of the five Buddhist gods (Go-Chi of wisdom (Yakushi, Tahō, Dainichi, Ashuku, and is commonly known as the God of Medicine; his image mistaken for that of Shaka.

3, or Emma-sama (the Brahminic god Yama), or Hell, is the person before whom the soul of the dis disappears, to be judged and sent back into the world, accoring as it has deserved well or ill, it reappears in a of a more perfect man or higher being, or in that of al. ‘If the man has behaved badly, he is set still further rd in his way to nirvana, and must first pass through most wretched states of hell and of the hungry spirits, a reappears on earth in an animal shape. King Yama only as to the mode of this transition, but also as
to its duration. He who has toiled as a slave, teaches Buddha, may reappear as a prince; he who has ruled as a king may, perhaps on his reappearance, wander in rags. Every one makes his own prison; his actions prepare him for joy or pain. The impressive image of Emma-ō — sometimes terrifying in its ferocious suggestiveness — appears either alone or crowned as a king in the series of Jūō, or ten imps, that reign in hell with him, painted vermilion, with gaping mouth, distorted eyes, a great mustache, and a mace in his right hand. Few of the idols of the Buddhist pantheon are carved in a more skillful manner by Japanese sculptors.

Jizō, the Sanskrit Kṣitigarbha, is very popular with the Japanese, and there are few roads in the Empire upon which his statues may not be seen. The idols often appear in groups of six (Rokudō-no-Jizō) and are known as the six succorers. Their primary function is to assist generally the six classes of reasonable beings, distinguished by the Buddhist metempsychosis, namely gods, men, asura (in Hindu mythology one of a class of demons in perpetual hostility to the gods), animals, hungering demons, and those condemned to hell; but they render other special services besides. Their names are respectively, Emmyō, Hōsho, Hōshu, Jichi, Hōin, and Kenjō. Jizō proper (who has been called the most Japanese of all Japanese divinities) is especially the patron of travelers, of children, and of pregnant women. He is represented by the image of a bronze with shaved head, backed by a nimbus, holding a gem in the left hand, in the right a staff (shakujo) at the top of which metal rings are attached, and with an illuminating boss in the center of the forehead. It is as the tender guardian of dead children that he is specially revered. All children must, according to the Buddhists, go to the Sai-no-Kawara, the Buddhist Styx, or the ‘Dry River bed of Souls,’ when they die. Here the hag named Shō-zuka-no-Baba, along with the demons (Oni), torment them and make them pile up small heaps of stones which they tear down as fast as the children build them. The frightened little souls run to the compassionate Jizō, who hides them in his great sleeves, and comforts them, and makes the demons go away. ‘And every stone one lays upon the knees or at the feet of Jizō, with a prayer from the heart, helps some child-soul in the Sai-no-Kawara to perform its long penance. And those stones you see heaped about the statues are put there by people for the sake of the little ones, most often by mothers of dead children who pray to Jizō.’ Many of the statues one sees near temples are adorned with a faded bib, or cap, or some little garment — either those of dead children or of living ones believed to have been cured of illness by the benevolent intervention of the deity. A common practice is to place a thousand tiny carved images of Jizō under one roof, ranged on shelves one rank above the other, and worship them
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... rely. Another, is for a bereaved mother to buy a doll as possible like the lost child, and offer it to Jisō.

Nunon (pron. cannon), the Avalokiteśvara of India, one most popular of the divinities, is supposed to be the of Mercy; she hears prayers, whether they are ad- to her orally or in writing, and can deliver men from dangers of life. Her chief duty is to listen to the pleas- he unhappy and to soothe their troubles. If her image is too far from the suppliant, he may write his request of paper, chew it into a ball, and throw it at her; if it is a favorable sign, and he departs with his mind re-
Numerous inscriptions of gratitude for deliverance of disease are often seen attached to the rails her altar, or to steps leading to it. According to the legend Kwannon, or Kwanzeon Dai Bosatsu, or e was Myō-in. One day, when 18 yrs. old, she repaired yaku-ji, a temple where there were 500 bonzes, and ained by them. Her father, in his anger, burned the (in which his daughter was supposed to have perished) all the bonzes to death. The next night she appeared and informed him that she had escaped from the flames to become a goddess. Thereupon she received the name m-zenju-kwanzeon-bosatsu, or 'goddess with a thousand and a thousand arms, embracing the earth.' In Japan Kwannon has lost her Chinese characteristics, and has an idealization of that which is sweet and beautiful in) she is represented in different forms: with 11 faces, men; with a horse's head, Baiō Kwannon; etc. The Thousand-handed Kwannon, has in reality but 40 which hold out certain Buddhist emblems — the lotus wheel of the law, the sun and moon, a skull, a pa-nd an axe, the latter typifying severance from all cares. One of the favorite personifications is that of , or Wise Kwannon. Another is the Nyo-i-rin (al-omnipotent), illustrating a jewel able to fulfill the of whosoever possesses it. The 28 followers of Kwannon (uchi Bushū) — favorite subjects of sculptors and — personify the 28 constellations known to Far-astronomers. The two figures often seen at either side nnon are Fudō, and Aizen Myō-ō (the Buddhist God portrayed with 3 eyes and 6 arms). Kwannon is usu- on an upturned lotus-flower and backed by a glory of her images have the beautiful faces of Madonnas, incomparable Murillo, painting in his best manner,roduces more attractive ones than do some of the Jap-sulptors and artists. Some of the finest are carv...
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the cheek pillowed upon the right hand, and slumbering,—
the placid and pathetic symbol of the perpetual rest.'

In Kyōto and the neighboring provinces are the San-ja-za
sho, or Thirty-three Temples Sacred to Kwanon; popula
resorts with credulous pilgrims, who believe that whosoever
makes the complete round of them will be preserved from hel
Legend ascribes the locating of them to Tokudō Shōnin,
celebrated Buddhist abbot of the 8th cent. Authorities dif-
to their exact chronological order, but they are suppose
to be as follows: —

1. Nyoirin-ji, at Nachi (Kii Prov-

18. Rokkaku-dō, at Kyōto.
23. Kachio-dera, at Toyokawa
(Settsu).
24. Nakayama-dera, at Kobe
(Settsu).
25. Shin-Kyomizu, at Kamoga
(Harima).
27. Nyoirin-dō, at Shohezan
(Harima).
28. Seisō-ji, on Nariayama (Tange
29. Matsu-no-o-dera (Wakasa).
30. Chikubu-ji, on Chikubu-shima
Lake Biwa (Ōmi).
31. Chōmei-ji, on Oku-shima (Ōmi).
32. Kannon-ji, at Ashi-ura (Ōmi).
33. Kegon-ji, at Tanigumi (Mino).

Fudō, a Buddhist divinity supposed by some to be Akahara
the God of Wisdom, and by others the God of Fire, is credite-
ment of his Satanic Majesty — seated upon a lotus surrounded
by bickering fire; with this he fights the devils, whom he smites
with the sword (gōma no ken) in his right hand and binds with
the coil of rope (baku no nawa) in his left. The former is also
taken to represent Intellect, and the entire figure as Buddha,
the Immutable and Unmoved. The rope is also said to be that
with which Buddha bound the passions and desires. Fudō is
often represented accompanied by his two chief adherents,
Seitaka-Dōji and Kongara-Dōji. Conspicuous among the
temples in Japan dedicated to Fudō is that at Narita.

Dainichi-Nyorai (Vairocana), one of the Buddhist
trinity personifying wisdom and purity (called also Roukō
butsu, and Birushana), is supposed by many to be identica
with Fudō. His image is much like that of the latter, except
that his hands are usually pressed against his breast, one above
the other, so that the right hand clasps the index finger of
the left. This is the allegorical representation of determina-
tion, and of the carrying out of the law.
BUDDHIST DIVINITIES

The Niō, or two Deva Kings (Indra and Brahma), often referred to as Nio-sama, and as the 'venerable kings,' the grim, martial figures 9–12 ft. high which stand customarily in lobbies or cages at the right and left of the outer gate (Niō-mon, or two-kings gate) of Buddhist temples, are supposed to guard them against demons. They are among the most conspicuous idols in Japan and often are magnificent examples of syncritic art. They are portrayed as semi-nude, aggressive, athletic figures, one usually painted vermilion from head to foot, the other green. One holds a club in one hand, and sometimes a mace (tokko), — originally a weapon, but later held by Buddhist priests when praying. One figure is shown usually with the mouth open, as in the act of uttering ah! the other with it closed or half-closed, as if ejaculating wa, or wa! Credulous folks pelt them with spit-ball prayers in the belief that if they adhere to the figure the petition will be answered (if they do not stick, the petition is against the will of Buddha). Yogs of Fd, or foxes, often occupy corresponding niches on the inner side of the gateways guarded by the kings. If several statues succeed one another, the 2d is usually called Niō-mon, the Niō (Kōmoku and Yikoku) who guard it (two of the gods of the 4 directions) being much like the Niō but smaller, and sometimes clad in gilded armor. — On the other side of this gate, in their respective cages, are:

The Thunder God (Raijin or Kaminari-sama), painted red, and standing at the right; and (at the left) Fujin, or Kaze-no-Kami, the God of Wind, painted green or blue. The thunderer holds in each hand gilt drumsticks, like dumbbells, and on his back a great hoop, attached to which are 9 red drums (taiko) at equal distances apart. Above both shoulders lie gilt serpentine lightning-rays, which strike upon the trunks. The wind-god has across his shoulders a sack full of wind, which he grasps with the right arm by the longer and outer end, while his left hand holds the cord that ties the other end shorter end. When he loosens his hold on one of the closed ends, the breezes blow; when he partly opens it, a gale arises; when he removes his hand, the tornado devastates the earth. At times this imp (represented as a monstrous feline creature), if the fancy seizes him, sallies forth from his lair in the masts, and chases terrified travelers; often scratching their faces treafully with his claws.

The Shō-Tennō (Shi-dai-tenno), or Gods of the Four Directions, who protect the earth from the attacks of demons, usually guard the inner (or third) gate to temples — called the Yasha-mon (Sanskrit: Yaksha), or Gate of the Valorous Devils. They are often magnificent types of strength; bucklers of virtue and valiancers of evil. In splendid armor, brandishing sword or — attitudes of calm and august power, they trample all the malignant gnomes that vex the people.
Painting and lacquer usually give richness and color to these fine figures, which sometimes are taken inside the temple to guard the altar or some particularly cherished shrine. On the inner side of the gate mentioned are often found a blue archer with a bow and arrow, and a white axe-bearer. Tamon, one of the 4 gods (who is also one of the Gods of Good Luck), watches over the N.; Jikoku, over the E.; Zōchō, over the S.; and Kömoku, over the W. — Some of the loggias are not unfrequently occupied by quaint seated figures clad in antique costume and holding bows and arrows; they are supposed to be guardians (zuifin) and are referred to as Sadaijin and Udaijin (Ministers of the Left and Right).

The Seven Gods of Good Luck (Shichi Fukujin), so conspicuous in the various phases of Japanese art, can endow one with fame, love, talents, riches, sustenance, contentment, and longevity. Two of them, the whimsical Datkoku (son of Sasa no-ō), the God of Wealth; and Ebisu, the God of Sustenance, and protector of the fisherman, are to be found in almost every house. The former occupies an honored place on certain of the paper money (p. xx), and he is usually represented sitting or standing on bags of rice, which rats come to gnaw at under his indulgent eyes. Ebisu (who was the 3d son of Izanagi and Izanami) is represented with a fishing-line and a fat tai in his hand or under his arm. He is sometimes called Hiruko, and is known as the guardian God of Trade and Industry. Fukurokuju, another of the seven gods, has a comically elongated bald head, and is shown with a crane at his side (from which circumstance he is thought to be the God of Longevity). Benten, the only goddess (of Indian origin) in the group, carries a biwa, or harp, in her hand, and is often represented as mounted on a dragon or a serpent. Many temples in the Empire are dedicated to her. Jurōjin, a little old man with a stag and a crane, is also regarded as the God of Long Life. Hotei (or Hoteioshō) a Chinese bonze of the 10th cent., personifies joviality and kindness, and is usually shown with a monstrous exposed abdomen and swollen earlaps (often portrayed also with a large bag on his shoulder, surrounded by 16 playful boys). He is the jolly friend of children. — Bishamon (also one of the 3 Gods of War) is represented holding a spear in one hand and a small pagoda in the other. He likewise figures as Tamon in one of the Shi-dai-tenno.

Benzuru, one of the most whimsical yet most popular (with the unlettered class) of the temple idols, is said to have been one of the Sixteen Rakan (see below), but was excluded from among them for having remarked on the beauty of a woman. Thereafter his image was always shown outside the sanctum, but as Buddha conferred upon him the power to cure all human ills, he is more sought after than many of the more virtuous saints! He is pictured as a little old man wearing a baker’s
TEMPLE ACCOMPANIMENTS

cap and sitting tailor fashion on a Chinese chair. His head is white, his eyebrows long, and his devotees sometimes adorn him with a cotton hood, a bib, and mittens—thus making him bear a striking resemblance to a querculous old granny. The credulous rub that part of his anatomy where the pain or infirmity in their own is located, with the result that his image often has parts of it worn away or polished like a mirror.

Kishi-Boin, a Buddhist goddess, was, according to the legend, an Indian woman who had sworn to devour all the children of the city of Bājagriha: as a punishment she was reborn in the form of a demon, and gave birth to 500 children, one of whom she had to eat each day. Buddha cured her of the mania by making her eat pomegranates, wherefore she is represented as a lovely woman with a child in her arms and a pomegranate in her hand. She is now worshiped as the patroness of children, and stricken mothers who have lost their little ones place their pathetic little clothes at her feet. A pomegranate crest is used as a symbol on the lanterns and the decorative curtain (makot) which hangs before her shrine.

The Sixteen (jū-roku) Rakan (rahats), or disciples of Buddha, along with the Five Hundred Rakan, are holy men whom the Japanese delight to portray in sculptured wood. Though supposed to be perfected saints, their countenances are not always saintly. They are represented usually as emaciated old men in various uninteresting attitudes.

Other favorite themes with painters are the many bosatsu (Sanskrit Bodhisattva) or Buddhist saints who have to pass but one time more through a human incarnation before attaining to Buddhahood (hotoke). Numerous other idols and fetishes are mentioned in their proper places in the Guidebook.

Temples Accompaniments. The Priests' Apartments (hōjō; a word also meaning 'head priest') are always near the main temple, and they not unfrequently contain art-treasures which the traveler should see. Many priests devote great care to the cultivation of landscape gardens.

The Revolving Library (rinzō) is a feature of some temples. The octagonal inner structure is supposed to contain a complete set (6771 volumes) of the Buddhist scriptures (bukkyō), and is so poised on a pivot that it can usually be twirled by a strong hand. The figures that sit near it are Fu-Daishi, a deified Chinese priest of the 6th cent., and his sons Fuken and Fujō. To Fu-Daishi (often called Waraihotoke, or the 'laughing Buddha') is ascribed the popular belief that whoever will revolve the lectern three times on its pivot will obtain the merit accruing to him who reads the entire scriptures through.

The Kagura-Den, an open dancing-stage adjacent to the gates from a time when certain dances were supposed to the gods.
The Ex-voto Hall (ema-dō) is usually cluttered with offerings of little merit.

The Founder’s Hall (soshi-dō) is a feature of certain temples; that attached to the Nichiren temple at Ikeda is typical.

The Bell-tower (shōrō; kanetsuki-dō) containing the largest bell (tsurigane) in the Empire is at Osaka.

The Bronze and Stone Lanterns (ishidōrō), which stand within the inclosures of many temples and mausolea, usually represent the offerings of daimyōs to their rulers. They are curiously suggestive of the Lanterns of the Dead, placed in cemeteries in Central and Western France, as each have apertures at the top where a light can be displayed. The votive pebbles placed on or near the lantern represent prayers of the credulous.

The Font or Laver (chōzu-bachi), containing water which worshipers at a temple pour over their hands before entering the sacrosanct precinct, are sometimes beautiful and massive. The barrel-shaped ones are for catching rain-water, and form part of the fire-equipment. Despite the fact that the customary fee for a small dipper-full of water is but ½ sen, the privilege of selling the water at a popular metropolitan temple usually enriches the person fortunate enough to secure it.

The Bronze Gong (suzu), which the prayerful strike (by means of a hanging rope) to (perhaps) make their presence known to the gods, hangs at the entrance to temples, usually near a contribution-box as big as a state exchequer.

The Offerery-chests (saisen-bako) are more conspicuous than soliciting beadles. The saisen, which form the small offerings of the natives, are usually of a value of ½ sen each. While foreigners are rarely asked to contribute, those of the natives who forget to do so often have their memories jogged by some watchful official. Some wrap the coins in soft white paper and cast them on the temple floor. The receipts of a big temple are said sometimes to amount to ¥150 a day. A small fee is sometimes expected from travelers who desire to make a close inspection of the temple relics or fittings. The fact that this is not solicited is sufficient to suggest to the generous-minded that a small offering handed to the bronze or slipped into one of the alms-boxes is in line with duty and good-fellowship. In few countries are the bonzes or priests more courteous and less greedy than in Japan.

Of particular interest to ecclesiologists is the stone Stupa or tope (sotoba) found in temple grounds, since it is one of the oldest and most characteristic styles of Indian ecclesiastical architecture, the earliest specimens of which are supposed to date from about 250 B.C. and which prevail wherever Buddhism has been established. The Japanese sotoba represents the
simplest form of the original structures; usually erected in honor of some sacred event or place, or employed to contain relics of Buddha or of some of his sainted disciples. The base is a cube on which rests a sphere topped by a pyramid, a crescent, and a ball, the whole symbolizing earth, water, fire, air, and ether. One glance at a sotoba is said to obtain forgiveness for all sins. A still simpler form, one in common use, is a thin, notched stick often inscribed with Sanscrit characters and surmounted by the cube, sphere, etc. A much more elaborate form, called Kotsu-dō (because it is supposed to contain the bones of a saint) is described in Rte. 9. The Japanese development of the archaic form is noteworthy. A description of the numerous forms of monumental tablets and allied memoria connected with the native temples would not be of much interest to the average traveler. The Japanese have added a great mass of newfangled devices to the old Buddhist forms, and a book would be needed to describe them all.

Many Temple Yards contain war relics in the form of broken machine-guns, fragments of war-vessels, etc., and almost every inclosure has one or more stone or bronze slabs or monuments to the memory of the soldiers who died in the Chinese and Russian Wars.

The Temple Reliquaries contain alleged treasures in kakemono and makemono form (hanging scrolls and rolls), painted or written by some holy person or celebrity of the past; individual belongings of the founders of the different Buddhist sects; relics of Buddha (usually spurious); weapons of historical figures now worshiped as divinities; and many articles once owned by mikados, shōguns, or samurais. Not a few of the paintings one sees for originals are of doubtful paternity. As a rule the priests are willing to show and explain the temple belongings to interested foreigners. In some instances the objects are enshrined in a sacarium or holy of holies (oku-no-in), either in the innermost part of the temple, immediately behind it, or at the end of a shaded avenue. When detached, the oku-no-in is outwardly austere; where Shintō influence predominates it is called oku-sha. Those relics susceptible to injury by dampness or exposure are usually kept in a sealed godown during the rainy season and are not withdrawn for exhibition. The most revered object (usually the figure of some deified person) in a sacarium is often hidden from the public gaze by a curtain (mitochō; kinran no tochō) which is drawn only on special occasions; the ceremony of exposing the relic is called kaichō. The traveler can usually get a glimpse of the sacred object by the adroit application of a small fee to the person in charge of it. Where it is regarded as a national treasure, the govt. maintains a zealous supervision over it. One can never be sure that one is seeing the original, as duplicates often take their places, and Buddhism
seems not to proscribe deception on the part of the priests. The most famous relics are reproduced in many forms of art and are sold at or near the temples. Here also is carried on a petty commerce in charms (mamori, or mamori-fuda) and holy inscriptions (o fuda) on paper or stones, in oblata stamped with Buddhist symbols, and the like. The wood of demolished Shintō shrines is often sold to the faithful in the form of chopsticks or as talismans against evil. The large single-panel ornamental screen which often sits near the entrance to temples or priestly apartments is called tsutitate. The wisps of paper oftentimes inscribed with prayers, which one sees tied to the grating, etc., of shrines are placed there by the credulous with a petition or a passion to gratify. The pigeons and chickens which foregather at temples are neither sacred nor circum- spect; coops of the latter are often seen in the temple ambulatory; it were better that the former remained away, but Buddhist kindness sanctions their untidiness for the reason explained at p. 510.

The Hōshu-no-tama, or Wealth-producing Ball (hō, precious; shu, produce; no, of; tama, ball), which surmounts many temples and religious structures in Japan, is supposed to be an emblem of good luck. It bears some resemblance to an exaggerated acorn, and is often half-encircled by a bickering flame. As an evil-averter it bears practically the same relation to demons that a lightning-rod does to lightning.

The Swastika, or fylfot (‘hammer of Thor’), depicted on the breast of Buddhist idols, or emblazoned on temple façades, symbolizes happiness for ‘Ten Thousand Years.’ — The Crosses which are such conspicuous features in temple adornment, are referred to in their proper places throughout the Guidebook. The oft-recurring Tomoe (Life Principle of the Chinese), and the triple form, or mitsu-domoe (3 comma-shaped figures with heads converging at the center of a circle) is mentioned under Korean Flag.

The Sanko, or small metallic instrument with three prongs on each end, held by Buddhist priests during prayers, is perhaps an adaptation of the trisula or three-pointed trident emblem of Śiva. The original is used attributively as a trisul cross, and is believed by certain high authorities to represent Buddha himself. The goko, or five-pronged instrument, is often seen in temples, alongside others called kuko, toko, etc.

The Temple Music is afflicting to foreigners and has been aptly classified as ‘dissonant squeaks and discords.’ The antiphonal chants of the bonzes are accompanied at times by Chinese flutes, monotonic drums (whose deep baying is sometimes soul-stirring), and the penetrating sound made by clapping together the hardwood sticks called higoshige. The temple drums (ō-daiko) are sometimes suspended from the rafters, or rest on low frames and carry adornments of hōshu-no-tama.
and other mystical symbols. Certain of them recall the mon-
strances of European cathedrals. When thrashed vigorously
with the short, padded truncheon which usually hangs beside
them, their splendid reverberations can be heard afar. Pleas-
ing adjuncts are the bronze gongs, with singularly harmonious
tones that echo plaintively long after they are struck.

The Japanese word for a Buddhist temple is *tera*, and the
vulgar often call the head priest thereof by the respectful title
of *ō-tera sama* (honorable high temple official). A polite collo-
quial name for Buddha is *Hotoku sama* (honorable deity). Ji,
the Chinese term for temple, is often used as an affix, as:
*Hon-ji* (principal temple). *San* (or *zan*) is affixed to the name
of many temples to indicate that they stand on a mt.; as,
*Kaya-san*. In is a similar terminal, and is used as an affix to
the Buddhist, or posthumous, name of persons of the higher
class — to many of whom temples are dedicated. The com-
mon people frequently call temples by the name of the deity
worshiped in them, as: *Fuđō sama*; *Hachiman* (*Ōjin-tenshō*,
the war-god, and to whom many fine temples are consecrated),
etc. A Buddhist temple furnished with all the necessary cham-
bers or buildings, such as the main gate (*sammon*), the main
temple (*butsu-dō*, or *hon-dō*, i.e., place where the idols are set
up), the pulpit (*hōdō*), bath-house (*yoku-shitsu*), refectory
(*shoku-dō*), etc., is called *Schikidō-garan*. The three requisite
utensils before a Buddhist idol — a flower-vase, a candlestick,
and an incense-pot — are called *mitsugusoku*. The pictures of
the Buddhist heaven so often seen in temples are called (San-
skrit) *mandaras*. Where temples are erected in high places
there are usually two approaches; one, *onna-zaka* (woman's
way), being of easy ascent; the other and more difficult one,
*oto-zaka*, or men's road. — Those temples inclosed by a wall
bearing five horizontal white stripes (comp. Nijō Castle, Kyōto)
were at one time under Imperial patronage. — It is considered
collicitious by Buddhist priests to harbor snakes around their
temples, and it is said that they often handle and teach them
simple tricks.

The Lotus. Intimately associated with Buddhism in Japan is the lotus
flower (*Nelumbo speciosum*; Japanese *Hasu*, or *Renge*), whose original
home was in the monsoon district of India and whose cultivation and esti-
mation are very ancient. It was formerly, together with the fishes and
turtles in sacred tanks, dedicated to Śiva, who, according to an old Indian
legend, sat upon its leaves looking when the great flood swallowed up every-
thing. Buddhists took it later as the symbol of their teachings. As it lifts
up its buds out of the slimy ground to a greater or less height above the
water, unfolding its beautiful leaves and flowers, on whose spotless petals
the traces are to be found of the mire from which it has sprung, so the souls
of men, according to Buddhist faith, rise from the slime of sin, by their own
power and effort, to different heights, and reach the blessedness of nirvāṇa.
Buddha is represented sitting on an open lotus-flower, the emblem of
purity, and his temples and altars are adorned with vases and imitations of
flowering lotus-plants in bronze, wood, or clay. As the lotus is never found
wild either in China or Japan, it is supposed that the plant was
introduced into the two countries along with Buddhism. In E. Asia, the
most widely cultivated species has pink blossoms, but in Japan and China there is another variety, whose flowers of purest white are no less beautiful. It is often planted in ponds, partly for the sake of its magnificent blossoms, partly to obtain its edible rhizome (renkon), on account of its oily nuts. Its cylindrical white rhizome attain a considerable length; and a thickness of from 3 to 5 in. They lie far down in the mud, and are divided by constricting fibers into long fingers, which when cut across disclose a very porous substance permeated by numerous concentric canals. They contain a tolerable amount of starch, and are boiled and eaten in considerable quantities. To Europeans their insipid, mealy taste is not agreeable, but the Chinese and Japanese are fond of them, and because easily digested consider them nutritious. The seeds are called hasu-no-mi, the leaf, hasu-no-ha, and the swamp or pond in which the plant grows, hasu-no-ike. The flowers come in midsummer when the iris season is over and the heat has reached its height. Then hundreds of acres of ponds throughout the country, and the old moats in Tokyō and elsewhere, are covered with the lovely blooms. While nearly all the other Nymphæaceae spread out their dull green leaves flat on the surface of the water, the lotus lifts hers, as she does her flowers, on long stems high above it. A beautiful green color, fine veining, and shell-like arching and cavity distinguish the leaves also, and they are scarcely less beautiful when the dewdrops lie upon them in the morning, like thousands of pearls, than when these are chased away by the beams of the rising sun. Unfortunately the plant is an ornament, standing in the water only during the summer and autumn months, and not through the long winter, when the dead withered leaves offend the sight.

Conspicuous among other flowers consecrated to Buddha or connected with his worship is the Illicium religiosum (Shiktī), a species of native evergreen shrub (called anise or star-anise, from its fine aromatic scent) of the natural order Magnoliaceae (Illicium Floridanum, and I. parrhyssorum in the U.S.) in gardens and temple yards. In April it flowers; its beautiful purplish-green flowers; its flowers being adorned with its branches, much as those of the Shintō shrines are with Sakaki. The perfumed bark is burned as incense before the deities, and because of its property of consuming slowly and uniformly, it is often powdered and burned in a tube to mark time. Chop-sticks are made of the wood, while the poisonous fruit is thrown away.


Shintō, or Shintōism, the (so-called) national religion of Japan, with approximately 196,000 temples, or shrines, divided into 10 sects or branches counting 20 million or more adherents served by 16,000 shrine attendants, dates from the dawn of Japanese history and is intimately associated with the mythology of the race. Shintō, literally, 'the way of the gods, or spirits,' is derived from the Chinese shin tao (shin, god, or gods, or spirit; and tao, way, path, doctrine). When Chinese literature was imported into Japan the people adopted many Chinese ideas, laws, customs, and practices. These they so mixed with their own that it became necessary to adopt a special name for the ancient native customs, which were in consequence called (in a.d. 555, says Murdoch) Kami no michi, or Shintō, the word michi being applied in the same sense as tao; and kami because of their divine origin. It successfully

1 In the Shintō mythology the first pair of creative being were Izanagi and Izanami. From them the gods of the Shintō pantheon are descended. Amaterasu, the sun-goddess, was their first child. Her brother, Susanowo, the Impetuous Male Augustness, is one of the most prominent of the Shintō gods, and is the legendary father of the first ruler of Isumo, Okuni-mushi.
SHINTÔISM
differentiated the native religion from the imported, the
Butsudō, or 'The Way of Buddha.' "In the course of cen-
turies this cult (ancestor-worship, the foundation of all civil-
ised society) has undergone modifications, and has assumed
various shapes; but everywhere in Japan its fundamental
character remains unchanged. The three forms of the Shintô
worship of ancestors are the Domestic Cult, the Communal
Cult, and the State Cult; — or, in other words, the worship
of family ancestors; of clan or tribal ancestors; and of imper-
ial ancestors. The 1st is the religion of the home; the 2d,
of the local divinity, or tutelar god; the 3d, the national
religion. The family cult is the first in evolitional order, — the
others being later developments.'

Properly speaking, Shintô is not a religion, since it has no dogma, no ethi-
cal code, and no sacred book. The absence of a code of morals is accounted
for by the innate perfection of the Japanese people, who, having descended
from the kami (gods), have no evil inclinations, such as Occidentals have, to
overcome, and whose manners and customs need no reform. Since there
is no doctrinal system, the faith does not concern itself about a future state.
The precepts of the different sects, which differ only in a few details of cere-
mony, are: 'Follow the impulse of your nature and obey your Emperor.'
The prayer of the Shintôists begins with the old Japanese words: 'Taka
sasamono, o kami, thou who art in the unmeasured highest space of heaven!' The history of Japan is really the history of
Shintô; and no fact in this connection is more significant than that the
ancient Japanese term for government, matsuri-goto, signifies literally,
'Matters of Worship.' 'Shintô,' says Mr. Hearn, 'seems to me like an
occult force, — vast, extraordinary, — which has not been seriously taken
into account as a force. I think it is the hopeless, irrefragable obstacle to the
Christianisation of Japan. It is not all a belief, nor all a religion; it is
a thing formless as a magnetism and indefinable as an ancestral impulse.
It is a part of the Soul of the Race. It means all the loyalty of the nation
to its sovereign, the devotion of retainers to princes, the respect to sacred
things, the conservation of the principles, the whole of what an English-
man would call sense of duty; but that this sense seems to be hereditary
and inborn. I think a baby is Shintô from the time its eyes can see. Here,
the symbolism of Shintô is among the very first things the child sees.
The mother with a baby on her back are usually to Shintô temples. In Irumo
even the Nichirenites are Shintôists. The two religions are so perfectly
blended here that the lines of demarcation are somewhat impossible to find.
I think we Occidentals have yet to learn the worship of ancestors, and evo-
lution is going to teach us. When we become conscious that we owe what-
ever is wise or good or strong or beautiful in each one of us, not to one
particular inner individuality, but to the struggles and sufferings and
experiences of the whole unknown chain of human lives behind us,
reaching back into mystery unthinkable, — the worship of ancestors
seems an extremely righteouse thing. What is it, philosophically, but a
tribute of gratitude to the past, — dead relatively only, — alive really
within us, and about us?'

Shintôism (says an authority) aims at the happiness of earthly life, and
assumes that the souls of the departed can essentially aid in securing it.
They are invoked, therefore, to be present, and are summoned by those
who come to them, by clapping of hands, a bell, a drum, etc. The Shintô

1 The signification of the clapping of the palms of the two hands together
by Shintôists preparatory to worshipping is the subject of controversy; the
assertion that it is intended to attract the attention of the deity is false.
Cultured Japanese have assured us that it is for the purpose of clearing the
mind of all extraneous thoughts, bad or otherwise, and that it arises from a
national custom of clapping the hands when all discussion relative to a
gods are by no means the pure and exalted forms which Buddhism presents to us,—no saints through the overcoming of sensuous pleasures,—but affected by all human feelings and weaknesses, and taking pleasure in everything that adds enjoyment and amusement to existence. Accordingly their worshipers seek to delight them on their festivals, not only with meat and drink, but also by theatrical processions, pantomimes, and so on, and do not think it objectionable to lead to certain of their shrines certain houses dedicated to the worship of Aphrodite. Of the saints of the kosshō, purity of the body is required rather than purity of the heart. The Shintō kannushi do not shave their heads, as the Buddhist monks do, and only wear a special dress when exercising their office. They neither practice celibacy nor have monasteries. Shintō worship has an elaborate ritual and numerous rules as to purification. From the earliest period the cult exacted scrupulous cleanliness,—indeed, we might say it regarded physical impurity as identical with moral impurity, and intolerable to the gods. It has always been a religion of abolutions. The Japanese love of cleanliness has been maintained, and was probably initiated, by their religion. The most important of all Shintō ceremonies is the ceremony of purification,—a-harai, as it is called, or the casting out of evils.

According to the Japanese annalists Shintō as a national and religious ceremonial remained in a state of simplicity for 1100 yrs., or until the introduction of Buddhism in A.D. 552. Although it had proved itself somewhat deficient in the guiding influences of a creed, its hold upon the primitive people was such that it was not until well along in the 9th cent. that Buddhism, with its more profound metaphysics, its moral code, and its gorgeously solemn rites, began to spread through the land. Eventually (coincident with the reorganization of Japanese administration, thought, and action upon the Chinese plan, and under Confucian influence) it overthrew, eliminating all the native theocratic and ritualistic offices and practices, and the astute Kōbō-Daishi compounded out of Buddhism, Confucianism, and Shintō a system which he called Ryōbu-Shintō ('two religions,' or 'departments'), and with it made a shrewd and almost successful bid for the complete absorption of Shintō by declaring that the higher Shintō gods were incarnations of various Buddhas. On account of its superior adaptation to man's sense of his own shortcomings and longing for perfection, the new compound, combining as it did the finest phases of the two creeds, obtained Imperial approval and support. In hundreds of places the two religions were domiciled within the same precinct—sometimes even within the same temple; ostensibly they were amalgamated.

Buddhism, or Ryōbu-Shintō, or Shin-Butsu-Konkō, may thus be said to have become the religion of the nation; it held its position for upward of a millennium, or until the period of the Tokugawa shōguns, when it was partly subordinated to the influence of the educated class by the philosophy of Chu Hsi (the great commentator of Confucius, who lived and taught in the 12th cent.). The practice of pure Shintō was kept alive for a century or two at the Mikado's court, and at a few Shintō temples, then gradually it degenerated into a mere thing of forms, the meaning of which was forgotten, while the forms themselves were perverted. In addition to the Ryōbu-Shintō, there arose other schools: the Yui-tsu Shintō, invented by Yoshida Kenonomi about the end of the 15th cent.; that of Deguchi Nobuyose (Kanouchi of the Geku temple at Ise) about 1660; and the Suwa, or altar of Yamazaki Ansai (17th cent.). The 1st of these is chiefly founded on the Buddhism of the Shingon-shū; the 2d explains the phenomena of the divine ages by the Book of Changes (Yih King); placed by many Chinese scholars at the head of the Five Classics, or Wu King); the 3d is a combination of Yoshida Shintō, and of Chu Hsi's philosophy. 'The threatened extinction of Shintō aroused the interest of certain native writers, and in the 18th cent. the work of Machi (Machi, 1677-1769), Mataro Noritake (1750-1801), Hirata Atsutane (1776-1843), and others brought about a reaction in favor of the national religion against Buddhism and Confucianism, which were of foreign origin. Their brief was that "pure Shintō"—by which is meant the religious belief of the Japanese previous to the introduction of Buddhism—controversy, a commercial trade or the like, is eliminated, and a felicitous solution or bargain is decided upon. Hence the expression: Ts un ni: to "clap the hands," to "strike a bargain."
and Confucian philosophy into Japan — by eliminating extraneous influences would shine with a purer luster than could any imported creed. The very name Shintō is expiated by this school, on the ground that the word was never applied to the ancient religious belief until the introduction of Buddhism and Confucianism rendered its employment necessary for the sake of distinction, and they argue that, because the Chinese name, it must therefore be of Chinese origin, and is consequently of no value whatever. Their efforts resulted in the downfall of the Tokugawa and civil power to the afterwars the Shintō declared the Religion were not satisfied with the disendowment of Buddhism: there was a royal total suppression, and happily the tolerant Japanese went to no extremes. The two religions were separated; the bonzes went back to their Buddhist temples and the kannushi to their austerities more austere than ever contaminating foreign creed was swept from them.

The Supreme Cult is not now the State Religion; by the request of the chief of Shintō, it is not even officially classed as a religion of state policy decided this course. Having fulfilled its grand task, Shintō is abated. But as representing all those traditions which appeal to the sentiment of duty, to the passion of the country, it yet remains an immense force, a power to be mainly made in another hour of national peril. Based on the country’s traditions, it holds its power of its superstitions and the god-shelf and the maintained under the same roof.

There are in reality two supreme cults in Shintō: that of the sun-goddess (and her imperial descendants) worshiped at Ise, and the more ancient Izumo cult. The temple of Kitauki is the center of this. It is dedicated to an offspring of the sun-goddess, who, dispossessed of his realm in favor of the founder of the Imperial dynasty, became the ruler of the Unseen World (the world of ghosts). Unto his shadowy dominion the spirits of all men proceed after death; and he rules over all the Uragami — and is therefore the Emperor of the Dead. Shintōism has personified all the forces and all the phenomena of nature, and has sought to propitiate them; hence their gods (upward of 14,000 in all) of the mts., the sea, the wind, of epidemics, etc. "The sovereigns (Tenshi, or ‘sons of heaven’) trace their descent to the supreme gods of all these, and the essence of their administrative title was that they interceded with the gods for the people they governed." A national kami, a sort of Jehovah, is said to be worshiped by the nation in general.

The Shintō Shrines (miya; jinja) are divided into 4 official grades (with subdivisions) — state, provincial, prefectural, and divisional (or district). Between the first and the last there is as much difference in the standing of the shrines as in de of their officials, but there need not be any corre-


gnomen, or the relative importance of the deities.
worshiped. State shrines are dedicated, in most cases, to divine ancestors, but at some the objects of devotion are sovereigns or subjects that attained special distinction. The hierarchy is not as exalted as its popularity might indicate, and the rank held by the greatest of the officials is no higher than that of a local governor or a vice-minister of state. Neither pope nor archbishop. The official allowance there is one, varies from ¥33 to ¥200 a month (the latter the salary of the highest of the officials). It is said State grants about ¥216,000 a year to the support of shrines (which is sometimes augmented by the offerings of the pious, the sale of amulets, etc.) and extends no aid. Dhism. The relatively small number of shinkei, of shrine officials is accounted for by the fact that the (as they are usually but erroneously called) do not regularly. Generally speaking, but one or two are performed annually at each shrine. These stand for uninhabited and unattended. Now and then a warrior comes, grasps the thick hempen rope that hangs across the gong across which it is suspended, having thus summoned the presiding spirit, mutters a prayer, deposits a small copper coin in the alms-chest, and passes on.

In its purest form the miya is a small temple without images; the objects exposed for the veneration of worshipers are placed in the chief hall (honden) on or beside a plain table representing the altar. These are usually a metal mirror (spoken of by some as mi-tamajiro or ‘spirit-substitute,’ and as kan-zane, ‘god’s seed’), and a precious stone (usually a rock crystal) posed to typify the purity, depth, and power of the generally at one side of these things, somewhat lower, vases with branches of the sacred, evergreen Cleyera japonica (sakaki) which here takes the place of the Illicium rei of Buddhist fanes, and from whose wood the staffs for the chop-sticks for the meat-offerings were made. The slips of paper (called tamaushi) are to the sakaki branches are offerings to the kami. The (shinkyō), supposed by many to be the distinguishing feature of a Shinto shrine, is said to be found only in those which have been under the influence of Buddhism.

Each mirror is contained in a box of hinoki, furnished with 8 han for the box itself and 4 for the box. The box rests on a low stand and is covered with a piece of cloth said to be white silk. The mirror itself is wrapped in a brocade bag, which is never opened or renewed, but when it begins to lose its lustre from age, another bag is put on, so that the actual covering is never exposed to the air.

1 The Cleyera japonica, a fine evergreen shrub of the genus Ter is to Shinto kannushi what the wood of the olive is to the priests of. Numerous articles carved from it are sold by them, chiefly chopsticks in this case called Sakaki-no-hashi. The fine-grained wood is also used for seals and such carvings as demand a firm texture.
the sun-goddess, is not placed in shrines dedicated to Soam virtu-
ous.

In (compounded of two Chinese words meaning ‘august’ and
’), when plain, consists of a ’ slender wand of unpainted wood, 
hpend two long pieces of paper, notched alternately on opposite 
that they assume a twisted appearance. In some shrines which 
long in the hands of the Buddhists, gilt metal has been substituted 
The gohei represent offerings of rough and fine white cloth (arcas 
are the words used in the noryo or addresses to the gods), and as 
gas were supposed to have the effect of attracting the gods’ spirits 
t, it was by a natural transition that they came in later times to be 
1 as the seats of the gods, and even as the gods themselves. At 
er, the gohei have retained their original meaning. There is but 
each god worshiped at any particular shrine, and where three 
seen in a row the fact indicates that the building is dedicated to 
without a number of deities. It is erroneously believed that the three gohei 
often seen in one shrine have some connection with the dogma of 
y. The practice of cleaning the hands before praying at a shrine 
upon both Shintoists and Buddhists; it is symbolic of purifica-
ded water used for this purpose does not seem to have any miracu-
like the holy water of the Christians. The rope with tufts of 
xer at fixed intervals sometimes seen stretched before Shinto 
called Shimenawa and is supposed to sanctify the place and ward 
ous diseases. It is a frequent occurrence in rural Japan.

ledly celebrated Daijingū at Ise (Rte. 35) are the most 
it shrines in the Empire, next in rank being the Great 
Isumo (Rte. 30). Specially sacred shrines are the artist-
satisfying Hachiman-gū, near Kyōto, the Kasuga, at 
Inari, at Kyōto, the superbly situated Kompōsa, at 
Shikoku Is.), etc. The first-named, at which the 
and the Imperial family worship, confers every and 
it, and is the most potent of its kind.  To the spirits 
cestors which are supposed to hover within its sacro-
sine are told (officially and with all solemnity) the 
in war and diplomacy, the death of any great person-
secrets of statecraft and the innermost thoughts of
sation to spirits of persons who suffered great injustice or misfortune.' In every home there is a shrine devoted to religion. If the family profess only the Shinto belief, this shrine, or mitamaya (august-spirit dwelling), or more properly termed miya, — a tiny model of a regular temple, — is placed upon a shelf (Mitama-san no tana, or 'Shelf of the August Spirit') fixed against the wall of some inner chamber, about 6 ft. from the floor. In it are placed tablets of white wood (mitama-shiro, or 'spirit-substitutes') inscribed with the names of the household dead. If the family worships its ancestors according to the Buddhist rite, lacquered and gilded mortuary tablets (usually called ihai, or 'soul-commemoration') bearing the name, religious or posthumous, and a carved lotus-flower as a pedestal, are placed in the Butsudan (or Buddhist household shrine), which usually occupies the upper shelf of an alcove in one of the inner apartments. In either cult these tablets suggest a tombstone. The plain gravestones in Shinto cemeteries resemble in form the simple wooden 'spirit-sticks'; while the Buddhist monuments in the old-fashioned graveyards are shaped like the ihai, of which the form is slightly varied to indicate sex and age.

In almost every kitchen there is either a tiny shrine, or a written charm bearing the name of Kojin, the God of the Cooking-range. In almost every garden, on the N. side, there is a little Shinto shrine, facing what is called the Ki-mon, or Demon-gate, — that is to say, the direction from which, according to Chinese teaching, all evils come; and these little shrines, dedicated to various Shinto deities, are supposed to protect the home from evil spirits. Almost every deity mentioned in the Kojiki or Nihongi has a shrine somewhere; and hundreds of others — including many later apotheoses — have their temples. Numbers of temples have been dedicated, for example, to historical personages, — to spirits of great ministers, captains, rulers, scholars, heroes, and statesmen. The famous minister of the Empress Jingō, Take-no-iji-no-Sukune, is now invoked in many a temple as a giver of long life and great wisdom. The spirit of Sugawara-no-Michizane is worshiped as the God of Calligraphy, under the name of Temmangū, etc. The Soga brothers, victims and heroes of a 12th cent. tragedy, have become gods to whom people pray for the maintenance of fraternal harmony. Katō Kiyomasa, the determined enemy of Jesuit Christianity, and Hideyoshi's greatest captain, has been apotheosized both by Buddhism and by Shinto. Ieyasu is worshiped under the appellation of Tōshōgū. In fact most of the great men of Japanese history have had temples erected to them.'

The Offerings made to the principal deities of the shrine consist of water, rice, salt, fish, birds, vegetables, etc. As a rule these are placed in tiny porcelain saucers and set before
the shrine. On certain occasions and at certain shrines, — notably when the Emperor in person or by proxy offers his thanks at the Kudan Shokonsha, in Tokyō, for some national victory or goes thither to reverence the spirits of those who died in the Russo-Japanese War, — the 20th-cent. spirit of commercialism tinged religious sentiments, and wagon-loads of huge tubs containing comestibles or sake within, and the advertisement of the donor without; boxes of crackers, 50 lb. rice-cakes; bronze and porcelain vases and pots with trees and flowers; and many other offerings are made; the whole constituting enough provisions to keep a temple retinue in food for many months.


The Christian Religion (Kirishitan-shū — an adaptation of the Portuguese Christão) was brought to Japan by the Jesuit missionary, St. Francis Xavier¹ (known in ecclesiastical history as the Apostle to Japan), who landed at Kagoshima Aug. 15, 1549 (see History). In due time he was followed by Spanish mendicant friars from the Philippine Is., belonging to the brotherhood of the Dominicans, Augustinians, and others, all of whom were soon preaching and zealously proselyting. Xavier's interpreter was a Japanese named Anjiro, who left Japan with Pinto, and at Goa learned the Portuguese language. Within half a century the churches, chapels, and residences of the fathers were numbered by thousands, and a half-million native converts were supposed to be identified with the new faith. Later many of these and the zealous friars suffered martyrdom in its cruelest form. In their radical efforts to root out the disturbing element, the rulers adopted methods that even the sanguinary Torquemada had perhaps never dreamed of. When it was believed that Jesuitism had been uprooted, the shōgun issued the following decree: 'So long as the sun shall warm the earth, let no Christian be so bold as to come to Japan; and let all know that the King of Spain himself, or the Christian's god, or the great God of all, if he violate this command, shall pay for it with his head!' The sweeter, milder faith brought by the present-day missionaries moved the Japanese Gov't, when promulgating the Constitution in 1889 (art. 27) to say: 'Within limits not prejudicial to peace and order, and not antagonistic to their duties as subjects, Japanese subjects shall enjoy freedom of religious belief!' The policy of seclusion adopted by Japan in the early part of the

¹ St. Francis Xavier was born at the castle Xaviero, Navarre, Spain, April 7, 1506, and died on the island of Chang-chuang (Sanchian) Nov. 27, 1552. He was canonised in 1622. His mummied body reposes in a massive silver coffin beneath a stately and costly sarcophagus (a gift of the Grand Duke of Tuscany) of jasper and marble, in a chapel of the Church of Bom Jesus on the Ilha de Goa (where he worked between 1542 and 1552).
17th cent., and pursued resolutely until the middle of the 19th, was due to the conviction of Tokugawa Ieyasu that unless the warring priests were extirpated Japan’s sovereignty and autonomy would be imperiled irremediably. In consequence, all foreigners except the few Dutch traders were excluded, and it is a significant fact that with their expulsion, and under the Tokugawa shōgunate, Japan enjoyed the first peace that had been hers for centuries. The steady decline of Buddhism and the visible rise of Christianity, as taught by the broad-minded, intelligent, humanitarian missionaries of to-day, coupled with the extraordinary tenacity with which the rising generation of Japanese cling to the newer beliefs, indicate beyond any peradventure that Christianity is in Japan to stay — and to become the national religion.

Bushido, or ‘Military-Knight-Ways,’ the practical religion of the old warrior class of feudal Japan, the source from which came many of their noblest actions, is regarded by many as more the religion of many Japanese than Christianity, Buddhism, or Shintō. The ethics of the system have been interestingly set forth by Dr. Inazo Nitobe, in a handy volume (Bushido, the ‘Soul of Japan’) in English, obtainable at any bookstore. It is recommended as excellent reading.


The Japanese combine with their artistic skill both imitative faculty and inventive power, and although the native art shows its Chinese affinities in a host of ways, this gift of imitation, the recognition of their own shortcomings, and the willingness to learn from others have enabled them far to surpass their old masters in the most extended branches of art handicraft. Their readiness to appropriate what has been seen and to make it useful is no less manifest than their ability to endow it with their own highly developed sense of what is beautiful in nature and art. The artistic skill of the people shows itself in the production of fine ceramics and in beautiful silver, ivory, bronze, wood, enamel, and various kinds of metalwork; in the weaving of complicated silk and cotton fabrics; in skilful embroidery and inlaid work; in the art of lacquering, and in a host of richly decorated forms made from plastic clay. They are expert engravers, sculptors, carvers, painters, and decorators; and the people from the highest to the lowest show interest in, if they do not produce, objects of industrial art. Many of these products (called tezaiku, or ‘fine handwork’) are made in small home workshops, amid humble surroundings, and with primitive tools. ‘In the realistic copying of natural forms, especially of plants, birds, insects, and animals, also various quadrupeds, such as monkeys, rabbits, rats, etc., and in the representation of clouds, rocks, and water...’
Japanese have great skill and remarkable execution. Drawing answers sharply and definitely to the passion and action, and fascinates the beholder with no less than the ease and delicacy of the perfect. This is the principal charm of the productions of art. In all surface decoration the use of ideal curved ornamentation is less common the Vitruvian scroll, the Gammadion and Hook-geometric figures. The Chinese origin of most of the motifs of the productions of Japanese industry is recognisable. Peonies and chrysanthemums, the lotus-flower, the slender, graceful bamboo, and bizarre pines, leafless and blooming branches of the magnolia, leafy branches of Kerria and erry, the creeping Glycine, with its hanging clusters were, the evergreen Nandina, with its red berries, seven autumn weeds, especially the ornamental espedes, Patrina, and Hibiscus mutabilis, the flag, arrow-head; rock and water scenes in gardens with turtles, cranes, herons, pheasants, the Japanese, and other singing birds, insects in motion and animals of the Chinese Zodiac, and several others phant and the peacock, renowned in Buddhism and gods. These are the natural objects chosen by the as well as the Chinese. Four others are also associated, the Shi-rei, or four animals (p. clxviii) of good e fabulous Phoenix, Dragon, Kirin, and the Turtle.oup of decoration designs, employed extensively in efs, is from the Buddhist mythology and the old ages and heroic legends, which furnish abundant To this group belongs the representation of the ujin, referred to at p. ccviii. Certain combinations rule in all the subjects borrowed from nature. The are: bamboo-cane and the tiger; the mume-he nightingale; sunrise with the pine and the crane; d the peony; the deer and the maple; the crane and symbols of happiness and long life); the pine, bam-nume; the bulrush and the silver heron; bamboo-sparrow; rain or willow and swallow; lotus-flower heron; the homeward flight or alighting of wild l and grain-field; Fuji-san and storks; carp and cawakening of nature in spring, and the snowfall natural incidents furnish popular decorative themes.

Nightingale (wauuiw; pron. cong-w cree) or bush-warbler is; the master singer of the Japanese woods, a small greenish grayish-white breast, is distributed over the whole country. It always comes when the plums are in blossom it is called spring. Its song is less sonorous than that of the American . A trilling low, flute-like notes are unusually sweet. (Comp.
In the beautiful scenery of their own country the Japanese find most of their inspirations. To delight in nature, sitting quietly at her feet to watch her in her life and work, and to render back the fleeting and pleasing picture with warmth and truth as it was felt and seen, is the foundation principle of Japanese industrial art.'

Painting. Pictorial and decorative art were in a rudimentary state in Japan when Buddhism was introduced in the 6th cent., and painting (and artistic sculpture) had not yet developed any distinctive character. The successive waves of immigration which followed on the heels of the new religion brought with them Hindu artists and artistic inspirations (some of the latter vaguely Grecian), and these were in due course followed by others of Chinese provenience. From these twin sources (and perhaps from others coming from Korea) the native art in all its wonderful ramifications is believed to have been developed. Critics say that no form of art in Japan, whether graphic or glyptic or plastic, is ever conceived and elaborated outside these three distinct concepts. The first native school of which history takes note is believed to have been founded near the close of the 8th cent. by Kavanari, an extraordinarily skilled Korean immigrant, and his immediate successor, the illustrious Kose-no-Kanaoka, who is referred to as the first native painter. Portraits, landscapes, and animals were his themes, but few if any of his pictures have come down to us. The celebrated Kobo-Daishi stands out as one of the greatest painters of the 9th cent., and he brought many inspirations from China to the native artists of Nippon. All these down to the 13th cent. regarded the religious picture as the field of highest achievement, and when their subject was a Buddhist divinity, a Nirvana, an Arhat, or a Rishi, they sought inspiration either directly from the Chinese or indirectly from the latter's most famous disciples. The characteristics of Japanese Buddhist paintings in general are those of the illuminated missal: a rich display of gold and of glowing but harmonious colors, with conventional drawing, complete absence of chiaroscuro, apparent errors of anatomy, and faithful observance of traditional types. Japan's best artists in all ages contributed their quota to the pictorial treasures of the temples, and not until after the 12th cent. did the secular picture rise to a place of equal importance with the sacred.'

About the middle of the 10th cent. a marked difference began to be noted between the Japanese secular artists and those of the Chinese religious school, and a native school called Yamato-ryû or Waga-ryû (synonymous for; 'Japanese style') was founded by Kasuga (a name often applied to the school) Motomitsu. About the middle of the 13th cent. the name was changed to Tosa-ryû, so called because the special representative of the academy at that time had been honored by the 53
of Tosa Gen-no-kami. "Thenceforth through every era the successive artists of the school bore the family name "Tosa."
The characteristics of the Tosa masters were magnificent combinations of colors and remarkable skill of composition. They
can be called decorators and illustrators rather than painters
of pictures as the term is generally understood, for their best
work is found on screens, sliding doors, and historical or legendary scrolls. As historical illustrators they are peerless, for in
no other country can be found pictorial annals such as those
with which they enriched Japan during the 12th, 13th, and
14th centuries. A long list of illustrious names belong to that
era, culminating in the 14th cent. with Takashima Takekane,
of whom his countrymen allege that among all the crowded
scenes of court, camp, and domestic life depicted on his scrolls,
no two show the same grouping.'

The Kose school, associated with Kanaoka, 'subsequently
came to be regarded as representing the Chinese style, the
work of its masters being in marked accord with what were
known as classical canons. The greatest artist of the Heian
epoch (9th-12th centuries) was Hirotsuka, a prince of the
blood, whose productions are said to have stood out from the
canvas like living pictures. He occupied himself chiefly with
religious subjects, whereas two other masters of the same
epoch, Kintani and Kimmochi, became celebrated for landscape painting, the former choosing Chinese scenes, the latter
Japanese. Other renowned artists of the Kose school in the
same epoch were Koreshige and Nobushige.' Takuma
Temenari, who founded a branch of the Kose school in the
middle of the 11th cent., followed the methods of the Sung
painters of China and carried the decorative features of their
religious paintings to a degree of unprecedented splendor. His
greatest work, now faded beyond recognition, was the decoration of the walls and doors of the Byōdō-in at Uji, the subject
being the 9 circles of the Buddhist paradise and 9 images of
Shaka. To the Sung artists, whom the Japanese in later years
copied with embarrassing perfection, mts. were a passion, and
their landscapes as portrayed by the Nipponese have been
classed with the greatest which the world has seen. They
created, says one critic, transcripts of scenery that for breadth,
astmosphere, and picturesque beauty can scarcely be surpassed.
Technically they did not go beyond the use of water-colors,
but in range and quality of pigments, in mechanical command
of pencil, they had no reason to fear comparison with their
contemporaries. They had caught only a glimpse of chiaro-
réto and perspective, but the want of science was counter-
poised by more essential elements of artistic excellence. No
except the Chinese and Japanese have ever infused into

*Activities of bird life one tithe of the vitality and action
the native portraiture of the crow, the sparrow, the
crane, the nightingale, and a hundred other varieties of the feathered race. In such delineations one particularly notes the effort of the artist to avoid giving full expression to his theme; suggestion and impressionism were aimed at deliberately. With the old masters, who assimilated the ideals of the Chinese artists with extraordinary versatility, and who united grandeur of conception with power of execution, fidelity of outline was of little importance compared with reproduction of the spirit of the object painted. They cared but little for elaboration of detail. Except in Buddhist pictures, they sought their best efforts in the simplicity of black and white, or in the most subdued of chromatic harmonies. It was their declaration that they did not paint the form of an object, but the soul and spirit of it.

The qualities and characteristics of the Kose, Takuma, and Kasuga, or Tosa schools, are familiar to every Japanese connoisseur. The painters aimed to promote religious purposes; to decorate the interiors of temples or palaces, and to illustrate scrolls or illuminate missals. In the 12th cent. Minamoto no Kakuyu, a celebrated painter of religious and secular pictures, evolved a humorous and grotesque style of sketching, referred to as Toba-ye, because the originator was a priest of the Toba Monastery: 'particular emotions were emphasized by exaggerating the part of the body affected by them, so that accuracy of drawing, in the Occidental sense of the term, became a secondary consideration.' He had a host of successors in every age, some even greater than himself. From his time to that of Hokusai and Kyōsai, the Japanese humorous painter always recognized that his first duty was to give the burlesque, laughter-provoking character of the objects he depicted such attention that if he succeeded in conveying a strong and immediate impression of that character, his purpose was accomplished, even though his lines were classically incorrect. In the 14th cent. Nipponese art reverted to its old source of inspiration, China; the movement was headed by Josetsu (a Zen priest born in China), who took for models the masterpieces of the Middle Kingdom's artists at the close of the Sung and the beginning of the Yuan Dynasty — whence the name of Sogen (Chinese: Sung-Yuan). The Japanese, writes Mr. William Anderson, appreciated the fact that the Chinese artist was often 'remarkably felicitous in the renderings of the wilder forms of picturesque beauty in landscape. Silvery cascades; tranquil pools and winding streams; towering silicic peaks and rugged headlands; gnarled fantastic pines and plum trees, side by side with the graceful forms and feathery foliage of the bamboo; mansions or pavilions, gorgeous in vermilion and gold, crowning the heights or bordering the expanse of an inland lake, and rustic cottages with straw-thatched roofs nestling in the cultivated valleys: these were
elements that the painter could assort and reconstruct into a
thousand pictures of never-failing interest and beauty. The
Japanese painters of the classical school, seduced by the
charm of the foreign ideal, were often led to neglect the fa-
miliar attractions of their own scenery, and without having
beheld any of the spots depicted by the old landscape mas-
ters of China, squandered an infinity of talent and ingenuity
in building up new creations of their own with the material
borrowed at second hand from their neighbors.'

The 15th cent. is regarded as one of the greatest epochs in
Japanese art, since it produced Sesshu (or Ōda Toyō — 1420-
1506), indubitably the greatest painter of the Middle Ages;
Masanobu and Motonobu, the immortal founders of the great
Kano school; and the masterful Shubun, who for years was the
chief bouse of the Sotoku-ji at Kyōto, and a scholar of the
master Jōetei. Sesshu, a Buddhist bouse who studied painting
in China, developed a peculiar style of his own, 'untram-
meled by classical conditions. He adhered, however, to Chi-
inese motives and methods as faithfully as did Shubun (who was
often called Fū no Shubun) and his disciples, and no dictum
appears truer than that Sesshu was 'the open door through
which all contemporary and subsequent artists looked into the
seventh heaven of Chinese genius.' In the work of all are
found the noble breadth of design, the subtle relationship of
tones, the splendid calligraphic force and the all-pervading
sense of poetry that constituted the highest features of Chinese
pictorial art in the Tang, Sung, and Yuan epochs. For all true
appreciation it seems sufficient to say that the 15th cent. was
the culminating period of Chinese pictorial art in Japan, and
that its giant figures, Shubun, Sesshu, Masanobu, and Moto-
obu, though they stand at the head of three distinct lines of
artists, drew their inspiration from the same source and set
before themselves the same ideals. Motonobu's masterpieces
had the special excellence of being free from the hard outlines
which in Sesshu's pictures offend against natural laws; but this
superiority is partly balanced by loss of vigor and massive-
ness.'

In the closing years of the 16th cent. a new departure was
made by two leaders of the Kanō school; Eitoku and Sanraku.
The rich color-harmonies and gorgeous illuminations that had
been developed so elaborately by the Tosa masters were intro-
duced by them as a decorative method for the Kanō academies,
and Eitoku created perhaps 'the greatest purely decorative
style of painting that the East has ever produced. It accurately
reflected the fashions and tendencies of the time, when, under
the rule of the Taikō Hideyoshi, the administrative power be-
came to be associated with displays of imposing magnificence,
when aestheticism, officially inspired, found expression in
rich adornment of castles, temples, and palaces, and in
the construction of beautiful parks. On the walls and sliding-doors of these edifices, Eitoku, Sanraku, and their fellows produced pictures glowing with gold and rich color-harmonies. The decorative artists that preceded them had used the precious metal sparingly for picking out designs, whereas they employed it to form wide fields on which they painted episodes of war, phases of aristocratic life, or subjects taken from the kingdom of flowers and foliage, the ensemble conveying a suggestion of rich gems clustered in broad areas of mellow gold.' With the death of Eitoku and Sanraku the Kanō school lost much of its brilliancy, but it was revived in a way by Kanō Tan-yū (1602–74), an indefatigable worker whose paintings (many in black and white) of varying quality are to be found in temples and museums throughout the Empire. While some of them are of a nature that does not awaken great enthusiasm in the breast of the foreign critic, the Japanese consider almost anything which bears his name the acme of artistic excellence, and great prices are paid for them. He enjoyed great favor with certain of the Tokugawa shōguns, and Iemitsu gave him ground near the Kaji-bashi, in Yedo, whereupon to establish his school. Kanō Tsunenobu (1636–1713), whose works the traveler will often see in Buddhist temples, is spoken of as the master of Ogata Kōrin (1661–1716), who studied first under him, then under certain masters of the Tosa school. Before his death he acquired fame as one of the greatest exponents of the grotesque in Japan. His brother, Ogawa Kenzan (1663–1743), became one of the most renowned of Japanese potters, and excelled also in painting and poetry.

The Popular School (Ukiyo-ye-ryū), as it has been called by Western critics, or school of genre paintings, is believed to have been founded by Iwasa Matahei (or Domō no Matahei, — domo means a stammerer), a painter who flourished in the 2d half of the 16th cent. About this time 'the actor, the courtesan, and the geisha began to occupy an unprecedented place in everyday life, and became the center of a voluptuous aestheticism which constantly presented new spectacular attractions, and made new appeals to the artistic as well as the sensuous instincts of the people. Matahei caught the first note of this innovation and fixed it pictorially with wonderful fidelity. The figure-subjects which constitute his specialty are instinct with refined sensuality and graceful abandon. He introduces his public to a life where dancing, music, and sybaritism in every form are beginning to take the place of politics and war, and where even the strong contours of the male figure show a tendency to merge into the soft curves of the female.' His best work — of which much is preserved in temples and museums — was done on folding-screens; is delighted to picture street processions and depict therein all the curious facial types one sees in a crowded Japanese that
colorful Court scenes are excellent records of

much of the so-called finer work of the earlier

was not till the close of the 17th cent., when

employed the art of wood-engraving

bring the *ukiyo-ye* (lit. 'floating world') within

senses, that the Popular school began really to

stant place, and to associate itself directly with

of the chromoxylographs which are now the

ern collectors. The natural tendency of which

the Popular school are the most characteristic

d refined and beautiful expression in the works

Okyo (1733-95), founder of the *Maruyama-ryū*

to as the *Shi-jō* school, from the *Shi-jō* district

one of the greatest painters Japan ever

once, grace, tenderness, and accuracy of line *Okyo*

among Japanese artists. He went direct to

truction, but into all his exquisite pictures of

grasses, fish, insects, quadrupeds, and figures

bjective element as eloquent as it is inde-

the exceptions of perhaps *Kano Tan-yū*, no

en so assiduously copied in Japan as *Okyo.*

orks exist in hundreds, but the originals

unapproachable.' His seascapes are of rare

ry; his brush-strokes were few in number, but

sunrise views along the Japanese coast were his

ng line of surf is seen tumbling in to you from

just piercing which shows the blood-red

ng sun, while over the narrow strip of breaking

are slowly sailing north. And that is all

ot see the shore; you do not see the main;

but at the border-land of that great unknown,

ain still slumbering beneath its chilly coverlid

which come the breakers, and the sun, and the

ri *Sosei* (1747-1821), one of the great masters

ool, is celebrated for his paintings of the native

he studied in nature and of whose habits he ac-

ordarily intimate knowledge. *Captain Brink-

he Landseer of Japan; 'though his fame rests

ictures of monkeys, he has left paintings of

ates, of hares and of fishes that would have won

utation even without his remarkable studies of

ishi *Doshū*, or 'Ganku,' who was the contem-

and who died in 1838, is often placed at the

re school called the *Ganku-ryū*. While certain

rank him with the great masters of the 15th

ntals who have seen his painted

ity) will be indisposed to grant him any lasting

hat he never saw a live tiger, and his beasta
bear such an astonishing likeness to certain of those Tan-yü that one is inclined to believe it.

While present-day art in Japan possesses masters of versatility, it is marked by a universality and a suggestion of the West that does not improve the Old Japanese Internationalism is, in fact, taking the place of the sages, the Chinese landscapes and the light frivolity themes, and the eclectic and refining genius of the native artists is becoming tinged with that of France. The chief exponents of Occidental art receive their The sordid tragedy of industrialism, the fact that the temples are no longer centers of learning where scholars can devote their undisputed time to the portrayal of beautiful and uplifting; coupled with the condition these artists seem to be wavering in their confidence in powers, no doubt influenced Baron Suyematsu, president of the many art associations in Japan, to say recently find some difficulty in giving good encouragement to the fact the the temples are not being found in sufficient numbers at the art exhibitions.' There is no lack of a Tökyö where men with high ideals are striving to keep in her own artistic groove, but whether the native will become defective by contact with that of the West it is the future to decide. It is very doubtful if Occidental will leave it altogether free from pruriency and neurotism. For centuries it has been supreme in its own many art-lovers hope it will remain so.

Art Collectors may wish to remember that a law prohibits the expatriation of genuine masterpieces that the time when these can be bought for a song has The Japanese have such reverence for age and classic and productions that many of them will pay thousands for a painted scroll for which foreigners would be unwise to give hundreds. Also that workshops exist in certain Japan for the exclusive production of alleged mas (see Curios) of painting (as well as the applied arts), some of these are made with such amazing fidelity to original that even native connoisseurs are often deceived by crafty vendors. Foreigners should, therefore, be on their guard when making purchases, and should conolve dealings to men of known repute. The remark of a connoisseur that 'you should consider every painting to you by a dealer as a forgery, and price it accord perhaps too sweeping, but it is significant of the fact ing' has developed into an art as fine as painting, has been said that it pays a painter of talent much produce a close imitation of a tattered and grimy old and to forge an ancient and renowned name on it paint a good modern picture under his own name.
COLOR-PRINTS

The art of copying old masters is at all times in vogue, there is no doubt.

Prints, or Nishiki-ye ('brocade pictures'), have been among the Japanese since Occidentals discovered their merits. 'The Japanese lay no claim to the invention of printing as a process of wood-engraving. Not only were they anticipated by the Chinese, from whom they doubtless learned first lessons, but the 16th cent. camo-e prints and Germany were practically identical in manner of execution, and displayed technical merit equal to that of the Japanese engravings; but nothing yet seen in Chinese or Japanese chromoxylography bears any comparison in point of with the low-priced broadsides of Japan in the last half of the 18th cent. If the Japanese were not the originators of colour printing, they were by far its best exponents. The exact date of the earliest chromoxylographic prints still remains open to question.

The first application of the process in Japan is said to have been by Izumiya Gonshiro, near the end of the 17th cent. He made use of a second block to stamp certain parts of the design with beni, a red color extracted from a kind of dye. The single-piece picture (ichimai-ye), often called 'picture', was made prior to this time by many artists of the popular school established by Matabei, but the black-and-white production of the two was less popular than broadsheets colored by hand (with a profusion of red) produced by Hishigawa Moronobu (1618–94). These are called akaye, or red pictures; later, when lacquer and gilding were used, they came to be known as urushi-ye or lacquer-prints (made first by Masanobu, 1690–1768). The first printing in color (perhaps in 1667) was applied to patterns, a red, green, and blue single color being used together. To Torii Kiyonobu (1684–1729) are ascribed the earliest actual color prints, which were portraits of actors and pictures of various subjects of interest to the people of Yedo, and were engraved upon three blocks colored in pale green or blue, and pale pink. They originated in the phase of popular art that took a special place in the 18th century and was destined to undergo great development. The master of the school of popular art, for no theatrical broadsides of any value are known to have been issued before his time. Moreover, a designer of playbills and of illustrations of quaint little novelettes (heroic, tragic, or humorous) was-zoshi, which were published in considerable numbers at the same time, and he is said to have been the founder of the style of stage scenery still in vogue in the native theaters of Tōkyō and Kyōto. Few of the prints are today preserved.

Watanabe Kinroku, a native of Yedo and an expert
wood-engraver, devised a plan of printing from 4 or 5 blocks in different colors, by the use of registers, but seems to have been confined to calendars, and it was he of the *ukiyo-ye* painters, who had the same means ado his work, and the term *Adzuma Nishiki-ye* ("brocade of the eastern part") was first applied. This artist afterward, and *Shunsho* was the next to become distinct for his drawings for color-printing. The artists who put the pictures used for color-prints were also painters accepted sense of the word, but they belonged to the people, and those only who also gained recognition was considered orthodox work with the brush were regarded as worthy the attention of the native critics, the color-prints being looked upon as legitimate art. But the artists for work remunerative, and consequently there were many who gave much time to it, and by whose unusual talents opened characteristics that at last gained for it, in other the rank it merited. After the *nishiki-ye* was assured a sent place in the publisher's profits, and after the black and white and brush-tinted pictures had made way defining the true color-prints, the art developed rapidly. The *ichimai-ye* picture, confined to a regulation size because difficulty of producing larger blocks, it grew to 3 pieces same size, forming one continuous picture, and late 2 and 6 piece pictures being unusual, though sometimes Chromoxylography after *Kiyonobu* was carried on by the same school, including *Kiyomasu*, *Kiyomitsu*, *Kiyoshige*, *Nishimura Shigenaga*, and *Ishikawa To* down to about 1765, when, under *Suzuki Harunobu* and *Kiyonaga* (of the *Torii* school), who lived between 1: 1815, it reached its highest point. With *Kiyonaga* w icated *Kiyotsune*, a less successful disciple of the school; the *Torii* line closed near the end of the century with mine. The blocks employed in printing were grad creased to 7, and, although in later times as many as 3 ings were required to complete a picture, the added con of the process appeared only to destroy the simple cha in the prints of the *Torii* and *Katsugawa*, and the results gained when the number did not exceed that *Kiyonaga* and *Harunobu*. The colors under these art become remarkably tender and harmonious, the tech the printing had advanced, and the drawing still the qualities displayed by *Kiyonobu*, and gained some style.'

The surimono, or New-Year cards, which came into in Yedo in the last quarter of the 18th cent., are chromoxylography, and display the technical resource engraver at their best. They are usually of quarto o size, printed with great care on thick creamy paper,
COLOR-PRINTS

signs by well-known artists of the Popular school, and some little conceit in the form of a verselet or proverb. At the period was 1800 and 1840. About this time Shi-rakake, or panel picture, became a substitute among the classes for the more expensive kakemono.

ximal rule the artists were not craftsmen, their task ending with the scheme. The engraving and printing were done each by an artist, though during the period in which the best work was pressed, the artist at least had some supervision over the work. On the engravers were artisans only, and their work purely mechanical; they never varied in the least particular from the designs furnished them. As now, Japanese wood-engravers were most expert in exact work. But the engraver’s name does not appear on the product of his being merely a workman; and the printer’s name appears only when the printer was also the publisher, usually a bookseller, whose was often used on the prints issued by him. — In making the blocks is (usually 10 x 14 in.), the artist’s original drawing was used, being what was to become the key-block, face downward, to secure the paper being transparent for the purpose; the design was carried with a knife, after which the background and other parts were carved from the full picture in outline, from which the press was made for parts to be cut as were to appear in different colors; a one corner and at the opposite side a line were cut for registering. The number of blocks were finished, they were sent to the printers, who were each given to as many workmen, seated on the floor in rows; as printed in one color by the first, was passed on to the next for , all adjusting the sheet with such accuracy as to produce perfect The dry, powdered color was mixed with a thin rice paste upon the spread with a brush, so as to grade the tones; or it was wiped according to the effect desired. A tough mulberry paper of a brown is used, and properly dampened before being placed on the color-pom which it was pressed or rubbed by means of a circular pad covered with a bamboo sheath, called a baren. Sometimes the printing also was done slightly embossed, accomplished, it is said, by rubbing the block. The blocks upon which the engravings are cut are of cherry-wood, the grain, not endwise as with the wood-cut, but running on boxwood blocks. The outfit for an engraver consists of 15 nd gouges of varying sizes, 3 mallets, a sharpening-stone, rule, and the printer has a kit of a dozen brushes, a chisel, small scraper and adz, or baren. The following natural mineral and vegetable colors are used: yubana, mastic white; taisuturi, silver white; sumi, black; bent, red; shu, vermilion; tosaka, red brown; toka, dark chestnut; yosaka, yellow; toso, clear yellow; kuga, pale green; sh, dark blue; Russian blue; and kurodake, purple. The manufacture of the natural colors rapidly decreased with the introduction of coal-tar colors, and the are now quite difficult to obtain, although one of the best color-printers of to-day claims to use them. They faded evenly and produced a poor result, whereas the artificial colors seldom do so, and the prints which they have been used are easily recognizable by their violent hues.

greatest refinement of Japanese wood-engraving is associated with the name of Utamaro, a master who was contemporaneous with Yeishi and Toyokuni, and who, along with the med, became famous in the latter part of the 18th cent. as well as Utamaro, introduced a new element into the artist. Kanō school, which had been trained on Chinese In the place of the charming quaintness with which he endowed his women, and the healthiness that

Kiyonaga’s simple figures, we now meet with a
refinement in stature, carriage, and expression which witness to a general change in manners and increased de
don life, resulting in a modification of the ideal of a woman, though she be often only the simple woman, people or the courtesan, continues henceforth to play, generally in the Japanese art of the 18th cent., and in its heightened measure at the end of this period, the chief pictorial representations. She always appears as a pl

tall and slender of figure, of queenly carriage, and a gracefulness all the more captivating for being shy and reserv

be sure, this tendency soon degenerates into exagger but in its beginning it undoubtedly served to enrich the of art.’ (W. von Seidlitz.) Mr. Anderson ranks Kit

Utamaro (who was a pupil of Toriyama Sekiyen) as ‘the shining light of Japanese chromoxylography. He has two albums, both distinguished by the perfection of the scheme. One, the Momo chidori kioka awase, consists pictures of birds and flowers with comic verselets, is tech one of the best examples of Japanese color-printing, ar

be noticed also for the bold use the engraver has made of uninked blocks to produce an embossing of the paper s The other, The Annual of the Courtesan Quarter (180 specimen of his best manner; but his reputation d mainly upon his broadside representations of women, have remarkable charm of line, pose, and composition, I effect is marred by the ungraceful mannerisms pervert drawing of the faces and limbs. In color they rank those of Harunobu and Kiyonaga. Yeishi was also cele for his women, and his best work was done between 1815.

Katsushika Hokusai, who with his successor Hiro

perhaps the best known to foreign collectors, and who large as the leading figure among the book artists dur first half of the 19th cent., was born in Yedo, March (d. 1849), and was the son of Nakajima Ise, a Yedo maker (to the Tokugawa clan). Although few men pl more important part in the history of Japanese wood ing (owing to the peculiarity of his talent and the in exerted during his long life of 90 yrs.), and fewer still a greater and more lasting fame, he never attained to the reached by Kikugawa Utamaro, who, ‘for vigor, for tility, for tenderness, for truth of line, and for beauty o harmonies,’ stands preëminent among the brilliant p and decorative artists of his time. While his work — larly in the portrayal of landscapes and animal life — i superior to any similar work produced in the 19th cent marked (and marred) by a realism, in perfect accord v defective intellectuality and his lack of high artis cation. While Japanese critics enjoy the wit and humor of
COLOR-PRINTS

of his somewhat Rabelaisian figures, they prefer the delicacy of Harunobu and the harmonies of Shunso and Toyokuni the elder.

Authorities differ as to Hokusai's activity in early manhood; some maintain that he did nothing of importance until he had passed the mid-point of any ordinary life, while others say that at 12 yrs. of age he was apprenticed to a bookseller and at 14 began the study of the art of wood-engraving. All agree that his earliest work was of little merit—a point which collectors of prints may wish to bear in mind. In 1779 he became a pupil of Katsukawa Shunso, and as such adopted the name of Katsukawa Shunro. 'He painted actors and theatrical scenes; illustrated from 1781 many of the small popular books called Kibiyoshi; but was obliged to leave his master in 1786. He then went to Kanō Yusen, whom likewise he was soon obliged to leave.' Between the years 1786-88 he employed the name Gummatei, and later adopted the native custom of changing his name according to that of his master or of circumstance. Dropping the name Katsukawa, he signed himself Shunro. In the following year he styles himself alternately Mugura Shunro, Toshu, Tokitaro Kako (on the 'Eight Views of Lake Omi'), and Sorī, as pupil of the painter Tawaraya Sorī, whom he had succeeded about 1795. This name he later gave up to his pupil, Soji. He signed himself Tawaraya Hiakurin- and Hokusai-Sorī, and under this name issued a series of fine landscapes in large oblong format. Before the end of the century he had already used the name Tokimasa Tailō, which he assumed again later. He generally called himself Katsushika Hokusai, from the precinct of that name in which he grew up; from 1800 he often signed himself Gwakojin Hokusai. After having, about 1820, given up his surname Tailō to his son-in-law, he often signed himself Iitsu.'

Like the immortal Murillo, Hokusai changed his manner several times during his life, each change adding to his growing reputation. Aside from numerous illustrations for books, and designs for New-Year cards which were still popular in Yedo during the early years of the 19th cent., he supplied some remarkably fine drawings to illustrate the novels of his friend Bakin. 'In 1812 he issued the first volume of the Mangua, a famous collection of miscellaneous sketches for the use of artisans and students of drawing. From this time his influence became paramount in the Popular school, and in the period following the death of Toyokuni he was the dominant power in the world of artisan art. He is perhaps best known for his celebrated 'Hundred Views of Fuji,' and for the Mangua mentioned above. So great was his fame for versatility and originality that when he died his withdrawal marked the beginning of the end of the Popular school. His mastery of landscape and figure drawing was so perfect that no one could wear
of the groups and figures are carved with such amazing skill and possess such an appealing beauty that as much as 10,000 yen are sometimes paid for them. Not unfrequently one finds sets of the remarkable ivory balls containing 10 or 12 separate spheres one within another — a delicate and marvelously ingenious device for which the Cantonese craftsmen have long been noted. They are usually so puzzling to foreigners that the manner of cutting them is not without interest.

'A piece of ivory is first made perfectly globular, and then several conical holes are bored into it in such a manner that their apices all meet at the center, which becomes hollow as the perforations are made. The sides of each having been marked with lines to indicate the number of globes to be cut out, the workman inserts a chisel or burin with a semicircular blade, bent so that the edge cuts the ivory, as the shaft is worked on the pivot, at the same depth in each hole. By successively cutting a little on the inside of each conical hole, the incisures meet, and a sphericule is at last detached, which is now turned over and its faces one after another brought opposite the largest hole, and firmly secured by wedges in the other apertures, while its surfaces are smoothed and carved. When the central sphere is done, a similar tool, somewhat larger, is again introduced into the holes, and another sphere detached and smoothed in the same way, and then another, until the whole is completed, each being polished and carved before the next outer one is commenced. It takes 3 or 4 months to complete a ball with 15 inner globes, the price of which varies according to the delicacy of the carving. Some writers have asserted that these curious toys were made of semispheres nicely luted together, and they have been boiled in oil for hours in order to separate them and solve the mystery of their construction."

The best and most valuable ivory comes from Siam, and despite the fact that the Siamese elephant belongs to the species known as Elephas indicus, its dentine or tooth-substance is considerably finer and more regular in texture than that of its Indian brother, and more costly. The tusks are heavier (in proportion) than those of either the Indian or the (second and only additional) African species (Elephas or Loxodon africanaus), the highest grade being easily recognizable not only by an unusual compactness and solidity, but also by the excessive fineness of the contour-lines which show on a cross-section of a tusk. The quick eye will also note a decided pinkish tinge, particularly in a newly carved object that has not been stained artificially. After long exposure to light this tint fades to a faint yellow, then gradually takes on a soft brown glow, which is so prized that cheap ivories are often subjected to a special treatment to produce it. Both the Indian and African ivory are milk-white, of coarser grain, and therefore inferior; of the two the African is the better. When first cut, it is semitransparent, and is then known as 'green ivory.' When dry, it is lighter and more opaque. Expert collectors usually prefer the Siamese ivory, not only because of its intrinsic worth, but also because a much finer expression can be obtained by the artist when carving it. It also takes a fine polish, — the lack of which is often a good proof of origin and quality. The world's annual output of ivory (most of which comes from Equatorial Africa) is between 500 and 600 tons. The largest
African tusks (sometimes 9 ft. long, and weighing 100–160 lbs.) are generally bought (at the quarterly sales held in London) for the American market, where 50% of the importations are used in making piano-keys. The best bring about $350 per cwt. The Indian tusks rarely weigh more than 50 lbs., and the Siamese still less. The bulk of the ivory used by the Japanese passes through the hands of Chinese dealers. Walrus ivory, which is bought in the Indian market, is inferior to elephants’ tusks (or incisors); the canines are rarely over 2 ft. long (they cost about a third as much as Siamese or African ivory), with little or no grain, and to form any carving of magnitude, numbers of small pieces must be fastened together. As it is usually a dirty white and easily distinguishable from superior ivory, it is generally stained before being sold. Tastes differ in the matter of stain; some prefer the rich creamy brown color obtained by boiling the article in the juices of the Yasha tree, while others demand the pure white product. To take the stain properly, ivory must first be polished, and it is then more easily kept clean. The white, unpolished surface, though apparently smooth, is nevertheless rough, and it holds dirt readily. The disadvantage in buying stained ivory lies in the difficulty of determining quality. In addition to walrus ivory, the teeth of sperm whales, the lamantin or manatee, and other phocine animals are used, along with great quantities of bone (often of deer).

Beautiful additions to ivory groups are made by employing finely stained cherry-wood (sakura), or carefully polished, silky-surfaced boxwood (tsuge), to form the body of a man with an ivory head, hands, and feet, or some similar conceit. The latter wood (better than the cherry) is often used in the manufacture of netsuke, and is surprisingly effective. As ivory grows brittle with age, and as it then shows a tendency to chip in concentric layers when struck with hammer or chisel, it is generally carved in a green state. For this reason some care is necessary to prevent unseasoned ivories from cracking. Expert manipulators and trustworthy manufacturers, aware that ivory shrinks more rapidly in width than in length, shape up fine and expensive objects in the rough, then set them away for a year or two (or work on them at long intervals) in a room with a uniform temperature that is neither too hot nor too cold, before putting the finishing touches on them. Many months are sometimes required to complete a fine figure or a complicated group. The cement which coats a tusk in its natural state is first scraped off, then a chisel and hammer are used on it, and finally it is cut and scraped with sharp knives. The workmen (many of whom are sharp-sighted boys) squat before low benches on which a good light shines, and work on the object which they hold between their prehensile feet. The chips are saved, for when properly calcined in a closed vessel
they furnish a fine soft black pigment known as ivory-black, used in oil and water-colors and as an engraving ink. A good ivorist must also be an expert sculptor in wood, as well as a modeler in clay, for models (or pencil drawings) of the finest figures are always made first in one of the two mediums; even more skill is shown in their fashioning than in the carving of the ivory itself, for this must necessarily be an absolutely faithful copy of the model. The plastic nature of the clay (the medium most in use) makes a change of expression possible at the last moment, but no such change can be made after the tusk is carved. These clay figures are as beautiful in a way as the ivory ones, in the manipulation of which exquisitely delicate instruments of precision are used constantly to insure proportions that will not offend the artistic eye. Extreme care is necessary when a complicated or costly piece is being manufactured, as a slip of the chisel, a single false stroke, or a deep incision can alter an expression and ruin the artistic character of the work. As this advances, all that part of the ivory figure upon which the artist is not engaged is swathed in cloth or paper to protect it from draughts of cold air. As it is manifestly impossible to carve certain bulky groups out of a single tusk, the pieces are carved separately and (in the best work) are put together with hidden metal screws, or bolts and nuts. Ivory plugs or dowels expand under heat and contract with cold, and thus imperil the pieces in which they are used. Apprentices who do the preliminary rough work earn from 50 sen upward a day, while expert modelers and carvers get as much as 20 yen a day. Several of the most skilled of the modern craftsmen work in the ateliers of Toyama & Co., at Tōkyō, where specimens of the finest ivory-carvings produced in Japan may be seen (English spoken, visitors welcome) in the making. The work is well worth seeing, particularly that of the young and promising artist, Homei Yoshida, whose skillful manipulations of the difficult medium excite admiration. — Collectors of ivories may wish to remember that draughts of cold air and sudden temperature changes are destructive to the finest pieces. When subjected to excessive heat, improperly seasoned ivory cracks like unseasoned furniture. It keeps best in an equable temperature anywhere between 40° and 60° F. If this cannot be maintained, the pieces should be kept in a closed cabinet or case along with a sponge filled with water. This will prevent cracking. Cracks are more apt to occur in hollow pieces, or in those where the calcified pulp is soft. By making purchases of reputable dealers only, travelers can avoid many of the pitfalls prepared for them by unscrupulous men who sell inferior stuff and guarantee it to be the best.

Wood-Carving, or ki-no-hori-mono, has been popular with the Japanese since the first sculptured Buddhist idol was
brought from Korea in the 6th cent. Thence onward many
of the native craftsmen devoted their extraordinary talent to
the fashioning of Mokubutsu (a wooden image of Buddha) or
other saints of the Buddhist pantheon. During the Nara
epoch (8th cent.) sculpture in wood and bronze was elevated
to a fine art, and in the 11th and 12th centuries Japan pos-
essed (in Jōchō and his descendant Unkei) sculptors in wood
it to take rank with any that the world had produced up to
that time. Jōchō's genius (inherited direct from his talented
father Kōshō) made the beginning of the 11th cent. one of the
most notable epochs of Japanese sculpture. His descendants
and chief pupils are often referred to as the Nara Busshi, or
'Buddhist sculptors of Nara,' as well as Masamune no Busshi,
the prefix Masamune 'being intended to indicate that they
exhibited as sculptors talent not inferior to that of Masamune,
as a swordsman.' The many superb carvings in wood executed
by the left-handed Hidari Jingorō at the mausolea of the
Tokugawa shōguns at Nikkō and at Shiba in the 17th cent.,
spurred his successors to renewed efforts, and not a little note-
worthy work was done between his death in 1635 and the
restoration of the Mikado to his ancestral rights in 1868. The
political turmoil which marked this transcendental epoch, the
opening of the country to Occidental civilization, the disen-
dowment of Buddhism and the consequent diminution in the
construction of gorgeous temples, deprived many of the native
sculptors of graven images of the means of practicing their
handicraft. As a compensation, however, there arose a steady
foreign demand for a host of sculptured things, from the
exquisite little ivory or wood netsukes to curio-cabinets, chests,
and the like to decorate Western homes. The marvelous skill
with which the native carvers fashion the fine tables, cabinets,
chairs, and what—not from the native woods, appeals directly
to foreigners, and the demand for this branch of art work
grows apace.

Neither teak nor rosewood grows in Japan and little or no
furniture is made from them. The rosewood cabinets (see For-
mose) one sometimes sees in the shops are imported, and they
generally advertise their origin by the Chinese designs carved
on them. Unless they are well made, they are apt to come
apart in steam-heated homes, and then they are difficult to
mend, as the grain of the wood is so close that it absorbs glue
reluctantly. Whenever a (so-called) rosewood cabinet or the
like carries Japanese ornamentation (readily distinguished
from the Chinese), it is of home manufacture and is apt to be
made of keyaki, or mulberry-wood — which is fairly hard and
darkens with age. Many unscrupulous dealers palm off soft
native-wood furniture on unsuspecting foreigners for teak.
Travelers unacquainted with the salient characteristics of this
wood (used largely for ships' decks) may like to remember that
the E. Indian teak (Burma, Siam, India, etc.) is of a yellowish-brown color, straight-grained, hard, and similar in appearance to oak or hickory. Unlike oak it does not corrode the iron which is sometimes used in connection with it. Much of the furniture imported from China and sold in the curio-shops is made of bastard teak (the E. Indian *Pterocarpus Marsupium*), the brown heartwood of which shows dark streaks (usually stained over); is very hard and durable, and takes a fine polish. Other pieces (usually tables, stands, and chairs) are made of the so-called Chinese ebony, or blackwood. In buying this, look carefully to the joints to see if they are filled in with shellac. Splendid specimens of the very desirable old Canton carved work can sometimes be found in the curio-shops.

**Furniture** for foreign trade is customarily made in small workshops maintained by the large curio establishments, or in home workshops whose output is bought by them. In the case of the former the wood is almost sure to be of better quality and better seasoned. In the finer grades the reddish, compact, soft, close-grained, easily carved inner wood of the *Yama-sakura*, or mountain cherry, is used. It takes an easy and often beautiful polish, and is employed widely for carvings, and for blocks in printing cloth and wall-paper. Although the tree grows wild in the forests all over Japan, the demand for the best wood makes it relatively expensive, and cheaper materials are not unfrequently used by small dealers and others. The tough, elastic and durable *keyaki* enters largely into the manufacture of small work, and is sometimes employed for cabinets, etc. In having cherry-wood chairs or the like made to order, remember that seats made of *keyaki* are much stronger and less liable to crack than those made of softer wood. Insist also that wood dowels be used, instead of wire nails, when putting pieces together. Metal tenons have to be sawed through when repair work is done and the furniture is apt to be mutilated. The camphor-wood chests successfully keep out moths. Most of the bamboo furniture cracks and warps in the American climate. The large curio-cabinets are usually made collapsible, and ocean freight is thereby saved. Not a little of the furniture used in Japanese houses is made of the wood of *Cercidiphyllum japonicum* (*Katsura*) of the Magnoliaceae, a beautiful tree which grows in the m.t. forests of the Empire. Numerous small articles are carved from the wood of a curious little tree (the *Albizia Julibrissin* or silk-tree, allied to the *Acacia*) called *Nemu-no-ki* ('sleeper') from the circumstance that its leaves are very sensitive and that it is said to sleep during the night. It is found all over Japan and is thought to have been introduced from N. India. The wood is yellow, with a dark-brown core; hard and strong, and easy to polish. The dark red *sandalwoods* of the tropical monsoon district belong also to this family. — It remains to be said that carved furniture should be
LACQUER-WORK

ought only of trustworthy dealers, not only in order to get ill-seasoned wood and correct prices, but to insure its being corked so that it will endure a long ocean voyage.

Lacquer-Work undoubtedly occupies first place in the various branches of Japanese art industry, and so widespread is the fame of the varnish or lacquer employed in the work that the name 'japanned' or 'to japan' (or lacquer) long since became current in the English language. The art of lacquer manufacture came from China, but in none have the Japanese so quickly disengaged themselves from their Chinese masters and patterns and stood more independently, and in no other have they won such world-wide renown. 'In scarcely any other branch of their industry is the employment and use of the raw material so varied, the purposes and excellence of the articles serves to adorn so manifold, as in the case of lacquer-work, the industry which gives it value. The great superiority the wares is not only the result of several excellent properties of the peculiar lacquer (practically a ready-made product nature), but is also based on the careful manner in which it used. Japanese articles of this kind are distinguished by slight lightness and elegance of appearance; by their solidity, the beauty and spirit of their decorations, and by several valuable elements in the material itself.' In hardness the varnish far excels all others; when carefully laid on, its tress, mirrorlike surface offers a determined resistance to any agencies which destroy ordinary resinous lacquer. It is not injured by boiling water, alcoholic liquids, even acid (when cold).

Although historians aver that the art of lacquer-making was practiced in Japan as far back as the 3d cent. before Christ, is more than likely that it came to Japan from China along Buddhism and the many arts this religion brought in its train. The first manufactures in Japan were plain black, and were followed in the 8th cent. by objects ornamented with gold-dust and mother-of-pearl. Landscapes and religious ones were added to the range of motives in the 10th cent., and authenticated specimens of 12th-cent. work show human figures, birds, flowers, and the like. About this time lacquer began to be used as a decorative medium for the interiors of temples, and in the 13th cent. the artists acquired increased skill in the portrayal of tasteful and delicate landscape and designs. During the Kamakura epoch vermilion lacquer was first applied to objects having their wooden surfaces covered in diapers or arabesques. Captain Brinkley concludes at this work (called Kamakura-bori, or Kamakura carving) is suggested by the red lacquer of China which has designs in the lacquer itself. 'That development was the production of what is called taka-makiye (lacquer in relief). Hitherto one had confined themselves to hira-makiye (flat lacquer),
or lacquer having the decorative design in the same plane as the ground. Experts now undertook surface modeling in the lacquer itself, and the art reached a point of high development in the time of the Shōgun Yoshimasa (1449–90). From this era the takamakie became famous, and has since constituted one of the distinctive features of Japanese lacquer. It is not found in the lacquers of either China or Korea. With it, in that respect, may be classed aventurine lacquer, called "pearlground" or nashi-ji, which has never been produced elsewhere. Nashi-ji may be described as a surface presenting the appearance of golden sand pervaded by a faint glow of russet brown.'

In the 16th cent. the expert lacquerer began to rank with the pictorial artist or the sculptor. The rapidly growing demand for fine work in architectural decoration raised the standard of skill, and the taste of the time found expression in a new fashion introduced by Anami Köyetsu (1590–1637), of which the characteristic features were remarkable boldness of decorative design, free use of conventionalized forms, and the employment of gold, silver, lead, and mother-of-pearl in solid masses. This style received fuller development at the hands of Ogata Kōrin, who is remembered as one of the greatest decorative artists of the 17th cent.' The period of greatest brilliancy in the art was during the time of the splendor-loving Shōgun Tokugawa Tsunayoshi (1651–1709) — 'that famous era of Genroku, memorable for so much that was bad and so much that was good in Japanese civilization.' Gold lacquer articles of this period are veritable masterpieces, in the making of which a workman was often engaged for years, and whose ornamentation was performed with surprising patience, care, fineness, and truth to nature. The great artistic perfection of many of the pieces (excellent examples in the Okura Museum at Tōkyō) is equaled only by the richness of the gold employed in the decorations. 'Not only did the universal popularity of the tea-clubs and the incense-cult create a keen demand for the finest work, but also the interior decoration of the mausolea at Shiba Park and Nikkō offered an unprecedented field for the art. In these mausolea are to be found the most splendid applications of lacquered decoration that the world has ever seen, nor is it at all likely that anything on a comparable scale of grandeur and beauty will ever again be produced. Many exquisite examples of lacquer are to be found in inro produced during the Tokugawa times. Owing to its small size and comparative cheapness the inro is a favorite with foreign collectors, and numerous specimens of great beauty are among the treasures of European and American art-lovers. It shares with the netsuke the charm of offering an almost unlimited field of decorative motives, — landscapes copied from great painters, incidents from daily life, from history, and from mythology, birds and insects of every description, and innumerable studies
LACQUER-WORK

ers and foliage. Almost all the renowned lacquerers of the 16th cent. downwards occupied themselves, occasionally, the making of intro.'

the beginning of the 18th cent. the Giyō-bu Nashi-ji after Giyō-bu Taro, an influential lacquerer in Yedo, method was largely followed) was added to the former of decoration; it consisted in laying small squares of on the pictured trunks of trees, on the raised banks of , to represent diminutive paving-stones, etc., — a and costly mode of ornamentation often seen in the and greatly prized by the Japanese. Native collectors fact, pay almost fabulous sums for fine pieces of old quer, the hoarding of which is a cult with many. Fine is costly enough as it is, for the work demands not only till, patience, and the expenditure of time, but expen-
terials as well. While ordinary lacquer is produced in arts of the Empire, some of the most skilled artists and en live and work in Kyōto, where much of the finest quer is now made. Present-day experts do work not fine and as attractive as any that their predecessors t considerable of it is in forms which appeal more to modern collectors. A representative exponent of the best modern gold-lacquer-work is S. Hayashi, of in whose workshop the interested traveler may inspect processes of manufacture, — none of which are now A store where lacquer-ware is sold is called Shikiya, monoya.

RED WARES are known collectively as Nurimono (nuri, lacquer-
ishing; mono, thing). The lacquer or lac is urushi; and to lacquer-ers are divided into two general classes: o-shi or Nushi-ya, and Makiye-shi. The first supply the ground-
I common lacquering; they understand nothing about the finer d only in exceptional cases employ metals for decoration. The hi, or lacquer painters, stand higher, and are usually real artists their small brush with great firmness and skill, and not only work patterns, but often develop admirable creative power in design-
rs Aogi-shi, or maderpen layers, constitute a class apart. The lac-
(Rhus vernicifera, Japanese, Urushi-no-ki) flourishes all over Japan, itivated to the best advantage in the N. part of the Main Island, lat. 37° and 39°. From the 8th yr. onward the trees bear dry, ye-
ston fruit from which a plant tallow is expressed. The wood ained and is golden at the heart, and is much used for cabinet-
ees are at their best for yielding lacquer when about 18-20 yrs. rough lac extraction often begins when they are 5-10 yrs. old. The tapped by men who make a specialty of the work, and the viscid a liquor is called kiurushi, or raw lacquer. Not a few of the work- from lacquer-poisoning (urushi-kabure), since the lacquer-tree is the sumac, and possesses similar poisonous attributes. Travelers le to the effects of poison-ivy may like to remember that by merely cheap, improperly lacquered article, on a moist, summer day; suffer slightly from the effects of the poison. It appears in a mild form on the hands and on other parts of the body — often-he form of small blisters between the fingers. In two or three days ng, burning sensation goes away and the swelling subsides.

most largely used in the making of the best lacquered ware is Radinospora obtusa), as it is white, free from knots, and has but
little resin; many others are employed, however, and are generally selected for toughness and firmness of grain. After the well-seasoned wood to be lacquered is fashioned by an expert joiner into a dainty box, all the pores, joints, and fissures are carefully filled with lacquer, or with a paste called kōruse, composed of rice-paste and lacquer mixed with fine cotton wadding. The article is then coated with lac-spar; if this cannot be done, it is covered with fine but strong linen (silk is used in the daintier work), which, when glued to the surface, strengthens it and excludes moisture. This covering is then painted with lacquer and allowed to dry, before receiving a 2d coat. It is now luted again with a composition of powdered clay and lacquer in order to insure it against warping, and again with a finer grade of clay and lacquer. This is repeated twice before the surface is smoothed and polished with a special charcoal, after which another, then still another, coat of lacquer is applied. After the tedious process of rubbing-down is finished, the design, which is first drawn on one side of the paper with India ink, and on the reverse, in outline, with lacquer, is pressed against the surface of the box until an outline impression is formed. The details are then filled in with gold powder and colors. A final coat of transparent black lacquer is laid over the gold surface, which, when dry, is polished again with fine-grained charcoal to bring the colors and the gold nearer to the surface. The peculiar metallic luster brought out by the burnishing is referred to as topidashi. If embossed or raised work, takamakiye, is wanted, it is now a question of painting the designs in gold, lacquering them successively, then applying them again until the required thickness is obtained. The process varies, and is described with a wealth of detail in vol. 7 of the Oriental Series, and in Dr. Rein's superlatively excellent Industries of Japan. The best Japanese lacquered ware has been described as 'the most perfect wood that has issued from man's hands.' The common lacquered work made for export is usually just a plain wood article with a painted surface; it is brittle and it cracks easily — particularly when (as is often the case) the wood is sawed against, rather than with, the grain. Good lacquer should be dusted with a fine silk cloth or something equally soft, as a rough one will scratch the delicate surface.

Metal-Work. The relics exhumed from sepulchers indicate that the Japanese passed through a bronze age and an iron age; the earliest bronze castings are supposed to date from the 6th cent. before the Christian era. Iron began to take the place of bronze about B.C. 200, and coincidentally gold came into use. In the 4th cent. considerable skill had been developed in the use of bronze, iron, and gold for decorative purposes. Gold-plating was applied with dexterity to bronze and iron alike; decoration, not without delicacy and grace, appears upon the hilts of swords, and cleverly conceived motives, modeled and chiseled with ability, appeared upon the pommels. With Buddhism came a new standard of art conception; after the year 552, religious statues began to arrive from Korea in numbers, and these, as well as the bronze images modeled in Japan during the next 60 or 70 yrs., show sculpture which had not yet fully emerged from its primitive stage. In the first half of the 8th cent., however, the ability to work skillfully in metals generally, and especially in bronze, had reached a high stage; the best examples of this early work are the great bells, massive statues of Buddha, and the idols, vases, censors, and other celebrated articles preserved in Nara, Kyōto, etc. So great was the demand for swords of fine temper, weapons of various classes, and armor, during the period of military despotism and feudalism, that the Japanese became more
xpert in metal-working than in many of their other arts, and here was scarcely any kind of metal ornamentation or decoration, with the exception of galvanising, which they had not known and practiced before the opening of the country. In their more eminent accomplishments they had already won the admiration of European connoisseurs. Precious metals, copper, bronze, and cast-iron, however different their properties may be, all yield to the skillful hand of the Japanese, and his manifold little art conceptions, which effectively supplement the simplicity of the tools. His decorations of iron and bronze belong notably to the most costly that can be accomplished in this direction. The wonderful skill with which apparently insurmountable difficulties in damascening, chasing, and other work are overcome, surprises one no less than the great ability to work effective color combinations, and the means of their representation. The Japanese are skilled equally in the casting (Iru, or I-mono) of metals; in Embossing (Uchi-dashi, or Uchi-age); Beating or hammering (Tataku or Utu); turned work (Rokuro-saiku); Chasing (Horu and Hori-age); engraving or incising (Horu, and Kiri-tsuke); — Hori-mono the name given to every kind of graven or chased work, and the article thus decorated is called Hori-mono-saiku); Damascening (Zōgan); Plating (Kin-kise and Gin-kise); Enamel (Shippo); and Coloring (Iro-tsuke).

(a) DAMASCENING, or inlaying on gold-bronze, copper, brass, bronze, iron, and steel, is done in a very skillful and artistic manner by the old Kyōto craftsmen, and the work is popular with foreigners. The best ranks alongside the famous products of Damascus (whence the name) and the finest work of Kashmir. The gold-bronze used in Japan is the purest bronze with from 5% to 50% of refined gold added, according to the use to be made of the article. Thus, while vases and cabinet- or mantel-ornaments, which are not much handled, may contain 20% of pure gold; cigarette-cases, match-boxes, and the like, exposed to considerable friction, contain 30%, — which is considered high grade. The buyer must take the dealer's word for the amount of gold in each article, as the surface gives no indication of it until it begins to wear. Sea salt in secret proportions is used in the process, and the beautiful blue-black finish of the finest work is imparted by using sulphate and verdigris, then boiling the object in sea water. Patient hand-work produces the final brilliant polish. The best true damascening (hon-zōgan) is made as follows: After the metal is prepared the design is drawn first on paper, then with India ink on the article to be ornamented. Along these lines furrows are made in the bronze with a burnin, the cross-section, somewhat in the form of a T-rail, being widest at the base, where it is cut under the overhanging surface. In this way both the outer edges of the furrow, which grows larger
toward the inside, are beaten back, welt fashion, and filed off smooth. Gold or silver wire, or plate, is then laid in the furrow and beaten till it expands and dovetails underneath; it is then ground off smooth on the surface and can never come out. In cheaper goods the metal is simply set in; while still cheaper stuff is electroplated and made in imitation of the best. Some beautiful effects are produced in the best work by inlaying with a silver-bronze called Shibuiichi, — a grayish-black alloy containing 3 parts of copper and 1 of silver. — Taka-zōgan is raised damascene work, or relief inlaying, in which the gold and silver project over the furrow. Exquisite work that has been carried to an extraordinary degree of elaboration is done under this head, popular motives being gold storks or cranes wading in a silver stream; flying geese, ducks, and a host of designs. — Hira-zōgan is flat damascening in which the inlaid precious metal does not project over the surface of the metal decorated with it. — Nunome-zōgan, or damascening in meshes, is applied in a great variety of ways, and in many designs. It is one of the most interesting of the various processes, and beautiful work, almost covered with endless arabesques and attractive native designs, is turned out of the Kyōto workshops. Bronze and gold-bronze is often encrusted with gold-leaf (kimpaku). The interested traveler can inspect the process of manufacture at the ateliers (English spoken) of K. I. Kuroda (celebrated also for artistic groups in plain bronze), and S. Komai, both in Kyōto, and both leaders in the arts. The finest work seen in the curio establishments throughout the Empire often originates here.

(b) Silver (gin) and Gold (kin), though anciently made into a variety of small articles for ornament (chiefly sword-furniture and the like), evidently were too precious to be fashion into the utensils and massive and beautiful art objects which the foreign demand has created. While the goldsmiths (kinzoku-shi) still confine themselves practically to damascene work and jewelry, the silversmiths (ginzaikuya) of Tōkyō (where the best work is made) produce repoussé and carved work that is almost unequaled, and is notably superior to the celebrated silver-work (ginzaiku) of China (where considerable base metal is mixed with the silver), Siam, Burma, Ceylon, and India. The beaten-work is finished with noteworthy skill and with a thoroughly charming fidelity to detail. The best is marked by a perfectly even distribution of the 'hammer-eyes' (tsuchi-me), and by a wealth of enrichment which only craftsmen in a land where time is not considered as worth much are willing to impart. The beautiful great punch-bowls, tea-sets, trays, flower-bowls, and the host of smaller articles in constant demand by tourists, are immensely attractive; as the work not only differs in design, but is generally much superior in craftsmanship to any obtainable in England or America.
The best relief-work has various flowers (chrysanthemums, iris, etc.) and dragons for its decorative motifs. After being beaten up from the under or reverse side, the article is filled with molten asphalt and raised in relief (from the outside) by means of the hammer and various tools. The finished article is usually sold by weight, a certain price for the workmanship being added to the cost of the silver (according to its weight). The special trick employed by untrustworthy silversmiths is first to mix an alloy of base metal with the silver, and then to leave an appreciable quantity of the pitch between the inner surfaces of the metal, so as to increase the weight. When this is not practicable, thin sheets of pewter or other base metal are skillfully inserted between the inner and outer skin of silver. Strangers should be on their guard against the allurements to purchase alleged pure silver at suspiciously low prices, as the ‘pale drudge’ has a recognized market value and will always bring its price. Travelers will do well to confine their purchases to houses of known repute.

(c) BRONZE, or kara-kane (Chinese: ‘metal’), a copper-tin-lead compound with from 70 to 90% of copper; 2 to 8% of tin; and 4 to 20% of lead, also contains small quantities of iron, nickel, cobalt, antimony, arsenic, etc., and in Japan is of a toughness, closeness, and hardness which enable the skilled craftsmen to fashion it into many beautiful and attractive shapes. The industry is one of the oldest in the Empire, and while it formerly reached its highest development in the service of the Buddhist religion (in the casting of statues, bells, and what-not) the modern demand is met by a host of articles which in finish and color fall but little short of the finest jewelry work. The Japanese bronze is ‘eminently adapted for art castings, not only because of its low melting-point, great fluidity, and capacity for taking sharp impressions, but also because it has a particularly smooth surface and readily acquires a rich patina.’ The colors range through all the shades of brown and gray from light yellow to the finest and most effective dead black, and are distinguished by great uniformity. The yellow bronze called sentoku (and ‘sun-spot’ bronze by foreigners) is so named because the first specimen of it reached Japan in the Sentoku (Chinese: ‘Shuntish’) era of the Ming Dynasty. Certain Japanese believe that the alloy was accidentally obtained when the Chinese melted together the gold and bronze vessels of the conquered Mongols; but in sober truth gold does not enter into its composition — which is formed of copper, tin, lead, and zinc. Its fine golden color and glossy texture make it a favorite with native manufacturers. The variety with a surface like aventurine lacquer (which see), with specks like gold on the surface, is made by heating the alloy a number of times and sprinkling it while hot with sulphate of copper and nitric acid. Many of the bronze castings of modern artists
are more beautiful to the average foreigner than the older work; the finest pieces are costly, beautiful shadings of green and brown being the popular finishes. The market is full of meretricious imitations of the work of the best-known masters, whose names are forged with such frequency that a detailed list of them would be of but little service to the traveler. The cheap stuff made at Osaka bears but little resemblance to the artistic productions of the ateliers of Tōkyō and Kyōto. The excess of antimony which is mixed with the cheaper grades of bronze to give them the required timber render them so brittle and crumbly that one can almost poke a hole through a cheap vase with a lead pencil. New bronzes are aged by a sulphuric-acid bath and by other methods. The only way the traveler can be assured of quality is to enlist the aid of some expert when making his purchases, or to deal exclusively with reputable firms. A store where bronze is sold is Dōkiya.

(d) CLOISONNÉ ENAMEL (shippō), though long known to the Chinese, is thought to have gained its first foothold in Japan near the close of the 16th cent., when Hirata Hokoshio established himself at Nagoya and began the manufacture, in a small way, of various decorative articles. The name shippō (or jippō) means the ‘seven precious things,’ — gold, silver, lapis-lazuli, coral, agate, rock-crystal, and pearl, — and was no doubt applied by the Japanese to vari-colored enamel-encrusted wares because of the ancient custom (practiced in Constantinople, Egypt, China, and elsewhere) of decorating gold, silver, and copper vessels with precious and semi-precious stones. Of the two prominent processes, pit or embedded enamel (champlevé), and the cell or encrusted enamel (cloisonné), the latter is the most popular among the Japanese; the cells or cloisons are formed separately of narrow metal bands corresponding to the pattern of the decoration, and then soldered to the foundation. This process of enamel decoration requires considerable technical skill and is essentially as follows:

After the object to be decorated has been fashioned in thin copper (or silver), the decorations are sketched or traced on its surface, generally after patterns, with a white-lead varnish or India ink. The cloisons are formed by means of narrow strips of gold, silver, or copper delicately graded, heated beforehand to take out the elasticity, curved into the required shape with a pair of wire pincers, and first cemented, then soldered to the surface. When in this position, standing on their edges, they outline the design and form inclosing spaces, to receive the enamel pastes. These are now packed in color after color, and when the cells are filled the object is placed in an oven and subjected to a heat sufficient to vitrify the pastes without affecting the metals forming the base and the cells. The colors shrink considerably under the application of heat, and holes are formed in the enamel, so that there must be a continual filling-up of the cloisons. The vessel is subjected to a second firing, then rubbed and polished. The cracks and other hollows in the cells are again filled up and improved, then burnt for the third time, and often a fourth, and once more rubbed and polished. After the vitrified pastes have completely filled the spaces, the whole surface is ground and polished with varying grades of soft stone and with great care until it
becomes perfectly even and shows a soft luster. Pieces finished in this manner are called kosei-ippō, or ornamental enamel. When translucent pastes are employed, the grinding and polishing are often dispensed with. The greatest care is given to fine pieces by reputable dealers. Imitations are often made by subjecting the object to one or two firings, then filling in the holes and cracks with vegetable tallow, rather than take the time to fill in and burn the piece properly. The more intricate the design, the softer the color; the finer the wire, and the higher the finish, the more costly is the article. Kyōto and Nagoya are headquarters for the manufacture not only of articles of some merit, but also of many deceitful imitations. Here also are made some of the handsome monochrome enamels—yellow, red, aubergine purple, grass-green, dove-gray, lapis-lasuli, etc. Very charming effects are produced in some of this work by spreading translucent enamels over chiseled or decorated bases that show through the diaphanous covering. A gold or a silver base deeply chiseled in wave-diaper, and overrun with a paste of aubergine purple, is a popular design, as is also one showing a brilliant little gold-fish swimming through a medium of tender blue heightened by a background of shimmering silver.

The highly artistic work of Namikawa Soke, of Tōkyō, stands practically in a class apart from the cloisonné enamel, and is known as Musenippō, or cloison-less enamel. In this work, which came into prominence about 1880 and which has been brought to a high degree of perfection by the inventor, Namikawa Soke, and his son, beautiful and imperishable objects in widths of metal, after the manner of cloisonné ware; but as the work proceeds, the cloisons are hidden, — unless their presence would contribute to give necessary emphasis to the design, — and the final result is a picture in vitrified enamel. Vases, panels, bowls, flat pictures several ft. sq., depicting fowls, animals, land- and seascapes, flowers, and a wide variety of subjects, are to be found in this uniquely beautiful work in an almost endless scale of shades and tones. Not a few of the motifs are the most famous paintings of the early masters, which are copied in enamel with a fidelity to the originals that is extraordinary. In some pictures, the cloisons are hidden or omitted, or freely used, and the reproductions are so minute and so faithful that the particular shades of antiquity belong to the silk or paper on which the picture was originally painted appear on the copies. The intricate and tedious process of painting the enamels on, then the firing and polishing, can be seen by travelers at Mr. Namikawa's studio (English spoken) at 8, Shingemon-chō, Nihombashi-ku, Tōkyō. Here, too, are made many of the beautiful gold-enamelled decorations used by the Imperial Japanese Gov't.

A cloisonné shop is Shippōya.

XIV. Ceramics.

Ceramics (Greek: potters' clay; a piece of pottery, etc.) occupy one of the most important places in Japanese art products, and the pottery industry dates from remote, prehistoric times. The fictile arts appeal strongly to the modern craftsmen and by them they have been elevated to an unusually high degree of artistic excellence.

The first pottery which history takes note of in Japan is the Kameoka-ware,—a crude, unglazed, and undecorated ware supposed to be the rude artistic expression of the autochthons of the country, and exhumed in considerable quantities in the Kameoka region of N. Japan. The forms are awkward, inclining to spherical shapes, and the surface decorations of the best pieces confined to elementary diapasons of straight lines or curves, scratched in the clay when soft with a pointed tool. Captain Brinkley points out the

WARES OF KYOTO

(which was invented by the Chinese) stands at the head as the noblest member of the family of ceramics, and large quantities are made and exported to different parts of the world. As a book would be necessary to catalogue all the wares now made in Japan, only those with which most travelers are familiar, and with which they usually come in contact when in Japan, will be mentioned here. Porcelainists will find a wealth of valuable data, supplemented by many handsome illustrations in Rein's Industries of Japan, and Breckley's Oriental Series (consult the Bibliography).

(a) The WARES OF KYOTO are legion, and in its 400 or more kilns the sometime Imperial capital produces ordinary pottery, faience, and porcelain in almost endless variety. With the exception perhaps of Yokohama, no Japanese city contains porcelain shops that are such a sustained delight to collectors and where such varied and attractive stocks are carried. The district lying along the W. flank of Higashi-yama, from Kinkozen's pottery in Awata to Kiyomizu-dera and beyond, is studded with glowing kilns and rows of porcelain shops, while hundreds of the latter are scattered throughout the broad city. The wares are usually divided into four classes: Raku-yaki (p. ccliv); Awata-yaki, Iwakura-yaki (which to the casual eye is almost indistinguishable from the Awata ware), and Kiyomizu-yaki. Although history records that the first Kyoto potter, Unrin-in Yasuhito, the 7th son of the Emperor Ninmyo, lived and worked during the 9th cent., the art acquired but little importance before the 16th cent., when the Raku faience inaugurated by the Korean Ameya became a favorite ware with the Kyoto tea-clubs. Distinctively Japanese, Raku-yaki is now made in many parts of the country. It is a coarse and somewhat clumsy ware of a brittle light-colored paste covered with black (the staple type), yellow, red, white, or salmon glaze easily recognized by its peculiarly opaque, waxy appearance, and sometimes gilded, but more often curiously speckled and pitted with red. It is much esteemed by Japanese, particularly that made at Kyoto by the descendants (in the 13th generation) of the founder (upon whom Hideyoshi conferred a gold seal bearing the symbol Raku, whence the trademark).

Nomura Setsuke, who with his wares is known to posterity as Ninsei, and who (in the middle of the 17th cent.), after learning the valuable secrets of the old Hizen workshops at Arita, produced the first vitrifiable enameled ware in Kyoto, is regarded as the founder of the industry in the old metropolis. His first productions were potted in the district of Omuro, at a kiln called Otowa, whence the term Omuro-yaki, by which the early pieces are known. Later he worked at factories called Awata, Iwakura, and Mizoro. On the slope of Otowa-yama, which is now crowned by the Kiyomizu temple, is the celebrated Kiyomizu-zaka, which soon after Ninsei's time became, and has remained, a center for the manufacture of ceramics. Awata, where the Kinkozen potteries are located, is about ½ M. to the N.; Mizoro is 4 M. to the N.W. of this, and Iwakura 2½ M. N. of Mizoro. The remarkably rapid development of the...
Kyōto faience during the latter half of the 17th cent. is due to the impetus given to it by Ninsei. 'In his hand came an object of rare beauty. The surface of choice sp of his handiwork conveys the impression of being cover very fine netting, rather than with a tracery of intersecting. Its appearance is aptly described by the Chinese term "crackle." His monochrome glazes are scarcely less rem He produced many charming tints, and his skill as a was scarcely less than his mastery of mechanical details. no name more renowned in the catalogue of Japanese ce and none has been more extensively counterfeited.' (Specimens of Ninsei-yaki are extremely rare, and when come into the market, native collectors stand ready to p more for them than the usual run of foreign travelers)

(b) SATSUMA-WARE, a beautifully decorated crackle remarkable for its soft mellow tint and its rich gold and ornamentations, known to most collectors as the mother of pearl faience in E. Asia, is now often referred to as Awa from the similarity of the wares and from the circu that some of the finest work is produced at the ex pottery of Sobei Kinkozan, in the Awata district, at its introduction in Japan is associated with the ex to Korea of Shimazu Yoshihisa, Daimyō of Satsum on his return to his own country in 1598, brought with number of Korean potters, gave them the rank of samus settled them in Kagoshima (in Satsuma Province) and places. The first generation of these immigrants manufactu only Raku-yaki (see p. ccliii.) In due time Kyōto took in the manufacture of what is known to most Western Satsuma-ware, and after Nomura Ninsei applied its character to it, it became the principal ware of Several great names in the annals of the fictile arts mot connected with the production of this ware during the 18th centuries, and several decorative styles were intro and carried to remarkable perfection and refinement record of the present manufacturers commences with Tokuemon, who began work at Awata in 1693. 'It was the time of Kabiyama Mohei, the 3d generation, that the acquired a wide reputation. This artist succeeded his father's business, and in 1756 he had so distinguished as to be appointed potter to the Tokugawa Court in Y connection with this honor he received the name of Kim which he thenceforth stamped upon his best pieces, and was similarly used by his successors. The manufacture

1 The KINKOZAN POTTERY with its 77 kilns is perhaps one of places for the traveler interested in the subject to study the process manufacture and decoration. The showrooms (English spoken) contain collection of modern wares and a few ancient specimens of interest In Omi Province.
SATSUMA-WARE

representative of the family have earned numerous and certificates at exhibitions at home and abroad. The \textit{Avata} family carried the enameled decoration of Kyoto to its highest point of richness and brilliancy. Prior to the \textit{Avata} glaze had been of a somewhat cold, hard, but in their hands its color changed from grayish to light buff, and it assumed an aspect of great delicacy and grace. To this warm, creamy ground a wealth of gold, sea, and blue enamels was applied, the result being bably rich and mellow.

It is doubtful if any similar Japanese ware excels the \textit{Avata} or \textit{Avata-yaki} in decorative excellence. If the finest pieces vie with the old Satsuma ware in tone, and the mazy, crackled surface, coupled with other effects secured by the pure gold and purple enrichments, appeal so strongly to porcellanists if any collections of importance lack one or more of what might be termed Japan’s most national ware, id be borne in mind, however, that despite the great pieces of so-called genuine old Satsuma sold each Japan, very few Western collections contain representa-
cimens. It has been pointed out that not more than a pieces of legitimate old Satsuma have come into the during the last 20 yrs., and that more than half of these en bought in by native collectors at absurdly high. Few travelers, for instance, can distinguish the finest yaki, or even \textit{Iwakura-yaki}, from real Satsuma. The ce, lustrous glaze, and the almost microscopic crackle of y pieces are reproduced with extraordinary fidelity in ern ware, as is the same red, green, purple, gold, black, and Prussian blue in the decorations. Should the prae fail to differentiate the old from the new, it is a satis-to know that to the average Occidental, many of the pieces are more beautiful than the earlier ones. Cap-
psteel says that all the choice pieces potted prior to 1868 1 or of medium size, and that consequently all the large examples included in many Western collections are m manufacture. As a rule the best pieces show a pâte grain almost as hard as porcelain biscuit, while the ns, albeit they may bear chaste and beautiful decora- e usually made of a chalky, porous pâte. In the latter ble (which is produced intentionally), instead of being hairlike, has rather the appearance of fissures — and t resembles the older Chinese \textit{craquelé} faience. The \textit{Hibi-yaki}, and they in its manufacture a glaze of feldspar with leached sea, which assimilate with the glazing material, making easily fusible.

There is a noteworthy difference in the Satsuma,
manufactured for export and that for the home market. Japanese connoisseurs will not buy the former, and the traveler will generally get better value for his money in buying such pieces as carry ornamentation liked by the natives. One will generally find, in examining an object painted for the foreign market, that however much labor has been bestowed on the body of the piece, the less prominent portions are somewhat defective, and whereas lusterless pigments predominate on certain of the modern examples, the decoration of the old and of the finest work consists of pure, jewel-like enamels. So much of this decoration is so exquisitely fine and complicated that it has to be done with a powerful magnifying glass, and casual buyers neither see nor look for imperfections. The more intricate the decoration, the greater the accuracy of execution, and the more skillful the use of the proper enamels, the higher is the price demanded for a piece. 'Evidences of age in a piece of Satsuma-ware are of all things the most deceptive, and any piece which has the cracks filled with what at first blush might suggest the accumulated dust of years should be rejected. Trituration with dirt, steeping in strong infusions of tea, exposure to the fumes of damp incense, boiling in decoctions containing sulphuric acid, etc., are methods not unusually employed by untrustworthy dealers. In some districts, notably in Owari, counterfeit Satsuma is made openly, and the perpetrators of the fraud do not hesitate to adopt any plan to make the deception more complete. Medicated and begrimed specimens of this ware are successfully palmed off on unsuspecting foreigners to an incredible extent, and will probably continue to find purchasers so long as men are sanguine enough to fancy that the long-since depleted curio-market still contains treasures accessible to themselves alone, and so long as the disfigurations of age and the blemishes of wear find people who regard them as beauties. The decoration of some of these pieces is so coarse that it does not assort ill with patches of grime and stains of lye added to simulate antiquity.' (Brinkley.)

(c) The Kiyomizu-Ware, under which term wares other than those produced at Awata, Iwakura, and Mizoro are classed, comprises many beautiful examples of ceramic art. The first recorded potter of Kiyomizu faience was Seibi Yahyō, who established himself at Gojō-zaka about 1600, and whose pottery was moved to the Kiyomizu district between 1781 and 1788. Here, at a later date, the first porcelain ever produced in Kyōto was made. The scores of kilns, which now stud the district, produce such a variety of wares that a book would be needed to catalogue them. Here the traveler will find attractive blue-and-white porcelains in an infinity of shapes; lovely celadon ware; pieces with beautiful aubergine, turquoise, yellow, coral, and other glazes; innumerable conceits of shape and varieties of falence, and of glazed and
KOHAMA AND ITS ENVIRONS 1. Route. 3

1. Yokohama and its Environs.

a. Practical Notes.

by Sea. Ships of certain of the lines dock alongside the New Cu-
y (consult the accompanying plan, H, 5); others anchor in the inner
about 1 M. from the Customs Pier (or the English Hatoba), on
ly land passengers free. Those which stop a week or more to unload
argues (the piers at the pier — the accommodations at the
Quarantine officers board ships before they can enter the harbor,
em pratique. Asians and steerage passengers are more carefully
than others. Launches from the most prominent hotels, and
Ky) English-speaking runners meet incoming ships to take charter
luggage, transfer it to the custom-house, pass it (usually more
and satisfactorily than the traveler can in person), and deliver it
2 hrs.) at the hotel (customary charge for the inclusive service ¥2-
there are many trunks). Messrs. Helm Bros. (p. 7) will attend
son and delivering of luggage to residence or rly. station, and to
bonding, packing, and shipping of baggage or merchandise. The
Examination (room near the landing) is rapid, courteous, and
ee p. xxiv). Each piece of baggage must be chalked by an inspector
can pass the outer gate.
Courier from tourist and shipping-agencies; representatives of
businessmen, money-changers, etc., meet arriving travelers to
its patronage. It is usually wise to defer purchases until one is sure
putation of the merchants and of the goods they offer. The petty
who display their wares (usually low grade) on the ship's deck
port ask more than they expect to receive; better goods can usually
for less money at the reputable shops on shore. Belated travelers
baby ship) from the ship to shore should
aren (the person is ample) with the boatman (send
asking (not recommended at night or in stormy weather). In all
hotel launch is preferable. Strangers will wish to remember that
Hatoba (Pl. F, 4) is not used as a landing-place by sea-going ships
ers therefrom. Storm signals are displayed here, and from it the
al-gun is fired. Hotel Omnibuses sometimes wait near the entrance
but the distance to the chief hotels is so short that jinrikis (see
usually employed. Tram-cars do not run near them. — One ap-
over the Foreign Settlement with its counting-
hotels, shops, etc., at the left; the Japanese Town (straight ahead
New Customs Quay) and the Yokohama Rly. Station (1½ M. from
Hotel; beyond the extreme end of Honcho-dori, across the canal,
at the right.

p. lxxxviii) take the place of cabs and are stationed in many
the city. As certain of the men dishonestly charge strangers absurdly
stantimes ¥1 or ¥1.50 from the landing-place to the hotel) one should
the price, but should contrive to hand over the correct fare. The
ager will arbitrate complaints. Overcharging should be resisted.
set fare from the landing-stage to the Grand Hotel or the Pleasant-
 the Oriental Palace, the Hotel Belmont, or the Club Hotel, 10
shama Station, 20 sen (5 sen more from the New Customs Quay to
s, and 5 sen less to the rly. station); hand-luggage included. Same
a jinriki filled with baggage. The customary fee for a run anywhere
resign Settlement between the boundaries formed by the Creek, the
d Satsuma-chô (consult the plan) is 10 sen: from the Grand Hotel to
Benten-dori, 15 sen; to the rly. station, 20–30 sen. From any
he Settlement to the top of the Bluff (Pl. F, 4), 15–20 sen, with 5 sen
the pushman. To the far end of the Bluff, 25 sen. Race-course, 40–
ares are rising steadily, and where the men are not held in check by
regulations their demands are frequently unreasonable. While the
chedule (apt to change), by time, is accepted in Yokohama, it is
to reach an understanding with the jinriki-man before employing
a run of less than 5 minutes, 10 sen; over 5 and up to 15 min., 20
hr., 30 sen; 1 hr., 30–50 sen; for the 2d hr., 20 sen; 1 day, ¥1; 1 day,
2. For an extra man add about 55% to the foregoing; in bad
weather and after 10 p.m., 50% extra. Special arrangements must be made for country trips.

Motor Cars (comp. p. lxxxvi) are on hire at the hotels and garages; the present rate is ¥5 per hr., with a minimum charge of ¥15. Many delightful trips are possible from Yokohama; the roads range from good to excellent, and beguiling views of mts. and sea add charm. Consult the hotel manager for particulars.

Carriages (basho) can be hired at one of the several livery stables; single victoria for 1-2 pers. between the steamer landing, or rly. station, and hotel, ¥2; 3-4 pers. ¥4; 5 day, ¥4; 1 day, ¥3. Double victoria, ¥6-8; coupé, ¥7-10; landau, ¥8-12.

Tramways traverse the city and connect it with Tokyo at the E. and with various shore towns at the S. W. They afford the economical traveler a cheap and speedy method of seeing the native city and its environs.

Hotels (comp. p. xxxix). The chief Yokohama hotels are under American, French, or English management, with cosmopolitan cooking noted for its excellence. Those near the sea afford beguiling views. The best rooms are apt to be occupied during the spring and autumn, and should be spoken for well in advance. All are within a few min. walk of the nerve-center of the port; within 10-15 of the Japanese city; 5-10 of the steamer landing; and 20 min. of the rly. station.

*Grand Hotel, Ltd., 18-20 Bund (Pl. F, 4); Tel. ad., 'Grand'; steam-launch, 'Tourist.' American management and plan. A far-famed rendezvous for round-the-world travelers. Excellent cuisine; broad glassed-in veranda overlooking the sea; dining-room with sea views; efficient information bureau; flower-garden; afternoon tea; entrance from the Bund or from Water St. Popular with all classes; recommended. The dance, banquets, concerts, etc., given in the spacious dining-room are conspicuous features of the social life of the port. Single rooms from ¥7 to ¥12 a day; double rooms, ¥14 to ¥18; with bath, ¥18 for 1 pers.; ¥22 for 2. Suites (bedroom, parlor, and private bath), ¥18 to ¥22 for 1 pers.; ¥22 to ¥25 for 2. Where more than 2 pers. occupy a suite an additional charge of ¥5 a day is made for each additional occupant up to 4. Ten percent discount for a stay of a month or more. No extras.

*Oriental Palace Hotel, 11 Bund (Pl. F, 4); Tel. ad., 'Oriental'; steam-launch, 'Mascotte.' A sumptuously furnished establishment with a wide reputation for its cuisine; French management; English spoken; facing the sea with broad views. Entrance from Water St. and from Odawara-st. Much frequented by titled Continentals and others; highly spoken of; recommended. Rates from ¥7 and up. Special terms by the week or month. Suites-de-luxe with sitting-room, bath, and private veranda. Garage; information bureau; afternoon tea; no extras.

Both of the foregoing hotels are ranked by travelers as among the best of Cairo. Omnibus to or from the rly. station, ¥1; baggage to or from custom-house or steamer, 25 sen each for small pieces; 50 sen each for trunks.

Less imposing but central, convenient, and comfortable hotels are:

The Hotel Belmont, 30 Main St. (Pl. G, 4); Tel. ad., 'Hotel Belmont.' A good, clean, quiet, comfortable family hotel under American management, near the sea. Good food; summer garden; airy rooms; modern throughout. Rates from ¥5 and upward, Am. pl., a day; reduction for 2 pers. in one room. Popular with American naval officers and their families, commercial travelers, and economically disposed tourists. Low terms for a long stay. Recommended.

Club Hotel, Ltd., 5 Bund (Pl. G, 4), adjacent to the Yokohama United Club; Tel. ad., 'Club Hotel'; overlooking the sea, with beautiful views. Quiet, comfortable and unpretentious; English-American management and good cooking. The best rooms face the Bund. Rates from ¥5 a day and upward, Am. pl.; room and board for 2 pers. in one room, from ¥225 a month. Special reduction for a long stay. Liked by Canadians, Australians, and officers in His British Majesty's service. Recommended.

Hotel Pleasanton, adjoining the Grand Hotel; Tel. ad., 'Pleasanton.' Rates from ¥5 and upward, Am. pl.; room and board for 2 pers. in one room. Comfortable. Modern. American management and plan. Well spoken of.

While certain of the other hotels do not offer fair accommodations, the above list will perhaps fill the average traveler's requirements. It should be noted that all the hotels mentioned above are under American management, and many European and American patrons prefer them. In the case of the Hotel Belmont, it is advisable to book rooms in advance, especially during the peak season. The Club Hotel is particularly recommended for its location and atmosphere.
LITERATURE

Japanese than the English of Chaucer does from modern English.

The *Genji Monogatari*, a famous novel regarded as a model of the classical Japanese of the Heian period, was written by a woman, *Murasaki* ("purple") Shiisaku, and is supposed to have been completed in A.D. 1004. Legend associates it and its composer with the Temple of *Ishi-yama*, at the S. end of Lake Biwa, where the chamber in which the book is supposed to have been written, along with the ink-slab, are shown. The gist of the 54 books (with 4234 pages) has been translated into English by several authors, but since it treats merely of life and society in Kyōto during that remote period, foreigners find it of little interest. The *Makura Zōshi*, or *Pillow Sketches*, of Sōtō Shōanō, which the Japanese associate with the *Genji Monogatari*, as, in its manner, was written and at some time, and also by a lady of rank. The style of this work afterwards became popular in Japan under the name *Zuihitsu* or "following the pen." Albeit enthusiastic Japanologists purport to find much of interest in the dreary biographies, classical romances, Buddhist diaries, and miscellaneous literary compositions of the early writers, *Prof. Basil Hall Chamberlain*, perhaps the greatest authority on such matters, says: "What Japanese literature most lacks is power, thought, logical grasp, depth, breadth, and many-sidedness. It has occasional graces, and is full of incidental scientific interest." That not a few Japanese excel as story-writers is shown by the following narrations.

The Fisher-boy: "Fourteen hundred and sixteen years ago, the fisher-boy *Urashima Taro* left the shore of *Suminoye* in his boat. Summer days were then as now,—all drowsy and tender blue, with only some light, pure white clouds running along the horizon of the sea. Then, too, the hills were the same,—far blue soft shapes melting into the blue sky. And the winds were lazy. And presently the boy, also lazy, let his boat drift as he fished. It was a queer boat, unpainted and rudderless, of a shape you probably never saw. But still, after fourteen hundred years, there are such boats to be seen in front of the ancient fishing-hamlets of the coast of the Sea of Japan.

After long waiting, *Urashima* caught something, and drew it up to him. But he found it was only a tortoise. Now a tortoise is sacred to the Dragon God of the Sea, and the period of its natural life is a thousand years; same say ten thousand — years. So that to kill it is very wrong. The boy gently unfastened the creature from his line, and set it free, with a prayer to the gods. But he carried nothing more. And the day was very warm; and sea and air and all the very, very silent. And a great drowsiness grew upon him, — and he slept in his drifting boat.

Then out of the dreaming of the sea rose up a beautiful girl, — just as you may see her in Professor Chamberlain's "*Urashima,*," — robed in crimson and blue, with long black hair flowing down her back even to her feet, after the fashion of a prince's daughter fourteen hundred years ago. Gliding over the waters she came, softly as air; and she stood above the sleeping boy in the boat, and woke him with a light touch, and said: — "Do not be surprised. My father, the Dragon King of the Sea, sent me to you, because of your kind heart. For to-day you set free a tortoise. And now we will go to my father’s palace in the island where sun never dies; and I will be your flower-wife if you wish; and we shall live there happily forever."

"And *Urashima* wondered more and more as he looked upon her; for she was more beautiful than any human being, and he could not but love her. Then she took one ear and he took another, and they rowed away together — just as you may still see, off the far western coast, wife and husband rowing together, when the fishing-boats flit into the evening gold. They rowed away slowly, and the silent blue water down into the south, — till they came to the island where sun never dies, — and to the palace of the Dragon King of the Sea.

"[Here the text of the little book suddenly shrinks away as you read, and faint blue ripples flood the page; and beyond them in a fairy horizon you can see the long low soft shore of the island, and peaked roofs raising through evergreen foliage — the roofs of the Sea God’s palace — like the palace of the Australians fourteen hundred and sixteen years ago.]

"There strange sentries came to receive them in robes of ceremony —"
creatures of the Sea, who paid greeting to Urashima as the son-in-law of the Dragon King. So the Sea God’s daughter became the bride of Urashima; and it was a bridal of wondrous splendour; and in the Dragon Palace there was great rejoicing.

"And each day for Urashima there were new wonders and new pleasures: wonders of the deepest deep brought up by the servants of the Ocean God; — pleasures of that enchanted land where summer never dies. And so three years passed. But in spite of all these things, the fisher-boy felt always a heaviness at his heart when he thought of his parents waiting alone. So that at last he prayed his bride to let him go home for a little while only, just to say one word to his father and mother; — after which he would hasten back to her.

"At these words she began to weep; and for a long time she continued to weep silently. Then she said to him: "Since you wish to go, of course you must go. I fear your going very much; I fear we shall never see each other again. But I will give you a little box to take with you. It will help you to come back to me if you will do what I tell you. Do not open it. Above all things, do not open it — no matter what may happen! Because, if you open it, you will never be able to come back, and you will never see me again." Then she gave him a little lacquered box tied about with a silken cord. [And that box can be seen unto this day in the temple of Kanagawa, by the seashore; and the priests there also keep Urashima Tarō’s fishing-line, and some strange jewels which he brought back with him from the realm of the Dragon King.]

"But Urashima comforted his bride, and promised her never, never to open the box — never even to loosen the silken string. Then he passed away through the summer light over the ever-sleeping sea; — and the shape of the island where summer never dies faded behind him like a dream; — and he saw again before him the blue mountains of Japan, sharpening in the white glow of the northern horizon.

"Again at last he glided into his native bay; — again he stood upon its beach. But as he looked, there came upon him a great bewilderment, — a weird doubt. For the place was as strange to him, and yet not the same. The cottage of his father had disappeared. There was a village; but the shapes of the houses were all strange, and the trees were strange, and the fields, and even the faces of the people. Nearly all remembered landmarks were gone; — the Shinto temple appeared to have been rebuilt in a new place; the woods had vanished from the neighboring slopes. Only the voice of the little stream flowing through the settlement, and the forms of the foreign dwellers, showed the place was unfamiliar and new. In vain he sought the dwelling of his parents; and the fisherfolk stared wonderingly, for they had never seen any of those faces before.

"There came along a very old man, leaning on a staff, and asked him the way to the house of the Urashima family of the island the he had once known. "Is it not the Inland Sea today?" said the old man. "And the first capital of Japan is no more." "But Urashima, who then peopled to their present habitat

"But Urashima went to the villagegrave was not used any more, — and there he found the tombstone of his father and his mother and his sister, and many of others he had known. So old they were, and worn, that it was very hard to read the names upon them. Then he himself the victim of some strange illusion, and he took his way back to the beach, — always carrying in his hand the box, the gift of the Sea God’s daughter. But what was this illusion? And what could be in that box? Or might not that which was in the box be the cause of the illusion? Doubt mastery of faith. Recklessly he broke the promise to his beloved; he loosened the silken cord; — he opened the box.

"Instantly, without any sound, there burst from it a white cold spectral vapor that rose in air like a summer cloud, and began to drift away quickly
Emperor it is written: "that in the
fables, the boy Urashima of Mutsu-no-se,
visited of Tango, a descendant of the
sea a in a fishing-boat." After this there
in the reign of thirty-one emperors and
until the ninth century. And then the
year of Tenchiyô, in the reign of the
sea returned, and presently departed
in Classical Poetry of the Japanese.
H. E. H. H. Houghton Mifflin Co.,
g a go there lived somewhere among the
wife. They were very old, and had no
it alone to the forest to cut wood, while
lay the old man went farther into the
certain kind of wood; and he suddenly
spring he had never seen before. The
ad he was thirsty; for the day was hot,
doffed his great straw hat, knelt down,
seemed to refresh him in a most extra-
t of his face in the spring, and started
, but not at all as he was accustomed
was the face of a very young man! He
up both hands to his head, which had
. It was covered with thick black hair.
boy's; every wrinkle was gone. At the
f full of new strength. He stared in
seen so long withered by age; they were
ng muscle. Unknowingly he had drunk
draught had transformed him.
for joy; then he ran home faster than
then he entered his house his wife was
or a stranger; and when he told her she
him. But after a long time he was able
she now saw before her was really her
spring was, and asked her to go there
ve become so handsome and so young,
old woman; — so I must drink some of
never do for both of us to be away from
wait her while I go." And she ran to
spring and knelt down, and began to
went to Yedo,—probably as a retainer in the train of the Lords of Edo. On his return he brought presents from the capital,—sweet cakes and a doll for the little girl (at least so the artist tells us), and for his wife a mirror of silvered bronze. To the young mother that mirror seemed a very wonderful thing; for it was the first mirror ever brought to Matsuyama. She did not understand the use of it, and innocently asked whose was the pretty smiling face she saw inside it. When her husband answered her, laughing, Why, it is your own face! How foolish you are! she was ashamed to ask any more questions, but hastened to put the present away, still thinking it to be a very mysterious thing. And she kept it hidden many years,—the original story does not say why. Perhaps for the simple reason that in all countries love makes even the most trifling gift too sacred to be shown. But in the time of her last sickness she gave the mirror to her daughter, saying, "After I am dead you must look into this mirror every morning and evening, and you will see me. Do not grieve." Then she died. And the girl thereafter looked into the mirror every morning and evening, and did not know that the face in the mirror was her own shadow,—but thought it to be that of her dead mother, whom she much resembled. So she would talk to the shadow, having the sensation, or, as the Japanese original more tenderly says, "having the heart of meeting her mother" day by day; and she prized the mirror above all things. At last her father noticed this conduct, and thought it strange, and asked her the reason of it, whereupon she told him all. "Then," says the old Japanese narrator, "he thinking it to be a very piteous thing, his eyes grew dark with tears." (Lafcadio Hearn.)

XVI. Historical Sketch.

It is customary to speak of Japanese history as beginning with the accession to the throne of Iware-Hiko-no-Mikoto (known canonically as Jimmu Tennō, or 'Emperor of Divine Valor'), who is said to have been 5th in descent from Amaterasu-Ō-Mi-Kami (Sun-Goddess, or 'Heaven-Illuminating Great August Deity'); to have reigned from B.C. 660 to 585; to have founded the present line of mikados, and to have lived 127 yrs. Before this time was the Age of Mythology. The Japanese believe that immediately prior to B.C. 660, Jimmu and his followers invaded Kyūshū and found it peopled by mixed races organized into tribes dwelling in communities ruled by headmen. After taking possession of the island the heaven-sent conquerors advanced across the Inland Sea to Naniwa (now Osaka), and established the first capital at Kashihitabara, near Nara. Centuries of fighting are said to have been necessary to subdue the Ainu, who then peopled the Main Island, and to drive them to their present habitat in Yezo.

The riddle of the origin of the Japanese has never been satisfactorily explained and may never be solved. Some consider them descendants from the builders of the Tower of Babel; others identify them with Turano-Abins who traveled E. through Egypt, China, and Korea; still others recognize in them one of the lost tribes of Israel; while there are not lacking those who regard them as Malayan colonists, or of Tartar-Mongolian stock from Central Asia. All agree that they are not a pure race, as they present easily

1 The best explanation of Japanese mythology will be found in the earliest books Kojiki and Nihongi (which might be termed the Japanese Bible); translations from which have been made by Prof. Chamberlain (outline sketch in Things Japanese, p. 223). Brinkley, Aston, Griggs, Keiser, and others, to whom the student is referred.
HISTORY

The Japanese plebeian has a robust and heavily muscled physique, a dark skin, prominent cheek-bones, a large mouth, a flat nose, full, straight eyes without a suspicion of a slant, and a receding forehead. His type is symmetrically and delicately built; his complexion varies from yellow to almost pure white; his eyes are narrow, set obliquely to the nose; the eyelids heavy; the eyebrows lofty; the mouth small; the face oval; the nose aquiline; the hands remarkably small and delicate. Two radically distinct types have been distinguished by the process of recording such distinctions. There has been no evolution in this matter. The theory which seems to fit the facts best is that the Japanese are compounded of two elements from Central and Southern Asia, and that they received their patriarchal type from the former, their plebeian from the latter. The Asiatic colonists arrived via Korea. But they were neither Korean nor Chinese. That seems certain, though the evidence which proves it cannot be detailed here. Chinese and Koreans came from time to time in later ages; came occasionally in great numbers, and were absorbed into the Japanese race, leaving but little trace of the amalgamation.

The early annals mention several tides of immigrants and a race of semitarbous autochthons who, like the ancient Athenians and some other Greeks, are supposed to have sprung originally from the soil on which they lived. These so-called aboriginals were perhaps composed of two swarms of nomads, both coming from Siberia, though their advents were separated by a century or two. The first, arch-dwelling in the Kamchatka region, is represented by the Koryak and the Even. It is a stock of great vigour, with peculiar shell-mounds still extant, were the Koro-pok-guru, or "cave-men," they are believed to be represented to-day by the inhabitants of Sakhalin, Kuriles and S. Kamchatka. The second were the Ainu, a flat-faced, long-jawed, hirsute people, who completely drove out their predecessors and took possession of the land. The Ainu of that period had much in common with animals. They burrowed in the ground for shelter; they recognized no sense of consanguinity in intercourse; they clothed themselves in skins; they resorted to savage cruel forms of punishment; they practiced cannibalism; they used stone implements; and, unceasingly, wasting the civilized immigrants who subsequently reached the islands, they were driven N. by degrees, and finally pushed across the Tsugaru Strait into the island of Yesso. That long struggle, and the disasters and sufferings which it entailed, radically changed the nature of the Ainu. They became timid, gentle, submissive folk; lost most of the faculties essential to survival in a racial contest, and dwindled to a mere remnant of semi-waves, incapable of progress, indifferent to improvement, and presenting a more and more vivid contrast to the energetic, intelligent, and ambitious Japanese." (Brinkley.)

The name Ō Yamato, or 'Land of the Mountains,' given to the islands by Shiratori Tenno when he conquered them, is believed to have been changed in 670 C.E. to Nihon, or Dai Nippon ('Great Japan')—seemingly a corruption of the Chinese Ji-pus, or 'Land of the Sunrise.' The people prefer to be called Nihonese, or Nipponese, rather than Japanese, and in the vernacular a man or a person is called Nihon-jin, and the language Nihon-go.

The middle of the 6th cent. A.D. found the descendants of the primitive Mongol hordes, who long before had invaded the lands, cemented into a comparatively strong and partly civilized nation, instructed in agriculture and many crude but useful arts; with a nascent mentality; a fairly complex social system; and a ruling class at once brave, warlike, industrious, and peculiarly fitted to receive the tincture of higher civilization which the introduction of Buddhism in 552 ought to them. The invasion of this Indian creed marked one of the most transcendental epochs in the early history of the nation, and its influences still pulse strongly through the life of the nation. The govt was remodeled on the Chinese
centralized bureaucratic plan, and in the course of time the
country passed from a relatively rude condition to a state of
civilization. Henceforth the history of Japan (which for ages
had been ruled practically by powerful clans that had usurped
the authority of the mikados) is divided into epochs, and is
virtually that of four great families, the Fujiwara, Taira,
Minamoto, and the Tokugawa. The first governed through the
emperor; the other three may be said to have governed in spite
of him. The former based their power on matrimonial alliances
with the Throne; the other three based theirs on the possession
of armed strength which the Throne had not sufficient power
to control. The progenitors of the Taira and the Minamoto
were sons of emperors who reigned during the opening years
of the 9th cent. The Tokugawa were a branch of the Minamoto.

The Nara Epoch (710–784) derives its name from the cir-
cumstance that the Empress Gemmei (who succeeded Momozono
Tennō) transferred the Imperial Court to the district of So-asa-
kami (Yamato Province) and there had a town built which
was called Nara no Miyako. The palace was called Heijō
('Castle of Peace'), a name often given to the epoch. Con-
trary to established custom, Gemmei's successors dwelt in the
same place and Nara thus remained the Imperial capital during
the reign of seven consecutive sovereigns, — or until
Kwammu transferred his seat of gov't to Kyōto (in 784). The
74 yrs. of the Nara period were marked by extraordinary zeal
in the promotion of Buddhism; seven of the finest temples in
Japan were erected, and among the multitude of idols cast was
the gigantic Daibutsu described in Rte. 34.

In 712 the Empress Gemmei ordered Hieda-no-Are (a man of such prod-
gious memory that he could repeat all the traditions he had ever heard ver-
batim) to compile a history of Japan, and thus the Kojiki, or 'Record of
Ancient Matters,' was written. In 720 another work, the Nihongi, or
'Chronicles of Nihon,' was completed. Both begin with the fabulous account
of the separation of heaven and earth; and end, the former with the reign
of the Empress Suiko (A.D. 628); the latter with that of the Empress Jito
(697). In view of the fact that both books (which are merely collections of
isolated traditions) were the first records of magnitude written in the new
(Chinese; comp. p. cxxvi) language, and that the period covered ranges from
about B.C. 600 to A.D. 697, will lead most persons seriously to doubt the cred-
tibility of the work, and to conclude that Japanese history prior to the Nara
Epoch rests upon an insecure foundation. — The third main history of
Japan, from the early times down through the Middle Ages, is the Nihon
Gusaishi ('External History'), concluded in 1827.

The Heian (or Kyōto) Epoch, which lasted from the end of
the 8th to the middle of the 12th cent., was one of the most
picturesque periods of the nation's life; during it the native
civilization assumed many of the exterior features admired by
foreigners in modern times. By the middle of the 8th cent
the Fujiwara were in control of affairs, and the mikados were
little better than figureheads; but some of the rulers were
strong and the country advanced. Buddhism, which is thought
to have had an unwholesome effect during the period, grew in
influence, and spread gradually over the entire land. In time it aided materially in modifying the Japanese character. Hitherto the people had been hardy, fierce, and militant; but by degrees the rude warriors came under the softening influence of the endless codes of Chinese ceremony and etiquette; of the sentimental literature and its enervating effects; and were ‘gradually transformed, first into votaries of pleasure, then into profligates, and finally into pessimists.’

The Military Epoch lasted from the beginning of the 12th to the middle of the 19th cent. It is also known as the Kamakura Epoch (and as the age of military feudalism), from the circumstance that Minamoto Yoritomo, 3d son of Yoshitomo, the first Minamoto shōgun, and one of the most celebrated figures of the first 18 centuries of Japanese history, inaugurated an entire change of polity, established a military govt. at Kamakura, 300 M. from Kyōto, and there exercised the administrative functions; leaving the Imperial Court nothing except the power of investing officials and conducting ceremonies. The change was national and decisive. It marked the beginning of an entirely new era for Japan, one that lasted for nearly 7 centuries; and the authority, no longer in the hands of the emperor, was wielded by his powerful lieutenant-general, the shōgun. In many ways this is the most interesting of all the different epochs of Japanese history, for it produced the picturesque shōgun,¹ the daimyo,² the samurai or two-sworded men, the ronin,³ or wave-men, and the restless horde of moos-trooping swashbuckling free-lances who went up and down the land and were such picturesque features of it. Also because the epoch finally merged into our own time and produced the modern Japan.

The period when feudalism and military despotism came openly to the front, as well as the bloody years which followed, were trying ones for the proletariat. The governmental system (borrowed from the Chinese), with its elaborate Court etiquette and its army of officials, had outlived itself. Where once Court intrigue decided everything, the sword was now the aristocratic arbiter, while the Mikado was but a shadow in the background of

¹ Shōgun (pron. shōng-'uhn), from shō, 'general'; gun, 'army,' means 'commander-in-chief.' Sei-i-Tai Shōgun, or 'Great Barbarian-subduing General,' is derived from sei, to 'subject,' i, 'strangers' (or barbarians), and tai, 'great.' This title, taken by the Shōgun in dealings with foreigners, has been frequently corrupted by Anglo-Saxons into Tycoon (or Tai-kun — 'great army'). All generals were called Shōgun. A commander of 3 regiments was Tai-Shōgun, or generalissimo; and a Vice-Commander, Futu-Shōgun.

² Daimyo (pron. dím-yó), lit., 'great name,' is derived from Myōdaï, or 'substitutes,' sent originally from Kyōto to govern unruly provinces. As they grew in power and became military agrarian aristocrats or feudal lords holding rich fiefs, they called themselves Dai-miyō ('great substitutes'). Their vassals or retainers were called Samurai (pron. sam-'rye) — a general term (in a narrow sense) for the military class.

³ Ronin were samurai who believed themselves charged with a mission to ease political conditions, and who refrained from joining the service of any one, and they were ready usually to take up the cudgel against all and sundry for a compensation.
political events. For 5 centuries titanic conflicts for the possession of the actual power continued, and they devastated the country in an appalling manner; the humble peasant paid the reckoning with ravaged fields, with poverty, and with the ashes of his homestead.

Go-Sanjo Tenno, 71st Mikado (1069-72), made a strenuous effort to reform the abuses of the administration, and in so doing he dealt the Fujiwara autocracy its first serious blow; this was followed by the pious Shirakawa Tenno, the 72d Mikado (1073-86), who, at the age of 33, abdicated in favor of his son Horikawa, then 9 yrs. old, and retired to a monastery, where he organized his own court and continued to govern the country. From this circumstance he is known as the first 'cloistered emperor.' By this time the Buddhist monasteries, especially those of Hiei-zan, had developed such power that they repeatedly bade defiance to the laws and regulations of the gov't. The corruption and arrogance of the priests reached such a point that they not only had recourse to arms in their controversies with other monasteries and sects, but even marched, well armed, into the capital, in order to force governmental attention to their demands.

Toba Tenno, 74th Mikado (1108-23), saw the gradual decline of the once powerful Fujiwara family; it had now but a shadow of influence at Court and none at all in the provinces. But the authority of the Mikado at this period was little better; a native historian has compared it to 'an empty cash-box, of which the Fujiwara carried the key.' Toba's improvidence and prodigality so encouraged the Taira and the Minamoto that soon the military power, as distinguished from that of the Court and the priests, was in their hands in tolerably equal proportions. Toba forbade the samurais in several provinces to make themselves vassals of either of these powerful clans, but it was a struggle with the wind. The feudal system had gradually so developed and strengthened itself that such authority as was represented at Kyōto could no longer impress itself upon it. The great aim of the feudal lords was now to become independent of Imperial protection, and with this in view they secured rich domains and offered their growing power to the chiefs of the Taira or Minamoto.

Soon the impending storm burst over the heads of the ruling houses and their army of officials, and a bitter conflict raged between the two great clans. They attacked each other with all the suppressed bitterness, all the vindictive fury, of men who believed that their cherished rights were endangered; the prise was a rich one, for it comprised a vast empire and the destiny of an entire nation.

In Japanese history this great succession dispute bears the name of Genpei-kassen, or Genpei War, from Gen, or Genji, 'source,' the Chinese rendering of the Japanese Minamoto; and Hei, or Pri, or Heika (the Chinese), 'peace, the equivalent of the Japanese Taira. Kassen means conflict, or duel.

' The wars of the Guelphs and Ghibellines, of the Red and White Roses, and other remarkable civil wars, appear short compared with this bitter feud.
of the Japanese Middle Ages, which lasted for centuries. With their history, which is familiar to almost every Japanese, are associated reminiscences of the greatest disorders, the most exciting events, and the bloodiest conflicts that ever occurred in Japan. Besides the display of great courage and a really admirable heroism, the basest conceivable means, such as cunning, long-prepared revenge and assassination, were not despised as means to destroy a dangerous rival or hated opponent. So many of the Minamoto distinguished themselves by great bravery that this struggle for supremacy in feudal power has been described in numerous historical novels."

The first decisive victory in the long struggle fell to the Taira, who maintained their supremacy under the leadership of Taira Kiyomori (1118–81), a man (born of a Court concubine) of splendid courage and audacity (one of the most renowned of the early Taira leaders), but brutal, murderous, and lacking in originality and political insight. By following the pernicious Fujiwara method of placing minors on the throne (puppets that were like wax in the hands of a shrewd and scheming man), by such barbarous methods as burning temples, levying taxes on Shinto shrines; by bringing his mailed hand down with relentless force on the Buddhist priests, and by expressing his determination to kill his hated rivals the Minamoto (whom he exterminated whenever he could find them), he aroused the fear and hatred of so many that he thus prepared the way for 22 yrs. of almost constant warfare, which resulted in the downfall of the Taira. This was momentous in that it marked the definite establishment of a long period of military domination and the rise to supremacy of the formidable Minamoto under the guidance of Minamoto Yoritomo, who became the most powerful chieftain in the land and was so recognized under the title of shogun. Then was inaugurated the dual system of govt which lasted down to 1688—the Mikado supreme in name, but powerless and dwelling in a gilded captivity at the old capital, Kyoko; the shogun, with his great feudatories, his armed retainers, and his well-filled exchequer, ruling the whole empire from his new capital in E. Japan—first Kamakura, then Yedo.'

Coincident with this period, Marco Polo, while detained as a prisoner of war at Genoa, wrote (about 1298) his Oriental Travels, and first gave to the European world an account of the tales he had heard at the Court of Kublai Khan about Zippangi. Historians agree that his mention of such vast wealth was an important factor in the influencing of his countryman, Christopher Columbus, to seek the source of this treasure. 'Zippangi [says Polo] is an island in the E. ocean, situated at the distance of about 1800 it (500 M.) from the mainland or coast of Manji (a region of China). It is of considerable size; its inhabitants have fair complexions, are well made, and are civilized in their manners. Their religion is the worship of idols. They are independent of every foreign power, and are governed only by their own kings. They have gold in the greatest abundance, its sources being inexhaustible; but as the king does not allow of its being exported, few merchants visit the country, nor is it frequented by much shipping from other parts. To this circumstance we are to attribute the extraordinary richness of the sovereign's palace, according to what we are told by those who have seen it. The entire roof is covered with a plating of gold, in the manner as we cover houses, or, more properly, churches, with lead. Statues of the halls are of the same precious metal; many of the apart-
ments have small tables of pure gold, considerably thick; and the windows, also, have golden ornaments. So vast, indeed, are the riches of the palace that it is impossible to convey an idea of them.'

The Hōjō Era — sometimes called the age of the Shadow-shōguns — was ushered in with the 13th cent., at which time the course of Japanese history is seen to be divided and flowing in two streams. There were now two capitals, Kyōto and Kamakura, and two centers of authority; one, the lawful but overawed Emperor and the Imperial court; the other, the military vassal, and a gov't based on the power of arms. But throughout the centuries the prestige of the Mikado's person never declined; the fountain of authority, therefore, was in Kyōto, the ultimate seat of power in the ancient constitution. Coincident with the decline of the Hōjō power, and when this great family was tottering to its fall, there dwelt at Kyōto Go-Daigo Tennō, 96th Mikado (1319–38), who, despite his weakness for women and his love of display, grieved at the unworthy part played by the long dynasty of emperors, and studied plans for recovering some of their vanished prestige. Declaring war against the Kamakura Shikken he was defeated and banished to the island of Oki, whence he succeeded in escaping early in 1333. Soon a number of strong men enrolled themselves in his cause, and while Ashikaga Takauji was battling for the possession of Kyōto (which was in the hands of the Hōjō), Nitta Yoshisada was wrestling Kamakura from the Shikken. Thus began the rivalry which lasted for nearly 60 yrs. between the S. dynasty, represented by Go-Daigo Tennō, at the S. of Kyōto, and the N. dynasty, supported by the Ashikaga. With the fall of the Hōjō ended the age of the Puppet-shōguns, by which is understood the period between the shōguns of the Minamoto and that of the Ashikaga, or from 1219 to 1334.

The Ashikaga Period (of the Military Epoch), which extended from 1338 to 1573, which gave Japan 15 shōguns (the first, Ashikaga Takauji, 1305–58), is another highly interesting and picturesque period of the nation's life. The rise of the great Oda Nobunaga; the discovery of Japan by the Portuguese; the introduction of firearms and Jesuitism; the arrival of the Dutch; famine, earthquakes, internecine war, and many other stirring events were features of it. The intestine conflicts which now broke out again over the country, thereby producing the most wretched state of affairs Japan had ever known, have, probably by analogy with the long English war of the succession, under the two Roses, been called the War of the Chrysanthemum, because the chrysanthemum indiciun is in some measure the symbol of the sun and of the Imperial authority. Takauji soon became the central figure of the greatest political disturbance Japan had ever known. 'For 55 yrs. there was almost incessant fighting, and the
period is called “the blackest in Japan’s history.” Even before Takeuji died (aged 53), the power that he had hoped to bequeath to his descendant had been largely usurped by his lieutenant. Treachery and intrigue were in the air; the great feudal barons fought among themselves; the island empire was a vast armed camp; and corruption, shame, and degeneracy were everywhere apparent. But there was a silver lining to the dark cloud which hung over Nippon at this time, for it was during this period that pedial serfdom was finally shattered; that a great development in pictorial art was witnessed,—a development analogous to, and contemporary with, that of Europe,—and that great rulers rose to power. The first and most striking figure among these was

Ashikaga Yoshimitsu (1358–1408), 3d shōgun, a grandson of Ashikaga Takeuji, and referred to in history as the Great Ashikaga. Besides being a talented ruler, he cultivated literature, favored artists, maintained friendly relations with the Ming dynasty recently established in China, was liberal with the Buddhists—especially the Zen sect, of which he was a fervent devotee,—and built (in 1383) the beautiful Shōkoku-ji, a temple originally intended to receive the remains of the Ashikaga shōguns, and which finally became the headquarters of the 10 branches of the Rinzai sect. He also built (in 1397) the Golden Pavilion (Kinkaku-ji), his nominal residence during his retirement, and still one of the sights of Kyōto. He established his gov’t in the Muromachi Palace, at Kyōto, and thus began what is called the Muromachi Epoch. One of his greatest acts was the unification of the dual monarchy (in 1392), which for 56 yrs. had divided the country into two hostile camps. Although 2 yrs. after the unification, Yoshimitsu took the tonsure and retired from official life, he continued (until he died in 1409) to exercise administrative authority, thus aiding in establishing some semblance of order in the affairs of the Ashikaga. He it was also who suppressed the piratical forays which the natives of Kyūshū were wont to make on the coasts of Korea and China.

Piracy became a favorite occupation for certain of the uneasy element of Japan during the 14th cent., and the long, unprotected coasts of the Asiatic littoral became the happy hunting-ground of these Far Eastern corsairs. Descending suddenly on some somnolent coastal village, they looted it at their leisure, and, if nothing prevented, proceeded inland, sacking and destroying villages as they went. When satisfied with their booty, they marched leisurely back to the coast, raised the crinkly, puckered sails of their great junks, and sailed home when the wind was favorable. They repeated these outrages year after year, on an increasing scale, until the shore provinces were overrun and the populace driven to desperation. Chinese history records that during this unhappy era scores of fortresses were erected, one man out of every four was detailed to patrol the beach and repel the assaults of these sea-rovers, and that the general topic of conversation among the exasperated people was the number of descents made, the vessels captured, the towns pillaged and the districts ravaged by the Japanese buccaneers. The terror they spread was so great that even today mothers on parts of the Chinese coast—particularly in Che-Kwong—
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threaten their children, when they will not go to sleep, with the pirates. Wo-fen-lai, the Japanese are coming, they say.

The death of Yoshimitsu (at 50, in 1408) was the signal for fresh disorders. Succession disputes relative to the Throne, as well as among the great vassals (the agrarian autocrats), arose, and another century passed before tranquillity was restored. The material ruin of the country was appalling. The low state of the mikadoate in the last half of this period is shown by the fact that when Go-Tsuchimikado Tennō, the 103d ruler (1466–1500), died in Kyōto, his body remained for 40 days without burial, the necessary means for defraying the cost of the ceremony being wanting. Finally a daimyō of Omi, Sasaki Takayori, had the funeral conducted at his own expense. And this at a time when Columbus was still endeavoring to find the W. route to Zipangu and Cathay with their treasures, so much vaunted by Marco Polo! 'To the horrors of the never-ending civil wars were added (in the first half of the 16th cent.) frequent violent earthquakes, drought, and failure of crops, famine, and devastating diseases which increased the misery and wretchedness under which the mass of the population were groaning without prospect of salvation. The Buddhist priests were not behind the rich in luxuriousness and dissoluteness of life; their monasteries were fortresses, in which only the great political gamblers, not the oppressed people, found comfort and help. Trade and industry, except such as served for the equipment of the warrior, were neglected; the ruin was deep and universal. Many a town, many a happy home became a prey to the flames, and those who had dwelt in them vagrants on the earth. The land grew waste, for those who might have cultivated it were frightened away, or were drafted into military service.'

The Arrival of the Portuguese under Mendes Pinto occurred in 1542. At that time Alfonso de Sosa was captain-general of Portuguese India, and discoveries and conquests on the E. coast of Asia had been extensive. Albeit at that period home-staying Spaniards and Portuguese were accustomed to strange stories of newly discovered lands and peoples, Pinto's account of his adventures (set forth in his Peregrinación de Fernão Mendes Pinto, published at Lisbon in 1614) and of the bizarre habits and customs of the Japanese struck such an odd note that he was accused of mendacity and was dubbed mendaz ('mendacious').

Pinto, along with Diego Zaimoto and Cristóbal Baralho, were on their way from Cochin China to China proper and were passengers on the junk of a Chinese pirate. In a fight with another pirate the junk became separated from its companions and was blown out of its course by a storm. After three weeks of beating about on the open sea, a strange land was sighted, and steering for it the party disembarked on Tanegashima ('Seed Island') Oct. 22. — Hitherto Ceylon had been the furthest point reached by European ships. Pinto, therefore, blazed the way for his realm-singing, shrewd-trading countrymen, and brought to Europe the first definite information about the Jap-
as were the direct cause of the closure of the country at a later time, making of Japan a hermit nation during 2½ centuries. The influence 
earns the religion, and the people who followed them "runs like a d 
through the warp and woof of Japanese history."

Early Tokugawa Time (from 1573 to 1603), or the age 
surpers Nobunaga and Hideyoshi, is an interesting and 
period in the history of the Japanese Middle Ages 
end terminate with it. 'It is the age of the propagation of unity and of its first bloody persecutions; of the great-
ternal development of the power of the country and of important internal changes.' At the head of the great 
period stand three famous names representing at 
most powerful and most celebrated figures of the age: 
Nobunaga (1534–82); Toyotomi Hideyoshi (1536–98), and 
Oda Ieyasu (1542–1616), though the main history of the 
period falls in the early yrs. of the 17th cent. 

The dynasty of the Ashikaga after Yoshimitsu, there 
internal peace. The land was devastated by repeated 
rises; life and property were at the mercy of the brutal, 
tical, and the oppressor; and poverty and wretchedness 
e of the citizen and peasant. Individualism was 
pressed; the laws had no defenders; the Mikados 
orn of their influence and prestige; and the general 
confusion and misery was almost incredible. Then 
denly appeared a man who sought, and successfully, 
up with stern hand the putrifying political and social 
and to restore discipline and order. This man was Oda 
ga.

A family of daimyōs originated in Owari and descended from Taira 
a son of Shigemori (1138–79) who was in turn the eldest son of 
shigemori. Oda Nobunaga, the 9th son of Nobukage, early in life 

power of the great, independent, feudal barons in the more distant parts of the country. They continued to carry on their sanguinary feuds without troubling themselves or thinking about what was happening in Kyōto, the object of each being to crush his neighbor and opponent in order to increase his own domains.

The immense influence and the growing arrogance of the degenerate Buddhist priesthood appeared to Nobunaga such a serious menace to the peace of the country that he turned his attention toward them first. He favored the doctrine of Christianity, which was everywhere striking root, by bestowing upon its preachers land for the building of churches, and by protecting them against the hostility of the bonzes. Then he took up the sword in order to break down the fortresses into which many Buddhist monasteries had been transformed. Because of his friendliness toward the Christians the Buddhists considered him as a demon and a persecutor bent upon exterminating their religion, and they lost no opportunity to checkmate his plans and to obstruct his path. Unmindful of benefits received, the Shōgun Yoshiaki plotted to assassinate his protector, but Nobunaga, hearing of the conspiracy, deposed and imprisoned him, and by so doing terminated the Ashikaga shōgunate which had ruled the country for 250 yrs. In 1582 a traitor in the person of Akechi Mitsuhide assembled his followers in Kyōto, surrounded the Honnō-ji in which Nobunaga was living, and attacked it. Seeing no hope of escape, Nobunaga set fire to his own habitation and perished in it, in the 48th yr. of his age. His death caused consternation, particularly among the Christians whom he had befriended. Mitsuhide, who was a poet of note, was routed out of his castle and massacred by a mob of enraged peasants. Nobunaga left a great name, and 12 sons and 11 daughters to share it. His picture shows an attractive, oval-faced man strongly resembling William Shakespeare.

Toyotomi Hideyoshi, known variously as the Taikō (‘Great Merit’), Taikō-Sama, and as the Japanese Napoleon (b. 1536 d. 1598), a true military genius with an ugly face but a great character, followed in the footsteps of his master Nobunaga and acquired even a greater fame. Wherever he raised his banner (consisting of a bundle of bottle-gourds) there was victory. Instead of avenging himself on his enemies, he pardoned them, and he soon brought about an internal peace for which his predecessors had striven in vain. His rule was liked by the people, for he dealt out justice without respect of person, name, rank, or even of service rendered. Under his beneficent rule Kyōto became prosperous again and art revived. He fortified Fushimi and built the great Osaka fortress. His hostility to the Jesuits did not develop until 1587, but after that it gradually assumed a malignant form, and in 1590 (Feb. 5), in what he considered an effort to save the country from a great danger, he caused to be crucified, at Nagasaki
26 martyrs of the new faith. Before his death — which filled the Christians with new hope — he sent a large army to Korea, and when it was on the verge of defeat by the combined Chinese and Korean forces, he recalled it.

After Hideyoshi's death, the subtle Ieyasu (b. 1542; d. 1616) installed himself in the Fushimi castle and began to rule the country. Troubles immediately arose between him and the great daimyōs, who accused him of usurping the power. Calling his faithful adherents to him, Ieyasu prepared for the great struggle that was soon to decide his fate and that of the nation. At the head of an army of 80,000 men, he met (Oct. 21, 1600) the combined forces of the dissatisfied feudal barons, composed of 130,000 men, at Sekigahara Plain, near the village of Mito, and there fought the bloodiest and most momentous battle in Japanese history; upward of 30,000 men lost their lives in the stupendous encounter, and the victory fell to Ieyasu. It is a turning-point in Nipponese annals, for it marked the establishment of

The Tokugawa Shōgunate (with Ieyasu as the 1st shōgun), which remained in power for upwards of 250 yrs., and secured for the suffering nation a surprisingly long period of peace after centuries of civil war. The beginning of the epoch (which extended from 1600 to the Restoration of the mikadoate in 1868) also saw the most complete development of the feudal system; the eradication of Christianity; the intercourse with foreigners confined to the Chinese and to the Dutch at Nagasaki; the closing of the country and the making of it a hermit nation.

'The Tokugawa régime offers a marvelous contrast to its predecessors. In those our ears are stunned with the clash of swords, the braying of trumpets, the tramp of armies, and the shock of battle. From 1616 down to 1854, apart from the Shinsinbō insurrection of 1637–8, the prosecution of some vendetta, or some agrarian disturbance with mat flags and bamboo spears, we seek in vain for the alarms and excursions that might relieve the seemingly humdrum monotony of the narrative.' When Ieyasu came into power, 237 military nobles held practically the whole of Japan in fief; 115 of these were Tokugawa vassals who owed their rank and estates to his favor. He wove the 237 fiefs into a pattern such that one of the 115 loyal threads always had a place between two of the remainder whose fealty was doubtful. He made peace with Korea, but struck a fatal blow at maritime enterprise by causing all ships to be destroyed — an act which his grandson Iemitsu supplemented by an ordinance forbidding the construction of sea-going vessels. The policy of keeping the country hermetically sealed against foreign intercourse was rigidly observed. Centuries of this seclusion brought with them the danger of ignorance and the inability to understand the true position of Japan among the nations of the world. From the early part of the 17th cent. vague conceptions of Occidental civilization filtered into the country through the narrow door of Dutch trade at Nagasaki, but the Japanese opposed every effort to penetrate their seclusion. Between 1792 and 1814 Russia made 5 ineffectual attempts to open negotiations; between 1797 and 1824 England made 8, while American ships came in 1797, 1806, and 1837. In 1842 the nation of Holland wrote to the shōgun and urged him to enter into commercial relations with different European powers. A French ship came in 1846, and in the same year an American vessel, the Columbus, came to Suruga, but was requested by the Japanese to retire. In 1842 the 12th
shōgun, Ieyoshi (b. 1792; d. 1853), made the mistake of ordering his people to fire at whatever foreign vessel came near the coast.

But despite this, Commodore Matthew Calbraith Perry anchored an American vessel in Uraga Bay July 8, 1853, and dispatched his letter from President Fillmore to the shōgun. News of the event spread over the island with almost incredible rapidity. Perry had 4 ships (called kuro-june, or 'black ships,' by the Japanese) and 500 men, but the excited people of Yedo said there were 10 ships and 5000 men, while Kyōto spoke of 100 ships and 100,000 men! Astonishment, alarm, and an intense curiosity seized the populace. Oriental Paul Revere galloped over hills and through valleys spreading the wonderful tidings, and soon the seashore was literally black with persons who had never seen a foreign ship or an American. On July 14, Perry landed with an armed escort of 300 sailors; handed over the President's letter; announced that he would return the following year for an answer, and sailed away. On Feb. 12, 1854, he returned with 7 ships, and after concluding a treaty providing for a limited intercourse, he again sailed away. In 1856, Mr. Townsend Harris, the first Minister Plenipotentiary from the U.S., arrived in Japan. An interesting side-light on men and affairs in Japan at the time of the Perry Expedition is gained from the following excerpts from a journal kept by Mr. S. Wells Williams, the interpreter of the expedition (1853–54):

"The ships (Saratoga, Susquehanna, Mississippi, and Plymouth) anchored off Uraga (July 8th) about four o'clock. Many boats like scows, full of athletic, naked boatmen, came near. The officials were dressed in black grape upper cloaks and a sort of petticoat, having the coat-of-arms stamped in gold on their long swords. They ran back; their seamen, they shot down. The commandant showed his official insignia, a kind of brass trapezium with a swinging vernier, the rim marked in Chinese figures; he had written scrolls containing commands ordering us to anchor where we were, but he did not offer to show them, as we were already anchored."

"About six o'clock two officials came back and made a long talk about the necessity of our taking our letter to Nagasaki, the only place where Japanese laws allowed its reception, and that the governor on shore would not receive it; we asked him if he took the responsibility of refusing it, and that having received our orders to go to Yedo from our own ruler, we were as much obliged to obey as he was; further, he had told us on the first visit that he would come off to-morrow with a higher officer to receive it, and that he must have known the laws as well then as he did now, two hours after, and if he did not come and get the letter we must take it ashore ourselves. These replies rather cut short their long talk, and they agreed to come forth at 9 o'clock to-morrow as they went over the shore. While we were on thesharp-facèd commandant went aft to look at the big gun, asked if it was a Paixian, took its range to the shore, and then examined the locks of the guns near the gangway; he had evidently a commission to this effect, but we gave him no chance to see much, for we have an object highly desirable to effect as peaceably as possible — our letter is received without force, so that there be no collision before the government is fully aware of our design."

"Watches were kept during the night on board as if expecting an enemy; and on shore the tinkle of a bell or gong was distinctly heard during the whole night. Several boats full of men were lying off shore at daylight, so that it is not unlikely that watch and ward were maintained by both sides while darkness reigned, and the sight of something like black screens along the shore strengthen this idea. About seven o'clock the highest officer at Uraga, named Yezaimon, attended by two interpreters and four or five of the party, took place off the gangway near the object of the visit, rank of the officer, and person they could not see. At last Captain Buchanan was ready to receive them in his room, three only coming up. When seated, Yezaimon stated that he had come aboard to express his official incapacity to receive the letter, etc. It was replied that the ships would remain here till the letter was received. . . . The originals of the letter and credence were then shown them, and also the package containing the translations; they showed little or no admiration at them, but wished to know the reason for sending four ships to carry such a box and letter to the Emperor, yet whether the reason assigned, "to show respect to him," fully met with
THE PERRY EXPEDITION

doubts as to the reason of such a force could not be inferred from their looks. A courteous offer of water and supplies was made, which was declined, and Yassima added them that he would not come off again before the termination of the four days allowed to send to Yedo, a period they themselves set as the time required to send up and deliberate upon the matter. They were clearly informed of the meaning of a white flag, and also that visits were out of season till after the flags were hoisted in the morning.

Yassima had a brocade pattern of drawers, but a beautiful black gauze jacket. His crest was on his laced hat also; the boatman had a blue and white striped livery coat, and looked more decent than the naked fellows yesterday. . . . A large buccane was taken out of a box, adorned with tassels and having a brass at the vertex, but I could not make out its use.

'At our request he showed his swords to the company. The scabbard of one was covered with a white-brown speckled fish-skin, which he said was brought from China; it was smooth and nicely covered the wooden sheath. The other was covered with hair beautifully laced and wound around. The blade was rather sharp, quite plain, and bright; two gold dragons ornamented the ends of the hilt which was long, for two hands, and covered with knotted silk. After all points were explained they requested to see the engine, and were taken through the ship. The size of the machinery seemed to gratify and amaze them, and every principle of propulsion was explained as well as the time allowed. The size of the furnace and the complicated nature of the wondrous gage. The green kettles, and all the arrangements of the ship were all informed them, and they observed everything. A daguerreotype pleased them much. The survey of such a steamer evidently gratified a reasonable curiosity. . . .

"Tuesday, July 14th. — The squadron was full of bustle this morning, getting arms burned, boats ready, steam up, men dressed and making all the preparations necessary to go ashore and be prepared for any alternative. About half-past seven o'clock the steamers were under way and soon opened the beach around the point and disclosed the preparations made to receive the letters from President Fillmore. The officials in their boats were lying off the Susquehanna waiting to see the flag hoisted, and about the time our anchor was down they were alongside. There were two boats carrying six officials who, when seated on deck, presented a most singularly grotesque and piebald appearance blended with a certain degree of richness from the gay colors they wore. The second officer was a conspicuous member of this party, he never had been abroad since the first day; his dark face and sharp features contrasting with his yellow robe, and his black socks, hairy bare legs and short trousers, all showing out from the overalls of his uniform, made him rather an attractive object. They all seemed to be in good spirits and amused themselves looking at the officers in their uniforms and other objects.

'By ten o'clock the boats had left the steamer and, under the lead of the native, were pretty much landed before eleven o'clock on the beach at Kuribama, opposite the shed erected for our reception and surrounded with striped curtains; Commodore Perry left under a salute and found the escort ready when he landed to conduct him to the house prepared for his audience. There were 12 boats in all, containing about 300 people, say 112 marines, 40 musicians, 40 officers and 100 or more sailors. Every one was armed with a sword, a pistol or a musket, and most of the firearms were loaded.

'The place appointed for receiving these letters was a hut set up on the beach, having two small ones behind it, the whole enclosed by white and blue striped curtains hanging from poles; a screen was in front concealing the front of the rooms and a large opening at each end of it, between that and the side curtains, which were prolonged along the beach on each hand for nearly half a mile. . . . The Japanese had placed a row of armed boats near the ends of the curtains, and detachments of troops were stationed before the house, standing to their arms, their pennons flying from the curtains and gradually bending down to meet the boats at each end. Horsesmen were placed behind one or two curtains who wore brass cuirasses and metallic helmets or something like it. . . . All these troops, numbering about 3000 men, maintained the utmost order, nor did the populace intrude beyond the guard. A few miserable field-pieces stood in front; many
files had muskets with bayonets, others had spears. Crowds of women were noticed by some near the markee, but I suspect they were not numerous. Altogether, the Japanese had taken great pains to receive us in style, while each side had provided against surprises from the other and prepared against every contingency.

As soon as Commodore Perry landed all fell into procession; Captain Buchanan, who was the first man ashore, had arranged all in their places so that no hindrance took place. The marines, headed by Major Zeilen, led off, he going ahead with a drawn sword; then half of the sailors with one band playing between the two parties. Two tall blacks heavily armed supported as tall a standard bearer, carrying a commodore’s pennant, and went next before two boys carrying the President’s letter and the Full Powers in their boxes covered with red baize. The Commodore, supported by Captain Adams and Lieutenant Conte, each wearing chapeaux, then advanced; the interpreters and secretary came next succeeded by Captain Buchanan, appearing file of the gay appearance, with shiny buttons, etc., shone brightly in the sun. A file of sailors and the band, with marines under Captain Slack, finished this remarkable escort. The escort of Von Resano of Nagasaki of seven men was denied a landing until they had been stripped of almost everything belonging to a guard of honor; here, fifty years after, a strongly armed escort of 300 Americans did honor to their President’s letter at the other end of the empire, the Japanese being anxious on the moment of what they feel themselves powerless to resist. There were fully a thousand charges of ball in the escort besides the contents of the cartridge boxes. Any treachery on their part would have met a serious revenge.

On reaching the markee the two envoys were seen seated on camp stools on the left side of a room, 20 ft. sq. or so, matted and covered with red felt; four camp stools were ranged on the right side, and a red lacquered box between them. The chief envoys (Toda, Prince of Ida, and Isao, Prince of Iwane) rose as the Commodore entered, and the two parties made slight bows to each other. The boys laid the boxes on the floor and the two blacks came in to open them. They were taken out and opened upon the lacquered box, and the packets containing the copies and translations presented by Mr. Conte, Tateno, and Yezaimon were both on the floor, and the former commenced the interview by asking if the letters were ready to be delivered. When he made known the reply he put his head nearly to the floor, thinking Yezaimon was on his knees, informed the envoys in a whisper. The receipt for them in Dutch and Japanese was then delivered to Mr. Portman, and the originals themselves opened out in the boxes as they lay. Soon after, Commodore Perry said that in two or three days he intended to leave for Loochoo and China, and would take any letters, etc., for the envoys. This produced no acknowledgment on their part. . . .

Conversation being thus stopped and no signs of any refreshment appearing, there was nothing else to do than to go. The contrast between its interlocutors was very striking. In front was a group of officers and behind them the picturesque looking, shaven-pated Japanese in relief against the checked screen; on the left a row of full-dressed officers with swords, espoulettes, etc., all in full lustre; on the right the two envoys and a secretary, with two more plainly dressed men on their knees between the two rows. . . . The two envoys were immovable and never stirred or hardly spoke during the whole interview. I got the impression that the two sides maintained up to an attitude, and had taken on this demure look as a part of it. The disembarkation took place gradually, no one being in much of a hurry, and I began to talk to the people and invited two of them on board to see the steamer and a revolver. One man wished to know if the women in America were white. Considerable curiosity was manifested in comparing swords, and some exchanges were proposed; altogether this part of the interview was far the pleasantest to both parties, and I suspect the Japanese to see the show end so soon. Many picked up shells and pebbles to remember the spot, and by one o’clock everybody was back to his place.

Two boats full of people came alongside soon after and stayed on board while we steamed back to Uraga. Yezaimon especially took much interest in seeing the working of such stupendous machinery and inquiring into the
manner of turning the wheels. One of our visitors was the military commander of Uraga, an open-faced, pleasant man who wished to learn something of tactics and the construction of revolvers. One of the pistols was fired off by Captain Buchanan to gratify him and Saburoseki, and they had many measurements to take of the cannon on deck; the latter greatly amused us by going through the manual with a gun he took off the stand, his face pursed up as if he was a valiant hero. This man is altogether the most forward, disagreeable officer we have had on board, and shows badly among the generally polite men we have hitherto had, prying round into everything and turning over all he saw. At our request the party remained on board while we steamed up to Uraga and then bade us good-bye. Some refreshments were given them in the cabin, and they went off in good humor.' (Comp. p. 10.)

The Fall of the Tokugawa Shōgunate occurred Oct. 14, 1867, a date that is 'considered the great turning-point in Japan's history, if not a signal event in the history of the world. During nearly 3 centuries the Tokugawa had wielded supreme administrative authority in Japan; holding in Yedo a Court which lacked no attribute of stately magnificence or autocratic strength. On the day mentioned it consented to lay aside its dignities and to be stripped of its administrative authority in favor of the Emperor.' The date marked the overthrow of the dual system of govt; the practical extinction of feudalism; the putting aside of conservatism; and the emerging of Japan on the road 'which since has led her to one of the highest places among the progressive nations of the world.' The Meiji, or 'Era of Enlightened Government' (the 245th since the Taikwa Era of A.D. 645–50), was inaugurated with the downfall of the shōgunate and the Imperial Restoration. Mutsuhito, the 123d Emperor, was crowned at Kyōto Nov. 12, 1868.

When an American squadron arrived to break down Japan's isolation, she did not possess even the beginning of a national fleet or a national army; of an ocean-going mercantile marine; of a telegraphic or postal system; of a newspaper press; of enlightened codes, of a trained judiciary, or of properly organized tribunals of justice; she knew nothing of Occidental sciences and philosophies; her systems of international law and to the usages of diplomacy; had no conception of parliamentary institutions or popular representation, and was divided into a number of feudal principalities, each virtually independent of the other, and all alike untutored in the spirit of nationality or imperialism. In thirty years these conditions were absolutely metamorphosed. Feudalism had been abolished; the whole country united under one administration; the policy of the State placed on a constitutional basis; the people admitted to a share in the government under representative institutions; an absorbing sentiment of patriotism substituted for the narrow local loyalties of rival fiefs; the country intersected with telegraphs and railways, and its remotest districts brought within the circuit of an excellent postal system; the flag of the nation carried to distant countries by a large mercantile marine; a powerful fleet organized, manned by expert seamen, and proved to be as capable of fighting scientifically as of navigating the high seas with marked immunity from mishap; the method of conscription applied to raising a large military force, provided with the best modern weapons and trained according to Western tactics; the laws recast on the most advanced principles of Occidental jurisprudence and embodied in exhaustive codes; provision made for the administration of justice by well-equipped tribunals and an educated judiciary; an extensive system of national education inaugurated, with universities turning out students versed in the languages and liberal of original research in the sciences and philosophies of the West; the State represented at foreign courts by competent diplomats; the people supplied with an ample number of journals and
The war with China in 1894–95, and the stupendous struggle with Russia in 1904, are still too fresh in the public mind to require a detailed reference here. The Taisho Era began in 1912, with the accession of the present Emperor. The best histories of Japan are mentioned in the Bibliography.

XVII. Chronological Table

(Up to A.D. 710 the names, dates, and events are not well authenticated.)

I. From the termination of the Mythological Era (B.C. 660) to that of the Nara Epoch (A.D. 784).

B.C. Jimmu Tennō (b. 711) conquers Kyūshū and ascends 660 the throne as the first Japanese Mikado. Japan passes to through the bronze age and is ruled over by 13 successive A.D. Mikados — Suisei (581–49); Anrei (548–11); Itoku 710 (510–477); Kōshō (475–393); Kōan (392–291); Kōrei (290–15); Kōgen (214–158); Kaikwa (157–98); and Sujin (97–30). The first Embassy arrives from Korea. Suinin (B.C. 29–A.D. 71); Keikō (71–131); Seimu (131–92); Chūai (192–200). Conquest (in 201) of Korea by the Empress Jingō (201–70). Comp. p. 30. Ojin, God of War, Mikado (16th ruler) from 270 to 313. The first Chinese books are brought to Japan. Nintoku (313–400); Richū (400–05); Hansho (405–11); Ingō (411–53); Ankō (453–56); Yūraku (457–80). Silk industry estab- lished. Seinei (480–85); Kenso (485–88); Ninken (488– 99), brought tanners from Korea to teach leather-mak- ing. Buretsu (499–507); Keitei (507–34); Ankan (534– 36); Senkwa (536–40). Kimméi (29th) Mikado (540–72), brought 5000 Korean families to settle in Japan. Bud- dhism is introduced in 552 and the first temple erected in 571. Bitatsu (572–86); Yōmei (586–88); Susbus (588–92); Suikō, Empress, 34th ruler (592–629). Chinese calendar introduced. Donchō, a Korean bronze, teaches (in 610) the Japanese to make paper and ink, and the use of mill- stones. Jomei (629–42); Kögyoku, Empress (642–45); Kötoku (645–55). The eras are introduced, and the first census taken. Ōmei, Empress (655–61); Tenchi (668– 72); Kobun (672–73); Tenmu (673–90); Jitō, Empress (690–96); Mommu (697–708). Cremation established. Lacquer trees planted.

II. The Nara Epoch.

710 Nara becomes the Imperial capital. The Empress to Gemmei (44th ruler from 708 to 715) causes the Kojiki, 784 the first Japanese history, to be compiled (in 712).
Copper is discovered, and the first copper money coined. The Empress Genshō (715–24) fostered literature and science, and published the *Nihonq", the second great historical work. Buddhism spreads; magnificent temples are erected, and many idols cast. Shōmu, Mikado (724-49); Kōken, Empress (749–59); Junnin, Mikado (759–65); Shōtoku, Empress (765–70); Konin, Mikado (770–82). Printing is introduced. Kwammu (782–806). The art of embroidery and orange-trees are brought from China. The first gold is discovered. Syllabic writing is invented. Cottonseeds arrive from India and are planted.


794 The Imperial Court is moved to Kyōto, which remains to the capital until 1868. Creation of the Taira Family (805). Heiši, Mikado, 52d ruler (806–10). Invention of cursive writing. Saga, Mikado (810–24); Junwa (824–34); Nintō (834–51); Montoku (851–56); Seiwa (856–77); Yōzei (877–85); Kōkō (885–88); Uda (888–98); Daigo (898–931); Shujaku (931–47); Murakami (947–68); Reizei (968–70); Enyū (970–85); Kawan (985–87); Ichijō (987–1012); Sanjō (1012–17); Go (or 2d) Ichijō (1017–37); Go-Shujaku (1037–46); Go-Reizei (1046–69); Go-Sanjō (1069–73); Shirakawa (1073–87); Horikawa (1087–1108); Toba (1108–24); Sutoku (1124–42); Ōkone (1142–56). Decline of the Fujiwara.


V. The Hōjō Era.

200 Minamoto Yoriie (2d) Shōgun at Kamakura (1202–03); Tschimikado (1199–1210); Sanetomo 3d Shōgun (1203–19); Juntoku, 85th Mikado (1211–22); Chūkyō (?–1222); Go-Horikawa (1222–33); Yoritsune, Fujiwara Shōgun (1220–44); Shō, Mikado (1233–43); Yoritsuga, 2d Fujiwara Shōgun (1244–52); Go-Saga, Mikado (1243–47); Go-Fukakusa (1247–66); Kameyama (1266–76). First Mongol Invasion (1274). Go-Uda, Mikado (1276–88). Repulse of the Great Mongol Invasion of 1281. Fushimi, 93d Mikado (1288–99); Go-Fushimi (1299–1301); Go-Nijō (1301–08); Hanazō no (1308–19); Go-Daigo (1319–39).
VI. Fall of the Hōjō, and Rise of the Ashikaga.

1339 For 60 years (from 1332 to 1392) a dual government to exists, and rival Mikados hold Northern and Southern Courts at Kyōto. Takauiji, 1st of the Ashikaga Shōguns (1335–58). Go-Murakami, Mikado (1339–68); Yoshikira, 2d Shōgun (1358–68); Chōkei, Mikado (1368–70); Go-Kameyama, 100th Mikado (1370–93); Yoshimitsu, 3d Shōgun (1368–94); Go-Kōmatsu, Mikado (1393–1412); Yoshimochi, 4th Shōgun (1394–1428); Yoshikazu, 5th (1423–25); Yoshinori, 6th (1428–41); Go-Hanzono, Mikado (1429–65); Yoshikatsu, 7th Shōgun (1441–43); Yoshimasa, 8th (1443–74); Go-Tsuchimikado (1465–1501); Yoshinasa, 9th Shōgun (1474–89); Yoshitane, 10th (1490–93); Yoshizumi, 11th (1493–1508); Go-Kashiwabara, Mikado (1501–27); Yoshiharu, 12th Shōgun (1521–45). In 1542 the Portuguese discover Japan. They are followed by Jesuit missionaries in 1549. Go-Nara 106th Mikado (1527–58); Yoshiteru, 13th Shōgun (1545–65); Yoshihide, 14th (1568); Yoshiaki, 15th and last (1568–73). Ōgimachi, 107th Mikado (1558–87). Persecutions of Christians by Oda Nobunaga.

VII. Fall of the Ashikaga, and Rise of the Tokugawa.


VIII. Decline of the Tokugawa Régime.

1709 Ienobu, 6th Shōgun (1709–13); Nakamikado, 115th to (1710–36); Ietsugu, 7th Shōgun (1713–16); Yoshimune, 1853 8th (1716–45); Sakuramachi, 116th Mikado (1736–47);
CHRONOLOGICAL TABLE

Iehiige, 9th Shogun (1745-60); Momosono, 117th Mikado (1747-68); Ieharu, 10th Shogun (1760-66); Go-Sakuramachi, Empress (1763-71); Go-Momosono, Mikado (1771-80); Kokaku (1780-1817); Iemari, 11th Shogun (1786-1833); Ninko, 121st Mikado (1817-47); Ieyoshi, 12th Shogun (1838-53).

IX. Arrival of Commodore Perry. Fall of the Tokugawa Shogunate.


X. The Restoration, and the Meiji Era.


XI. Taisho Era.

1912 The death of Mutsuhito (known as Meiji Tenno), July 30, 1912, terminates the 45 years of the Meiji (or 'Enlightened') Era, and inaugurates the Taisho Era (Day of Heaven, or 'Era of Great Equiuty'), Yoshihito, 13th Mikado, 1912—.
VI. Fall of the Hōjō, and Rise of the Ashikaga.

1399  For 60 years (from 1322 to 1392) a dual government to
      exists, and rival Mikados hold Northern and Southern
1587  Courts at Kyōto. Takauiji, 1st of the Ashikaga Shōguns
      (1335–58). Go-Murakami, Mikado (1339–68); Yoshia-
      kira, 2d Shōgun (1358–68); Chōkei, Mikado (1368–70);
      Go-Kameyama, 100th Mikado (1370–93); Yoshimatsu,
      3d Shōgun (1368–94); Go-Kōmatsu, Mikado (1393–
      1412); Yoshimochi, 4th Shōgun (1394–1428); Yoshikazu,
      5th (1423–25); Yoshinori, 6th (1428–41); Go-Hanazono,
      Mikado (1429–65); Yoshikatsu, 7th Shōgun (1441–43);
      Yoshimasa, 8th (1443–74); Go-Tsuchimikado (1465–
      1501); Yoshihisa, 9th Shōgun (1474–89); Yoshitane, 10th
      (1490–93); Yoshizumi, 11th (1493–1508); Go-Kashiwa-
      bara, Mikado (1501–27); Yoshiharu, 12th Shōgun
      (1521–45). In 1542 the Portuguese discover Japan. They
      are followed by Jesuit missionaries in 1549. Go-Nara
      106th Mikado (1527–58); Yoshiteru, 13th Shōgun (1545–
      65); Yoshihide, 14th (1568); Yoshiaki, 15th and last
      (1568–73). Ōgimachi, 107th Mikado (1558–87). Perse-
      cutions of Christians by Oda Nobunaga.

VII. Fall of the Ashikaga, and Rise of the Tokugawa.

1587  Oda Nobunaga terminates the Ashikaga Shōgunate to
      which ruled Japan for 250 years. Yedo is founded in
1708  1590. Toyotomi Hideyoshi sends an army to Korea in
      1592 (and recalls it in 1598). Go-Yozai, 108th Mikado
      (1587–1612). Will Adams reaches Japan in 1600. Great
      Battle of Sekigahara (1600). Opening of Dutch Com-
      merce (1610). Ieyasu establishes the Tokugawa Shō-
      gunate (which rules Japan for upward of 250 years) and
      becomes the first Shōgun (1603–05). Hidetada, 2d Shō-
      gun (1605–23), persecutes Christians; excludes all for-
      eigners except Dutch, Koreans, and Chinese; and forbids
      Japanese to leave the country. Christianity interdicted
      in 1614. Period of isolation begins (1624). Iemitsu, 3d
      Shōgun (1623–51). Go-Mino-o, Mikado (1612–30);
      Myoshō, Empress (1630–44); Go-Komyō, Mikado
      (1644–55); Ietsuna, 4th Shōgun (1651–80); Gosai-in,
      112th Mikado (1655–83); Reigen (1663–87); Tsunayoshi,
      5th Shōgun (1680–1709); Higashiyama, 114th
      Mikado (1687–1710). Kaempfer visits Japan in 1690–
      92. Great earthquake at Yedo in 1703. Last eruption of
      Mt. Fuji in 1708.

VIII. Decline of the Tokugawa Régime.

1709  Ienobu, 6th Shōgun (1709–13); Nakamikado, 115th
      to (1710–36); Ietsugu, 7th Shōgun (1713–16); Yoshimune,
      1853 8th (1716–45); Sakuramachi, 116th Mikado (1736–47);
CHRONOLOGICAL TABLE

Ieshige, 9th Shōgun (1745–60); Momozono, 117th Mikado (1747–69); Ieharu 10th Shōgun (1760–88); Go-Sakuramachi, Empress (1763–71); Go-Momozono, Mikado (1771–80); Kōkaku (1780–1817); Ienari, 11th Shōgun (1786–1838); Ninkō, 121st Mikado (1817–47); Ieyoshi, 12th Shōgun (1838–53).

IX. Arrival of Commodore Perry. Fall of the Tokugawa Shōgunate.


X. The Restoration, and the Meiji Era.

68 Accession of Mutsuhito, 123d Mikado (1868–1912).


XI. Taisho Era.

12 The death of Mutsuhito (known as Meiji Tennō), July 30, 1912, terminates the 45 years of the Meiji (or 'enlightened') Era, and inaugurates the Taisho Era ('Way of Heaven,' or 'Era of Great Equity'). Yoshihito, 124th Mikado, 1912 —.
BIBLIOGRAPHY

XVIII. Bibliography

The Bibliography of the Japanese Empire, compiled by Fr. Von Wenckstern (Tokyo, 1907) as a supplement to Lion Fage's Bibliographie Japonaise, gives a list of 12,000 books and monographs in European languages on Japan between A.D. 894 and 1906. The intervening years have added so many books to this formidable list that the present literature on the country is enormous. The student limited for time, who seeks facts rather than impressions, will find them in the scholarly modern works of Chamberlain, Brinkley, Rein, Hepburn, Aston, Conder, Griffis, Murdoch, Batchelor, Munro, Hearn, and a few other Japanologists of attainments and discernment. The following necessarily brief list has been compiled with care, and while it does not purport to include all the good books written (in English) about Japan and its people and arts, it is hoped that it will be found useful. Rein's admirable books—models of Teutonic thoroughness—unfortunately are out of print, but stray copies can sometimes be found in Continental bookshelves. A proper understanding of Japan in toto is difficult without Brinkley's immensely valuable and attractively illustrated works embraced in the Oriental Series. Chamberlain's Things Japanese covers a wide range and gives the gist of many things of interest to travelers. His Handbook of Colloquial Japanese is indispensable to the student of the language. Murdoch's monumental history gives the traveler the facts garnered from many histories in the vernacular, and is recommended for solid reading. No more delightful books for the voyage to Japan can be found than the numerous works of Lafcadio Hearn, since they are not only instructive but are couched in language beautiful in its lyrical quality. It goes without saying that a greater amount of information one has and the greater will be one's enjoyment of a trip through the country. Books in addition to those listed below are referred to in different places in the Guidebook.


Descriptive. The following books by Lafcadio Hearn were published by Houghton Mifflin Co., Boston, in 1894–95, but have since gone through numerous editions: Glimpses of Unfamiliar Japan, 2 vols.; Out of the East, 1 vol.; Kokoro, 1 vol.; Romance of the Milky Way, and Other Studies and Stories; Kwaidan; Stray Leaves from Strange Literature; Gleanings in Buddha Fields; — Japan, an Attempt at Interpretation, by the same author, is published by The Macmillan Co. (New York, 1905). — The Japanese Letters of Lafcadio Hearn, by Elizabeth Bisland (2 vols., Houghton Mifflin Co., 1910). — In Lotus-Land Japan, by Herbert G. Ponting (Macmillan & Co.,
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# I. CENTRAL JAPAN

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unglazed pottery, and a choice in dainty native teapots which no other place can offer. Beside the local wares, those from other provinces, and even from distant China, are copied and sold as originals. Much of the porcelain for export is made here, and most of it is moderate in price.

(d) KUTANI-WARE (or Kaga porcelain) ranks high among the ceramic productions of Japan, and the best pieces, because of their careful, effective, and peculiar decoration, are classed by some with the most beautiful that the industry has furnished. It is believed to owe its origin to Maeda Toshikazu, feudal lord of Daishoiji, in Kaga Province, who, after coming into power in 1639, brought a potter from Kyūto and commissioned him to seek material for fine clay wares. A bed of excellent porcelain stone was soon discovered near the village of Kutani, and the ceramic industry was inaugurated. It did not, however, become of much importance until the secrets of the Arita potters had been filched from them by one Goto Sajiro, who went to Hizen for the purpose. Upon his return in 1664, the Kutani potters rapidly attained a high standard of skill. 'The wares that they produced (says Captain Brinkley) were of two kinds. The first, and more characteristic, was Ao-Kutani, so called from a deep-green (ao) glaze, of great brilliancy and beauty, which was largely used in its decoration. This glaze (along with yellow, purple, and soft Prussian blue) was applied so as to form diapered, scrolls, and floral designs, or simply run over patterns traced in black on the biscuit. The chief colors used in the second class were green and red, supplemented by purple, yellow, blue (enamel), silver, and gold. The Kutani red was a specialty, — a peculiarly soft, subdued, opaque color, varying from rich Indian red to russet brown. For designs the early potters copied miniature landscapes, flowers ruffled by the breeze, sparrows perched among plum branches, and other glimpses of nature in her simplest garb. On some of their choice pieces the decoration is of a purely formal character, — diapers, scrolls, and medallions closing conventional symbols. On others it is essentially pictorial. The amateur may be tolerably confident that specimens decorated with peacocks, masses of chrysanthemums and peonies, figures of wrinkled saints, brightly appareled ladies, cocks upon drums, etc., belong to the manufactures of modern times. For decorative effect, combined with softness and artistic beauty, the Ao-Kutani has, perhaps, no equal. Its charm is due primarily to the admirable harmony of its colors and to their skillful massings; and secondarily to the technical excellence shown in the manner of applying the enamels.'

The Kutani-ware, exported so largely, usually carries decorations of red and gold, with human figures, flowers, birds, clouds, etc. 'The execution is often of a very high character,
LITERATURE

—miniature painting which for delicacy and accuracy leaves nothing to be desired. Especially is this true of pieces having a multitude of tiny figures in gold depicted with microscopic fidelity on a solid red ground.' This flashy modern ware is not so pleasing to the educated foreign taste, and is incomparably less rich than the older Ao-Kutani. The early Kutani pottery did not use their names to mark pieces, but put the factor's name (Kutani) or employed the ideograph fuku ('good fortune'). The use of names (which are of the decorators, and not the potters) does not date farther back than 1550. Several other wares of considerable beauty are made in Kaga Province, under the name Kaga-yaki.

(c) MISCELLANEOUS WARES. A number of the other wares for which Japan is famous are mentioned in their proper places throughout the Guidebook. The beautiful Makuzu Ware is described under Yokohama; Imari, or Hizen-Ware, Nabeshima-yaki, and Eggshell porcelain in Rte. 39; Hirado Ware in Rte. 40.

XV. Literature

Literature. The Japanese have shown less originality in the development of their literature (gakumon) than in that of military science and the various arts. Though greatly indebted to China for its inspiration, the national literature is nevertheless an index of the national character. It is, says M. Aston, the literature of a brave, courteous, light-hearted, pleasure-loving people, sentimental rather than passionate, witty and humorous, of nimble apprehension, but not profound; ingenious and inventive, but hardly capable of high intellectual achievement; of receptive minds endowed with a voracious appetite for knowledge; with a turn for neatness and elegance of expression, but seldom or never rising to sublimity.

Japanese annalists divide their literature into five periods; the Archaic (jōko bun), which begins with the earliest traditions of the race and extends to the establishment of the national capital in Kyōto; the Heian or Ancient period, extending to the establishment of the Kamakura shōguns; the Mediæval period, or that which chronicles the beginning of the (Yedo or) Tokugawa shōgunate; the Modern period, ending with the Restoration and the Meiji; and through the Meiji to the present time. Each coincides with the chief historical eras through which the country has passed, and each, in form and spirit, has its distinguishing characteristics. The form is so different (writes Baron Kikuchi) that a boy who has finished a course in the Middle School would not be able to understand the Genji Monogatari, which differs (in spirit, construction, and phraseology) even more from modern
YOKOHAMA 1. Route.

In mind that rooms in some of the boarding-houses which profess to be hotels are often not available. Also that the rates quoted, especially to nonresidents, are but little less than those of real hotels. The traveler with luggage will also wish to remember that fire not infrequently surges the Bluff, the elevation of which sometimes renders the efforts of the fire-department ineffective. The alleged hotels that cater to seamen are not for the average tourist.

Furnished Rooms are sometimes to be had (consult the daily newspapers advertisements), but the lack of local restaurants militates against their lity. Table-board can usually be arranged for at the hotels at prices ranging from ¥50 and upward per month.

The Japanese Restaurants scattered throughout the native city serve good Japanese style only. Geisha can be summoned. Prices vary with the induction of the establishment and the requirements of guests. English is always spoken, and shoes must be removed at the entrance. At the best restaurants (first in the list below) a surprisingly varied and sometimes delicious tiffin can be had for ¥3 to ¥4.50 per pers.; ¥5 to ¥6.50 with a sake accompaniment. Special, out-of-season dishes should be ordered with knowledge of what their cost will be, as prices are apt to be asked that will surprise Claridges or Sherry. It should also be remembered that celebrated geisha expect prima donna fees. — Chiüe: 79 Sumiyoshi-chō, Rokumei (officialdom’s favorite rendezvous). Naruto (recommended), 77 Kanda; Yamaoka: 51 Aki-chō, Sanchome. Kanaya: Onoye-chō, Itchome. Miyagokawara: 110 Sumiyoshi-chō, Itchome. Nijiyama: 37 Sumiyoshi-chō, Sanchome.

Shops (comp. p. xxii) are numerous, and as some of them are veritable seums of quaint and beautiful art objects, the traveler with time to spare is repaid for visiting them. Those under foreign management (that of Arthur & Bond, opposite the Grand Hotel, stands at the heads) are customarily stocked with the things most liked by foreigners, and fixed prices are usual. The chief native shops are in or near Benten-dōri. Prices in many instances are marked plain figures and are not deviated from in any of them; and the many common forms of fraud practiced by certain unscrupulous dealers are disinherited.

Fine Arts. — Arthur & Bond, 38 Water St. (Pl. F, 4), a celebrated and popular establishment with numerous departments. Costumers and Devers, Goldsmiths and Jewelers, Ladies’ Department: Mandarin coats; embroidered Wraps; Gowns; Waists; Old Brocades, etc. — Men’s Department: Shirts and Pyjamas made to measure; imported haberdashery. American and English specialties. — Curio Department: Silver and Damask wares; Carved Furniture; Lacquer-ware; Antique Jewelry; Jade; xy Carvings; Bronzes; Brasses; Porcelain; Korean and Chinese Curios.

Men’s Silk and Cotton Crape Shirts, Pyjamas, etc. — S. I. Yamatoya, tenen-dōri. Widely known and popular with foreigners. English spoken.

Branches at Tókýö, Kobe, and other places. The dress-shirts and ties (American and English styles), made to measure of fine imported linen, are considerably cheaper than the same grade would be in the U.S. (with which a big business is conducted by mail).
Silks and Embroideries: — Itô & Co. (Takashima), 81 Maka S (Pl. G, 4) — a branch of the famous house established at Kyôto. — Naka-
taya, 30 Benten-dōri Nichome (Pl. H, 3). — The Yamato, 34 Benten-
dōri Nichome (Pl. H, 3). The best silk specialties (Dresses, Kimonos, Parasols, Embroidered Screeens, Kimono-wraps, Underwear, Dressing-gowns, Underwear, Manchurian coats, Shirt-waists, etc.) for which Japan is celebrated will be found assembled in these modern stores, where English is spoken and prices are fixed. The foreigner's wants are understood and are catered to according to home methods. Minor specialties of each are Embroidered Screens, Drawn Linen Smoking-Jackets; Pongee coats; Tea-coats; Kyôto dolls, etc. The silk-brass- cade squares make handsome cushion-covers. The native cotton-craperes are unusually durable. Nozawa's Dressmaking Department (Imported fashions) is owned and patronized by Yokohama ladies. The Y. Yokohama branch at Karuizawa during the summer season. Itô & Co. are purveyors of the Imperial Japanese Household.

Porcelain (comp. p. celii). Shops for the sale of cheap porcelain are scattered all over the city (fine wares at Arthur & Bond's and other places), but as the cost of transportation home on cheap ware is the same as on the finer the latter is usually the most satisfactory to buy. The Makuzu Koma-kat in (1873), where the Makuzu porcelain (one of the most famous of the Japanse wares) is made, lies in the N.-W. suburb (1631 Minamiotsamachi) of Yokohama, in the Ota-mura district (2 M. from the Grand Hotel; jackte, 30 sen) and should be visited by whoever is interested in one of Japan's finest arts. The traveler is shown where the potters sit at their primitive wheels fashioning the clay into shape; the rooms where the decorations are added; the kilns where the pieces are fired; and extensiveshows of the ware (not specimens of the ware (not) specified). Visitors are shown whether or not they buy; the prices are marked in plain figures; and considering the rare beauty of the objects, the fame of the potter, are conspicuously moderate.

The original factory was established in Kyôto in a district known as Makuzu-ga-hara, from which the circumstance the pottery (transferred to Yokohama 1871) derived its name. The original artist, Mïzawa Koma (son of the celebrated Kyôto potter Chôbei, who worked at Gion and produces a home known to be the finest in the world as Makuzu-yaki), is a member of the Board of Imperial Household Artist, and with his son, Mïzawa Hanzan, is ranked one of the finest ceramists that Japan has produced. The products of the factory are porcelains proper, and the pieces suggest in their delicate beauty the monochromes and polychromes of the Chinese Kang-hai and Yung-ching, kils. Jars, vases, bowls, plaques, quaint teapots, and a variety of objects skillfully decorated with flowers, bamboo, or other designs, in which the glass, beneath the glass, are his specialty. All these are produced some of the finest blue-white pieces the collector will meet with in Japan. Equally famous are his apple-green glasses, so admired by American collectors. To Kosan (or Shôzan) Mr. Brintcley (Oriental Series, vol. 8, p. 418) gives the credit of having inaugurated Chinese fashion in Japan, and to have set other Japanese artists to reproducing in Japan copies of the Chinese masterpieces. Kosan's best work ranks with those of Kang-hai specimens. — Travelers will do well to have their purchases (for foreign shipment) packed at the pottery (where great care is given them), then delivered to the shipping-agent.

Ivory Carving: — K. Toyama, 5 Benten-dōri. Carvers can be seen at work at the Tôkyô headquarters. Comp. p. cxxxvii. — SATSUMA-WARE (p. celii) can be bought to better advantage in Kyôto, where it is made.


Pharmacies: — Brett's Pharmacy, 60 Main St. (Pl. G, 4). American, English, and French medicines, perfumes and toilet requisites suited to the needs of travelers. American soda fountain. Prescriptions filled (expert English faculty). — German and other European specialties at the Deutsche Apotheke, 77-d Main St. For the addresses of other drug-stores consult the local directory. In making purchases at certain of the native chemists' shops the traveler should assure himself that he is not buying specific (and often injurious) goods put up locally under counterfeit foreign labels. The applies with force to drugs, toilet-soaps, and perfumes, and popular English and American specialties.
**ship Agents.** YOKOHAMA 1. Route. 7

**Established Providers:** — Lane, Crawford & Co., Ltd., 59 Main St. (Pl. A species of Department Store (well known and highly spoken of) in all parts of the Far East. Usually headquarters for Tourists’ needs. Agents for many English and American specialties (haberdashery; chocolate; candies; fine groceries; jams; marmalades; cigars and pipe and wines and liquors, etc.); Bakers; Outfitters; Milliners and Drapers. Tailoring Department men’s and women’s clothing (English cloth) is so popular that English tailors are employed in the U.S. The popular Fish Hats are made from India. Tailoring shoes made to measure in Japan, insist that English or American cut be used, as the poorly tanned local product is spongy and lifeless. Some economical to buy imported shoes even at double the cost of made locally.

**Tailors:** abound in Yokohama and usually are as insinuating as the tailor in the West. They all lack the shy, flouncing nature of the sneaky flaneur in Paris, and offer to make in 24 hrs. for an equal number of yen, but resemble a tailor that after a few washings the suit turns a Mongolian yellow, and the woolen underwear. The serge and others suitings make up pinchy and generally fade quickly. They look all right in their environment, but are suitable to have made in Europe. These tailors are not made by the men’s clothing, but are useful chiefly for cleaning and pressing clothes both for men and women.

**Confectioners:** — J. Curnow & Co., Ltd., 62 Main St. — Lang & Co., Ltd., 73 Main St. American and English specialties (fine Groceries and Liquors; Cigars and Tobacco, etc.) at both places. French and British specialties at L. Caudrie’s, 62 Main St.

**Photographers:** (Photographs, Views, Lantern-Slides, etc.) — K. Iwata & Son, 1498, Nakamura, Bluff (Pl. G, 1). Films and plates in color, colored, or made into slides. The hand-colored enlargements of American scenes, and the glass transparencies, make desirable souvenirs.

**Photographs of tourists in Japanese costume a specialty.** — Photographic Supply Co., 32 Water St. — Kimbei, 7 Honcho-shome.

**Toy stores:** — Kelly & Walsh, Ltd., 60 Main St. — K. Yoshikawa, 5-3-5, Asakusa. At the latter shop (English spoken) second-hand books often come in and are sold at considerably less than the prices asked for new books. The traveler who wants to buy a book about Japan will find a good selection here.

**Second-hand bookstores (honya) abound in Yokohama, but prices are variable, and the bibliophile is advised to shop around until he finds the one that suits him.** The Methodists’ Publishing House, 1 Shicho-machi, Tōkyō, carries a large stock of books on Far-Eastern subjects. Collected Cards, Old Color-prints, Maps, and what-not are generally on the shelves.


**Shipping Agents:** — Helm Bros., Ltd. (Tel. ad., ‘Helm Bros.’), 43 Satsunan-chō, 43 (Pl. F, 4). Customs Brokers, Stevedores, Lading, and Express (Pitt & Scott, Ltd., etc.) Agents. Branches in Tōkyō, Kobe, Moji, and Shimonoseki. — A. Weston (Tel. ad., ‘Weston’), 4a Water St. (Pl. F, 4). Guides and guidebooks; money exchanged; drafts cashed; and A.S. tickets. The Collier Tours (Tel. ad., ‘Collier’), 34 Water St.
Banks.

Pacific Travel Bureau (H. W. Dunning & Co., Boston, Mass., Tel. ad., 'Dunnisaw'), 39 Water St. — Transsiberian Railway Co. (Tel. ad., 'Wago- lits'), 12 Water St. — The Welcome Society and the Japan Tourist Bureau (p. 1xv) both have offices in the port.


The Post and Telegraph Officess (comp. p. xcviii) are on Main St. (Pl. H, 4), near the dividing-line between the one-time Foreign Settlement and the native city. The Foreign Post-Office is so marked, to differentiate it from the Japanese P.O. farther along the street. Letters intended for Europe or America may be delayed if posted in the latter building.

The Local Government Office (Kenshō) is near the Custom-House, overlooking Minamachō-dori (Pl. H, 4).

Theaters and Entertainments: — The Gaiety Theater is at 257 Bluff (Pl. E, 4), opposite the U.S. Naval Hospital. Consult the daily newspapers for advertisements of functions. Yokohama possesses an unusual amount of 'home talent,' and the plays produced at times by members of the Amateur Dramatic Club, are often superior to those of visiting companies. The pleasing custom obtains of giving musical concerts, Japanese dance displays of jugglery, sword-play, and what not at the largest of the local hotels, for the entertainment of guests. The dances arranged by the management of the Grand Hotel as a welcome to guests arriving from transpacific ships are very popular, and are often attended by residents. The numerous dances and entertainments held at various times during the year by local societies (invitations desirable) are forecasted in the newspapers. — Wrestling is mentioned at p. cclxxvii.

Flower Displays: — The Yokohama Nursery Co., Ltd., 21—35 Nakamura, Bluff (Pl. G, 1); English spoken. Extensive terraced gardens commanding fine views and containing many beautiful specimens of the varied Japanese flora. The seasonal flower displays constitute one of the 'sights' of Yokohama and should not be missed; magnificent exhibits of cherry blossoms, azaleas, wisteria, peonies, lilacs, orchids, chrysanthemums, lotuses, etc.; fine collection of quaint dwarfed trees (fantastic pines, gnarled maples, etc.) and potted plants (on sale at reasonable prices). The cut-flowers and growing plants make desirable additions to hotel rooms. The 3000 cherry trees sent in 1912 to Washington, D.C., and those for General U. S. Grant’s Tomb were packed here, and hence go many of the fine maples that deck Californian gardens. The traveler desirous of possessing a Japanese garden of his own can get plans, photographs, ideas, stone lanterns, etc., as well as bulbs (many shipped by mail to England and America); albums of painted flowers; complete lists of genera and species as far as they relate to Japan; attractive and desirable illustrated catalogue in English. The Piony Garden maintained by the company at Kamata is referred to in Rte. 9. [Travelers who purchase Japanese trees for shipment home should remember that they are accustomed to much rain, and require water oftener than those of some other climates.]

Clubs. Yokohama United Club, a celebrated international organization housed in a handsome and commodious new structure at 105 Water St. (Pl. G, 4). — Club Germania, 235 Main St. (Pl. H, 4). — Both have excellent libraries. On the introduction of two members, visiting strangers are accorded the
privilleges of the clubs for 10 days. Should they so wish, the period may be extended for 3 mos. upon payment of a monthly subscription of ¥8. Officers serving on ships pay only ¥8. Clubs are a recognized necessity in the social and commercial life of the port, and are of considerable advantage to visiting business men. Members foregather in force between 11-12 a.m.

**Golf-Links** at the grounds of the Yokohama Athletic Club, Negishi (Pl. B, 2). Outfits can be had of Lane, Crawford & Co.

**Horse-Races** take place at stated times (consult the newspapers) at the course of the Nippon Race Club at Negishi (Pl. B, 1). The Spring Meeting (April-May; admission ¥2.50) is sometimes attended by the Emperor.

**Boat-Races** are held by members of the Yokohama Yacht Club (T. M. Laffin, Commodore); the Yokohama Amateur Rowing Club, and the Mosquito Yacht Club. Addresses in the Directory.

**Baseball** is popular, and interesting games are often played between inter-port teams, and with seamen from visiting warships. Grounds at Hommoku (Pl. C, 3). Sea-bathing at the beach near by.

**Ambassadors or Ministers** and **Consuls** are accredited by many foreign governments to Japan; the embassies and legations are in Tōkyō; consuls from the United States, Great Britain, Germany, France, Russia, Austria-Hungary, the Argentine Republic, Belgium, Brazil, Mexico, China, Spain, Sweden, Switzerland, Norway, The Netherlands, Italy, Denmark, Greece, Chile, Peru, and Portugal maintain consulates in Yokohama. As the address from time to time, the traveler is referred to the Japan Directory, obtainable at any of the hotels or business houses.

**Physicians and Dentists**. American (Dr. C. H. H. Hall), English (Dr. Edwin Wheeler), and German (Dr. R. Scholz) physicians, and a number of American dentists (A. G. Smith) practice their professions in the port, and customarily have their offices in the Foreign Settlement (near the chief hotels) or on the Bluff.

**Newspapers** and the **Japan Directory** are referred to at p. clx.

**Lodges**. — Meetings at Masonic Hall, 61 Main St., upstairs. The following lodges work under the Southern Jurisdiction of the United States: — Grand Consistory of the Empire of Japan; Dai Nippon Chapter of Rose Croix; Dai Nippon Lodge of Perfection; Star in the East No. 640 (Scottish Rite); Yokohama Lodge (English Rite); Otenta-sama (E. R.); Yokohama Chapter (E. R.); Orient Mark Lodge (E. R.); District Grand Lodge of Japan (E. R.). The Odd Fellows also meet at the above hall.

**Hospitals**. U.S. Naval Hospital, 90 Bluff (Pl. F, 4). British Royal Naval Hospital, 115 Bluff (Pl. F, 4). Yokohama General Hospital (International), 52 Bluff (Pl. E, 3). Dr. Rokkaku’s Hospital, 1457 Nakamura-machi. The Yokohama Imperial Hygienic Laboratory (Eisei Shikenjo) is at 73 Honcho-dori Gochome.

**Churches**. YOKOHAMA UNION (American) CHURCH, 49 Bluff (Pl. F, 3). CHERUB CHURCH (Anglican), 234 Bluff (Pl. E, 3). MISION Catholique, 44 Bluff (Pl. F, 2). DUERER HOUSE, 25 Bluff (Pl. F, 3). — The hours of services, names of pastors, and other information are published in the newspapers or posted in hotel corridors. — The AMERICAN BIBLE SOCIETY is at 53 Main St. For the addresses of the different Foreign Missions, Missionary Schools, and Missionaries, consult the section of the Japan Directory devoted to Religious Societies. The SALVATION ARMY HEADQUARTERS in Yokohama are at 88 Settlement. The Roman Catholic Convent is at 83 Bluff.

For the addresses of the American Asiatic Association of Japan (D. H. Blake, President); Asiatic Society of Japan; British Association of Japan; L’Alliance Franaise; Yokohama Foreign Board of Trade; Yokohama Chess Club; Yokohama Literary and Musical Society; Yokohama Subscription Library (entrance fee, ¥3; annual subscription, ¥12; visitors, ¥1.50 a month); Yokohama Social Club; Yokohama King’s Daughters’ Circle; Yokohama Cricket and Athletic Club; the Society for the Prevention of Cruelty to Animals (Yokohama); Yokohama Charity Organization; Yokohama Charity Club; Ladies’ Benevolent Association; Jewish Benevolent Association of Yokohama; the Columbia Society; Royal Society of St. Geroge; St. Andrew’s Society of Yokohama and Tōkyō; Ladies’ Lawn Tennis and Croquet Club; and the Cinderella Dance Association, consult the Japan Directory.
The Drinking-Water comes from near the headwaters of the Sagami River; the intake is about 25 M. from the port, and the supply is insufficient. The waterworks (completed in 1887 and at that time the first modern system installed in Japan) are being enlarged (at a cost of 7 million yen) and new filters are being constructed. Foreigners will do well to drink the water only when they know it has been boiled. (Comp. p. lxxiv.)

The Climate is mentioned at p. lxxvi. The city is healthy. Although epidemics sometimes gain a foothold for a brief time, foreigners seem not to be troubled by them. Stringent health measures are enforced by the authorities.

b. Situation, History, and Character of the City.

**Yokohama** (pron. *yoh-koh-hah'-mah*), one of the most important, picturesque, and cosmopolitan of the Japanese cities (largest in Kanagawa Prefecture, and 3d in point of size in the Empire), stands on the main island of Honshū 18 M. S.W. of Tōkyō (of which it is the principal port of entry), in Musashi Province, in lat. 35° 26' 53" N. (practically that of Malta and Santa Fé), and long. 139° 38' 38" E. of Greenwich. It occupies a commanding position on a V-shaped plain about 1½ M. wide at the mouth of a hill-flanked valley that opens into Yokohama Bay (a small recess on the W. side of the greater Tōkyō Bay), and extends back in a W. direction toward the low semicircle of hills for about 3 M.; gradually narrowing to ½ M. The hill at the N.W. is called *Ise-yama*, from Ise Province, where the original of the *Daijingū* Shrine which crowns it is located; and that at the S.E. (the N.E. corner of the Bluff), *Camp Hill*, from the circumstance that a camp of British soldiers anciently stood just above the site of the present *Consulat de France*. The majestic and often snow-capped cone of Fuji-san rises in pointed splendor behind it and imparts to it a beauty which no landscape view could excel. The inner harbor of the port is about 37 M. from Cape King, the nearest point of land on the Pacific Ocean, and as the bay is here 12 M. wide, the city is exposed to the strong N.E. and E. winds, and to the typhoons which lash it with unrestrained fury during the semi-tropical summer.

According to the census of 1913 the city has 444,039 inhaibs., of whom 8205 are foreigners; 4532 Chinese; 1575 British; 804 Americans; 462 Germans; 227 Frenchmen; 129 Portuguese, and the remainder distributed among 15 nationalities. It derives its name from *Yoko*, side; and *hama*, a beach — the latter standing at one side of Kanagawa, the first treaty port opened to foreigners and where they were allowed to dwell and trade.

**History.** Yokohama was perhaps first settled by Japanese in the 14th cent., after the destruction of the shogun stronghold at Kamakura by *Nitta Yoshisada*, and the downfall of the *Hōjō Regents* in 1334. The ancient burial mounds that have been opened in various parts of the locality, and that which still exists (indubitably the most authentic relic of antiquity in the port) in the grounds of the U.S. Naval Hospital, date from that epoch. The place came prominently into notice in 1853–54 when Commodore *Perry* (q. e.v.) appeared in the bay with a small squadron of the U.S. Navy and demanded that his message of amity from President Millard Fillmore be received, and that Japan be opened to the commerce of the world. The treat
which resulted from this diplomatic mission was the first ever made between
a ruler of the Japanese Empire and a Western Power, and in the light of sub-
sequent developments is of peculiar interest.

THE TREATY OF KANAGAWA

'The United States of America and the Empire of Japan, desiring to
establish firm, lasting, and sincere friendship between the two nations, have
resolved to fix in a manner clear and positive, by means of a Treaty or Gen-
eral Convention of Amity, the rules which shall in future be mutually ob-
erved in the intercourse of their respective countries; for which most desir-
able object, the President of the United States has conferred full powers on
his commissioner, Matthew Calbraith Perry, Special Ambassador of the
United States to Japan; and the August Sovereign of Japan has given similar
powers to his commissioners, Hayashi, Daigaku no kami, Ido, prince of
Tsurumi, Inoue, prince of Mimasaki, and Udon, member of the Board of
Revenue. And the said commissioners, after having exchanged their said full
powers and duly considered the premises, have agreed to the following arti-
cles:

'I. — There shall be a perfect, permanent and universal peace, and a sin-
cere and cordial amity between the United States of America on the one part,
and the Empire of Japan on the other part, and between their people respec-
tive, in the reception of persons or places.

'I. — The port of Simodu in the principality of Idu, and the port of
Hakodate in the principality of Matamai, are granted by the Japanese as
ports for the reception of American ships, where they can be supplied with
wood, water, provisions and coal, and other articles their necessities may
require, as far as the Japanese have them. The time for opening the first named
port is immediately on signing this Treaty; the last named port is to be
opened immediately after the same day in the ensuing Janice year. Note.
— A tariff of prices shall be given by the Japanese officers of the things which
they can furnish, payment for which shall be made in gold and silver coin.

'III. — Whenever ships of the United States are thrown or wrecked on the
Coasts of Japan, the Japanese vessels will assist them and carry their crews to
Solder or Hakodate, and hand them over to their countrymen appointed to
receive them; whatever articles the shipwrecked men may have preserved
shall likewise be restored, and the expenses incurred in the rescue and sup-
port of Americans and Japanese who may thus be thrown upon the shores of
either nation are not to be refunded.

'IV. — Those shipwrecked persons and other citizens of the United States
shall be free as in other countries, and not subjected to confinement, but
shall be amenable to just laws.

'V. — Shipwrecked men, and other citizens of the United States, tempo-
arily living at Simodu and Hakodate shall not be subject to such restric-
tions and confinement as the Dutch and Chinese are at Nagasaki but shall
be free at Simodu to go where they please within the limits of seven Japanese
miles from a small island in the harbor of Simodu, marked in the ac-
companying chart hereto appended; and shall be free in like manner to go
where they please at Hakodate, within limits to be defined after the visit of
the United States squadron to that place.

'VI. — If there be any other sort of goods wanted, or any business which
shall require to be arranged, there shall be careful deliberation between the
parties in order to settle such matters.

'VII. — It is agreed that ships of the United States resorting to the ports
open to them shall be permitted to exchange gold and silver coin and articles
of goods for other articles of goods, under such regulations as shall be tem-
porarily established by the Japanese government for that purpose. It is
stipulated, however, that the ships of the United States shall be permitted to
carry articles they may be unwilling to exchange.

'VIII. — Wood, water, provisions, coal, and goods required shall only be
procured through the agency of Japanese officers appointed for that purpose,
and in no other manner.

'IX. — It is agreed that if at any future day the government of Japan
shall grant to any other nation, or nations, privileges and advantages which
are not herein granted to the United States and the citizens thereof, that
these same privileges and advantages shall be granted likewise to the United States and to the citizens thereof without any consultation or delay.

X. — Ships of the United States shall be permitted to resort to no other ports in Japan but Simoda and Hakodate, unless in distress, or forced by stress of weather.

XI. — There shall be appointed by the government of the United States consuls or agents to reside in Simoda at any time after the expiration of eighteen months from the date of the signing of this treaty, provided that either of the two governments deem such arrangement necessary.

XII. — The present convention, having been concluded and duly signed, shall be obligatory and faithfully observed by the United States of America and Japan, and by the citizens and subjects of each respective power; and it is to be ratified and approved by the President of the United States, by and with the advice and consent of the Senate thereof, and by the August Sovereign of Japan, and the ratification shall be exchanged within eighteen months from the date of the signature thereof, or sooner if possible.

In faith whereof, we, the respective plenipotentiaries of the United States of America and the Empire of Japan, aforesaid, have signed and sealed these presents.

Done at Kanagawa, (Friday) March 31st, 1854, and Kayei, 7th year, 3d month, and 3d day. (A Journal of the Perry Expedition to Japan, 1853-54, by S. Wells Williams.)

Prior to the signing of the treaty, an interchange of presents was effected; those sent by the Government of the United States to Japan were unloaded on the Kanagawa beach, and while they looked strange enough to the people of that period, the list of them now looks stranger still, considering the marvelous progress the Japanese have made in the mean time. Says Perry's Narrative (vol. i, p. 357): —

By eleven o'clock this morning (March 13, 1854) all the presents destined for the Emperor and his councilors and the five commissioners were landed on the beach ready to take ashore. Most of the presents were landed without injury and placed under cover, the agricultural implements forming the largest bulk. The presents for the Emperor were as follows: —


Gifts for the Empress: — Flowered silk embroidered dress. Toilet dressing-box gilded. 6 doz. assorted perfumery.

For Commissioner Hayashi: — Audubon’s Quadrupeds. 4 yards scarlet broadcloth; a clock; a stove; a rifle; a set of Chinaware (tea set); a revolver and box of powder; 2 doz. ass’t perfumery; 20 gallons of whiskey; a sword; 3 boxes 10c. fine tea; a box of champagne, and 1 box of finer tea.

For Abe, prince of Ishi: — one copper life-boat; Kendall’s War in Mexico and Middlesex; History of that war; a box of champagne; 3 boxes of fine tea; 30 gals. whiskey; a clock; a stove; a rifle; a sword; a revolver and powder; 2 doz. assorted perfumery, and 4 yards of scarlet cloth.

For Makino, prince of Bizen: — Lossing’s Field Book of Revolution; 10...
History.

YOKOHAMA 1st Route

13 gals. whiskey; Cabinet of Natural History of New York; 1 lithograph; a clock; a revolver; a sword; a rifle, and 1 dos. perfumery.

For Matsudaira, prince of Idsumi: — Owen's Architecture; 1 dos. perfumery; view of Washington and plan of the city; 1 clock; a rifle; a sword; a revolver, and 10 gals. whiskey.

For Matsudaira, prince of Iga: — Documentary History of New York; a lithograph of a steamer; 12 ass't perfumery; a clock; a sword; a rifle; a revolver, and 10 gals. whiskey.

For Kuske, prince of Yamato: — Downing's Country Houses; view of San Francisco; 9 bottles of perfumery; a revolver; a clock; a rifle; a sword, and 10 gals. whiskey.

For Naito, prince of Ki: — Owen's Geology of Minnesota and mape; lithograph of Georgetown, D.C.; a clock; a rifle; a sword; a revolver; 9 ass't perfumery, and 10 gals. whiskey.

For Ida, prince of Tsushima: — Appleton's Dictionary, 2 vols.; 9 ass't perfumery; a lithograph of New Orleans; a box of tea; a sword; a rifle; a revolver; a clock; a box of cherry cordial, and 5 gals. of whiskey.

For Isawa, prince of Mimasaki: — Model of a life-boat, view of steamer "Atlantic"; a rifle; a clock; a sword; a revolver; 9 ass't perfumery; 1 box of cherry cordial; a small box of tea; a brass howitzer and two carriages, and 5 gals. of whiskey.

For Udomo, 4th Commissioner: — A list of post-offices; a box of tea; a lithograph of an elephant; 9 bottles of perfumery; rifle; revolver; a clock, and 5 gals of whiskey.

For Matusaki, Michitarō, 5th Commissioner (who was suspected of being a government spy): — A lithograph of a steamer; a revolver; 6 bottles of perfumery; one clock; a sword; a box of tea; one of cherry cordial, and 5 gals. whiskey.

The return gifts from the Emperor and the princes included beautiful specimens of gold lacquer; bronze; silver; porcelain; many rolls of fine silk brocade and pongee; many lacquered articles of rare merit; a number of rolls of fine crêpe; figured matting; jars of soy; coral and silver ornaments; flowered papers; superb specimens (to the President of the United States from the Emperor) of Japanese spaniels, and many minor articles. There were in all 132 pieces of silk, besides which the Emperor sent to the squadron 300 chickens and 212 bundles of rice, each bundle containing five pecks.

The presents having been formally delivered, the various American officers and workmen selected for the purpose were diligently engaged daily in unpacking and arranging them for exhibition. The Japanese authorities offered every facility; their laborers constructed sheds for sheltering the articles from the inclemency of the weather; a piece of level ground was assigned for laying down the circular track for the little locomotive, and posts were brought and erected for the extension of the telegraph wires, the Japanese taking a very ready part in all the labors, and watching the result of arranging and putting together the machinery with an innocent and childlike delight. The telegraph apparatus, under the direction of Messrs. Draper and Williams, was soon in working order, the wires extending nearly a mile, in a direct line, one end being at the treaty house, and another at a building expressly allotted for the purpose. When communication was opened up between the operators at either extremity, the Japanese watched with intense curiosity the modus operandi, and were greatly amused to find that in an instant of time, messages were conveyed in the English, Dutch, and Japanese languages from building to building. Day after day the dignitaries and many of the people would gather, and, eagerly beseeching the operators to work the telegraph, watch with unabated interest the sending and receiving of messages.

Nor did the railway, with its Lilliputian locomotive, car, and tender, excite less interest. All the parts of the mechanism were perfect, and the car was a most tasteful specimen of workmanship, but so small that it could hardly carry a child of six years of age. The Japanese, however, were not to be cheated out of a ride, and, as they were unable to reduce themselves to the capacity of the inside of the carriage, they betook themselves to the roof. It was a spectacle not a little ludicrous to behold a dignified mandarin whirling around the circular road at the rate of twenty miles an hour, with his loose robes flying in the wind. As he clung with a desperate hold to the edge.
of the roof, grinning with intense interest, and his huddled-up body shook convulsively with a kind of laughing timidity, while the ear spun rapidly around the circle, you might have supposed that the movement, somehow or other, was dependent rather upon the enormous exertions of the uneasy mandarin than upon the power of the little locomotive, which was so easily performing its work.'

In July, 1858, Yokohama was officially opened as a Treaty Port and was set aside for foreigners as a place of residence; its development thereafter was rapid. The first business house is said to have been opened (in 1869) by a British subject, Mr. William Keswick (d. 1912), to whom also is accredited the first organized commerce between Japan and England. The old counting-house stood on the spot now occupied by Jardine, Matheson & Co. (No. 1). The first newspaper was established in 1861, and the Post-Office was opened in 1871. Earthquakes, fires, and epidemics have scourged the port; the great fire of 1866 almost destroyed the Foreign Settlement, and between the 1st and the 26th of May, 1870, Yokohama (and Tōkyō) experienced 131 earthquake shocks, 24 of which occurred on one day (the 13th). The cholera epidemic of 1886 killed 2199 persons. In 1899, foreign treaties were revised, extra-territoriality clauses were expunged, the whilom Foreign Settlement reverted to the Japanese Government, and all the foreigners therein, or to come, passed under the jurisdiction of the native courts (instead of being tried, in cases of infractions of laws, by their respective consuls). With the transfer of the judiciary of the Empire, foreigners were granted many more privileges; passports with all their troublesome preliminaries were abolished, and the entire country was thrown open to foreign travel. From the status of a miserable fishing hamlet in 1854, Yokohama has grown into a rich and prosperous seaport touched at by ships from all parts of the world. The proud, fierce-visaged, sworded and bepistoled daimyōs who once walked the streets have vanished into an echoless past, and strangers are welcomed as friends rather than as Occidental barbarians. Forex foreigners still refer to the quarter in which they do business as 'The Settlement,' thus to differentiate it from the Japanese City. The names 'Treaty Point,' 'Mississippi Bay' (Perry's flagship was the Mississippi), etc., are relics of the first American invasion. The opening of the port to trade is annually celebrated by Japanese and foreigners alike; the streets are decorated with flags and bunting; the various nationalities fraternize, and unruffled amity and good will mark the joyous occasion.

Few cities of Japan are more attractive than Yokohama, and the excellent hotels make it a favorite with travelers. Strangers often make the mistake of regarding it merely as a landing-place and as a stepping-stone to other places. Experienced travelers make of it and of Tōkyō their headquarters for N. Japan, just as Kobe and Kyōto serve the same purpose for the W. region. Weeks can be spent in Yokohama to advantage, for the shops are legion and of a fascination almost uncanny, while the hinterland is one of remarkable beauty. Japanese charm and Western comfort are strongly blended, and to enjoy them, travelers foregather from almost every quarter of the globe. The port is a sort of meeting-ground for the vast human tides which flow steadily in opposing directions round the world, as well as for Japanese from the remotest regions of the Empire. Hither they come bringing their local customs along with their fascinating wares, and no city has a greater number of shops and bazaars filled with the things that foreigners want. The thronged streets of the native quarter fairly blaze with color, and radiate an infectious joyousness singularly pleasing to Occidentals.

A multiplicity of canals (hori), crossed by 40 or more pie-
ut 1 sq. M.) is known to the Japanese as Kwannah ('within barriers'), because in former times a guarded palisade was set at every approach to the inclosure, wherein the foreigners and without which they were permitted to wander in a very limited area) only when provided with a pass.

'Outside the Barrier' (kwangai) the land is subdivided Umachi, or 'reclaimed ground' (much of the original site okohama having been a swamp), and Yamate ('hill district'), or Yama (mt.), a section better known as the Bluff, where many of the foreigners reside. The one-time restricted gun Settlement is called officially Yamashita-cho, or Hill district.'

The chief streets of the quarter bear two names, one used by the Japanese, the other by foreigners. Honcho-dori is Main St.; Unachi-dori (Water St.) formerly faced the sea, as does Kaigan-dori, or the Bund (Hindustani, band: a 'dike, embankment'). This attractive and well-swept avenue (about \( \frac{1}{2} \) M. long through the Settlement) flanks the road from Yato Creek at the E. to the Customs Pier at the W., and is strikingly picturesque at twilight of a summer when the East Indians, Chinese, and other brilliantly clad about, who form mosaics in the cosmopolitan population, take pleasure in the seascape, and the cool breezes which blow in from the Pacific. A number of S.S. offices flank the road and are distinguishable by the house-flags which fly from them. Directly back of the Settlement, within the conning angles of Hommura Road, Kaga Chō, and the creek, is the Chinese Quarter, a meek, denless copy of San Francisco's Mission district, whence opium and fan-tan are debarked,
sets, and with belladonna eyes whose lids nictitate instinctively at passing masculinity. The somber buildings on the right are godowns where rich silk and other opulent merchandise is stored, and tea is fired (p. cvii).

The narrow Nippon-ōdōri which runs across the lower edge of the Settlement, from the Custom-House to the Public Garden, forms a sharp dividing-line between the foreign and native quarters. The most popular and picturesque streets of the latter are Benten-ōdōri ('St. of the Goddess Benten'); Honcho-ōdōri, and the narrow but often brilliant lanes which radiate from them. To the S.W. of this section is Transpontine Yokohama, a densely populated, rapidly growing native quarter, linked to the center by six bridges. The heaviest intercourse between the two regions passes over the new Kanenobashi (opened in 1911; cost, ¥172,000), beyond which is the well-known Isezakicho (Theater St.), a kaleidoscopic thoroughfare attractive to tourists because of the seething life and color of the myriad shops and harlequin theaters. The tram-cars, which cross the bridge here, half circle the city toward the S.E., and following the canal, go to Yawata-bashi.

The port is in a transitional stage, and there are but few architectural monuments of note. What it lacks in this respect, it makes up in views of land and sea, for the panoramas obtainable from certain points on the Bluff rank with the finest in Japan. The most imposing edifices, those which impart an air of solid prosperity, are the Yokohama Specie Bank, the Chartered Bank, the Mitsu Bishi Kaisha, and certain of the municipal buildings. The maritime expression of Yokohama is very pleasing to strangers. The coming and going of the wonderfully picturesque fishing-fleet, the private yachts and the big ocean liners; the thunderous salutes of incoming or outgoing warships; the music from ships’ bands and bugles; the skirl of bagpipes from British Dreadnaughts, or the battering of paint-chipping hammers on their iron sides; the musical bells that mark time through the silent watches of the night; the whirring of winches on cargo boats, — are all familiar sounds, for the wide balconies of some of the hotels are less than 50 ft. from the water, and the sea is as much to Yokohama as the land. Many of the foreign residents take their pleasure on the water, and a small squadron of dainty launches and house-boats usually ride at anchor just off the Bund. Here hydro-aeroplanes are ‘demonstrated,’ and many boat-races are pulled off. Here, too, when the spring tides recede, the traveler may witness the curious spectacle called Shiohi-gori, or ‘picking shell-fish at ebb-tide.’ Hundreds of men, women, and children, bare-legged with drowsy babies pick-a-back, dig vigorously for the modest and retiring clams that attain a fat maturity in the mud of the ocean floor. When the season passes, the diggers retreat to the creek and there, on any warm day when the tide is running out,
they may be seen waist-deep in the stream, clawing the sandy bottom for the puny survivors that have escaped them outside. The natives are inordinately fond of this New England specialty, but travelers will note that several sewers empty into the creek — which is a sort of general dump for unclean refuse. When a strong typhoon thrashes the port, huge waves dash over the sea-wall and beside drenching the Bund and the houses facing it, strew it with seaweed and jelly-fish. The shallow water near the shore is a favorite resort with women harboring suicidal intentions; stones piled into the sleeves of their kimonos usually help them to oblivion.

Strangers may wish to remember that in Yokohama (and other Japanese ports) houses in the foreign quarter (excepting hotels) are spoken of by number rather than by the names of occupants. Numbers do not necessarily follow in any logical order of succession, and there are often several houses with the same number. Number one was the nucleus around which the foreign settlement arose, and succeeding numbers ran first along the sea front to the Grand Hotel, and back along Water St.; then up one side of Main St. and down the other. It therefore happens that a low number may face a much higher one on the same street. The enumeration shown on the accompanying plan will be found useful, but will be subject to slight modification. The few representative numbers will give the traveler an idea of the location of the remainder. Complete maps showing the numbers of all the houses in Yokohama are on sale at the office of the Japan Gazette. — Of the 79,000 houses in the port, 520 are the business establishments of foreigners. Many millions of dollars of foreign capital are invested, and the trade of the port has risen from 185 million yen in 1899 to upward of 404 millions in 1914. Most of the imports of 176 millions, and exports of 228 millions for and from Tokyō and the N., pass through Yokohama, which is touched at by upward of 3500 ships each year.

The Approach to the far-famed Yedo Bay and to Yokohama city is unusually attractive. As ships from Canada and the United States steam in from the broad Pacific and prepare to round the outermost point of the Awa Peninsula (right), the island of Oshima with its active Mihara volcano is visible (left) on a clear day. At night a deep, fiery glow is often reflected in the sky. Ships bearing in from the S.W. pass between Oshima (right) and the Izu Peninsula. Sagami Bay is now at the left, and at Misaki, near the S. tip of the Sagami Peninsula, is the Marine Biological Laboratory mentioned at p. 40. The lighthouse on Tsurugigasaki marks the W. point of the entrance to Uraga Channel; the tower is 25 ft. high, and the light (flashing white every 10 sec. with a red sector, visible 16 M. at sea) is 110 ft. above high water. Ships here enter the narrow mouth of the pear-shaped bay (28 M. long by 20 M. wide) and steam
slowly toward Uraga, celebrated for all time, for the beach (Kurihama) where Commodore Perry landed in 1853. A fine monument marks the spot (left) and is easily discernible with the aid of a good glass. Travelers are cautioned against photographing (with or without telephotographic lenses) any of the objects on shore, as the Naval Dockyard at Yokosuka (just beyond) lies within the prohibited zone. The lighthouse (sq. white tower 40 ft. high, 178 ft. above high water) now seen at the left stands on the wooded slope of the Kwannon-zaki headland, at the N. approach to Uraga Harbor; the light is white and fixed, with a red sector, visible 17 M. at sea. The big drydocks and the busy town of Yokosuka now come into view at the left; most travelers remember the spot for its association with Will Adams, the English pilot, whose grave (p. 38) stands on a high hill behind the town. Shoals and islets mark the coast hereabout. The Bold Bluffs of Mississippi Bay and Treaty Point soon come into view at the left; at the N. extreme of the long line of conspicuous yellow cliffs is Mandarin Bluff, and peeping from amidst the lovely green foliage and trees which crown it are the tiled roofs of the homes of many of Yokohama’s foreign merchants. If the fishing-fleet, of quaint, medieval looking wood craft and picturesque sails, is on the move across the bay, the incoming traveler will not forget the sight. If the day be clear a glorious view may be had of Fuji-san (p. 45), as it rises cold and serene from the S. point of the fine Hakone Range. Stretching away toward the right (N.E.) rise the outposts of the mts. of Shimosa and Awa. A succession of blue peaks (snow-streaked in winter) trail away N. until they blend with the haze or lose themselves beyond the horizon.

On sunny days the harbor is usually alive with big liners, merchantmen, coasters, luggers, sampans, scows, fishing-smacks, and junks. Of special interest to the stranger are the occasional boats in which men may be seen using boxes with glass bottoms through which they search the bottom of the bay for possible finds. Incoming ships describe a wide curve as they approach Yokohama, steaming up from Mississippi Bay along the Bluff before they pass the narrow entrance to the harbor. This latter is inadequate to the growing needs of the city and vast improvements are under way. The anchorage (1237 acres) is inclosed by two breakwaters (aggregate length 12,000 ft.) which converge at the (700 ft. wide) entrance. The E. breakwater (5380 ft.) is of peculiar interest to Americans, since it was built with the indemnity exacted from Japan in payment for the Shimonoseki bombardment and returned voluntarily by the Government of the United States.

The Bluff (Yamate-cho) a wide and elevated area (150 ft. above the sea) at the S. side of the Settlement, crowned by many pretty dwellings of the foreign residents, and crossed and recrossed by many charming, flower-decked lanes, is one
of the handsomest residential sites in the Far East. A number of steepish, winding roadways lead to it from the creek which delims the S.W. border of the commercial town, the most popular being the Yato Zaka, or 'Camp Hill' Road, which passes along the rear of the Grand Hotel and flanks the French consulate. The first Americans to set foot on the Bluff were Mr. S. Wells Williams (an enthusiastic botanist and the interpreter for the Perry Expedition to Japan) and Dr. Morrow of the S.S. Susquehanna, of Perry's squadron. Slipping away from their shipmates and eluding the Japanese authorities, they climbed the hill on March 14, 1854, and in their ramble across it discovered two new ferns and a hitherto unknown variety of clematis, later named (by Asa Gray) 'Clematis Williamsii.' The N.E. edge of the Bluff falls down steeply to the sea, and from the shaded road which crosses it, one may enjoy panoramas of extraordinary beauty and extent, — views of junk-flecked sea, restful towns, green mountains, and the always adorable Fuji-san. Few spots of the world are more charmingly situated, and few more generously bedecked with flowers. Long flights of crumbling stone steps connect, here and there, the lower byways with the upper roads, and are often overhung with a host of semi-tropical flowers and flowering trees. Huge retaining walls (of madrepore) hold many of the houses and gardens in place, and in their interstices grow a wealth of microscopic flora and graceful ferns. Here one may see the paniced white flowers of the Isopyrum japonicum, and those of the unique Kerria japonica (named for William Kerr, a British gardener), cultivated in Europe and America under the (erroneous) name of Corchorus japonicus. The Public Garden is beautifully laid out. In April the lane known as Negishi-machi is a bower of cherry blooms. The Foreign Cemetery (founded in 1858) contains upward of 2000 foreign dead. The billowy hills which stretch away inland from the Bluff are flecked with wild flowers and interlaced with footpaths (magnificent views of Fuji and the sea) through which it is a delight to wander. The region roundabout the Race-Course (Pl. B, 1) is called Negishi (neh'-ghee-sha), and is dotted with the villas of foreign residents. The tram-line which runs through a tunnel under the Bluff goes to Hommoku (Pl. C, 3).

c. Walks through the Foreign and Japanese Quarters.

A cursory view of Yokohama and its immediate environs may be had in one day by devoting the morning to the Settlement, the Japanese City, and Noge-yama; and the afternoon to Mississippi Bay and return via Negishi. The time can be utilized to the best advantage by following the plan outlined below; guide unnecessary.

The Hundred Steps Tea-House (chaya), on Sengen-yama ('proclamation hill'), 10 min. walk S.E. (Pl. F, 3) of the
Grand Hotel (follow the creek to the 2d bridge, Maidabashi, cross it and continue straight to the foot of the steepish flight of 102 stone steps), is celebrated locally as the one-time favorite shore resort of Commodore Perry. The original structure, along with the Commodore’s autograph, a poem written by him, and other relics, were burned many years ago. The present tea-house (the Fujita, left of the landing) now occupies the site, and visitors are shown albums with photographs, autographs, and visiting-cards of those who have made the pilgrimage during the last 20 yrs. The chaya on the right, the Fujimaya, has a pergola festooned with fine wisteria (beautiful in May). The views over the town, the sea, the countryside, and of Fuji are magnificent. The hill observable at the W. limit of the valley is Noge-yama. The Shinō Shrine which once occupied a part of the crest of Sengen-yama has disappeared. Japanese often refer to the native circus rider who in 1881, with his daughter, rode up the 102 steps on horseback, then rode down alone standing on his head on the horse, holding an open fan between his toes!

The narrow but clean street which trends from S.W. to N.E. along the base of Sengen-yama, near the foot of the steps, is Motomachi (‘original st. at the foot of the hill’), with many small but attractive shops. The group of buildings on the elevated mound at the top of the st. (N.E.) is the Zōtoku-in Temple, the oldest (reconstructed in 1870) in Yokohama, and dedicated to Fudō, Benten, and Yakushi Nyorai; festivals on the evenings of the 8th and 12th of each month, at which time the vicinity is gayly decorated, and thronged with people. Returning to the Maida Bridge we follow Hommura Road to its intersection with Odawara Chō, proceed through the heart of Chinatown to Kaga Chō, thence onward past many ware-
rooms and tea-firing godowns to Kyūshū Chō and the ‘Public Garden’ (Pl. H, 3), with its fine avenues of flowering cherry trees (lovely in April), and its popular Cricket Ground. The pretentious edifice at the N.W. corner is the Municipal Build-
ing (Shiyaku-shō), completed in 1911 at a cost of ¥405,000. The small structure midway of the garden is a native club-
house. The traveler interested in marine life may like to vary the walk, and, instead of passing through malodorous Chinatown, proceed along the creekside to the Nishi-no-hashit and follow the electric car line to the Public Garden. The quaint houses perched high above the canal are as interesting as the heterogeneous shipping which crowds its surface. The basin is a snug harbor to which most of the launches, sampans, stately junks, and luggers race when typhoon signals are displayed from the yard arm at the French Hatoba, and the creaking of masts and tackle blocks, the flapping of big sails, and the grind-
ing of craft against craft are familiar sounds in the vicinity. At daybreak the Yokohama fishing-fleet usually puts out to
sea from this point and makes an unusually pretty picture. Either it returns at twilight or at dawn laden with many curious piscine types for the local markets. Vast quantities of raw silk are baled for foreign shipment in this quarter, and tons of porcelain are packed each day for transmission to the remotest corners of the civilized world. Beyond the Public Garden is

The City Fish-Market (Pl. H, 3), of interest because of the extensive display (early morning is the best time) of bizarre marine creatures — many of them unknown to Western waters. To this place the deep-sea fishermen bring in many curious and beautiful as well as repulsive fish, crustacea and mollusks, as do the Neapolitans to the matchless little Aquarium at Naples, and the Hawaiians to that of Honolulu. Across the new concrete Kaneno Bridge (Pl. I, 3) which spans the canal near by, pours a steam of traffic that surges directly into Isezakichō, popular because of its host of attractive native shops, lurid peep-shows, wrestling-bouts, etc. At the left of its prolongations, within a carefully policed fenced inclosure covering about a dozen city blocks, is the deceitfully decorous Yoshiwara, patterned after the style of the celebrated Shin Yoshiwara at Tōkyō, but with fewer inmates (about 2000). The houses (some of which bear foreign names; ‘Nectarine,’ etc.) are less pretentious than those of Tōkyō, but the life is the same. The community, a small unsanctified imperium in imperio, is usually referred to by foreigners as No. 9, or as ‘down the line.’ — Isezakichō soon merges into Nagashima-chō, and by following it to Nagashima-chō Rokuchome (6th block) to the bridge spanning the creek, then turning to the right along the creek-side to a 2d bridge (which cross and bear to the left), one comes soon to a wooded hill overlooking Otamura, where stand the Makuzu Kozan Potteries mentioned at p. 6.

Returning to a point near (½ M.) the Kaneno Bridge, turning left to cross one of the several bridges that span the canal at the W. side of the port, one sees Noge-yama ahead at the right. The numerous pretty bungalows (Hindustani: banglā, a ‘thatched cottage’) which crest the range of hills are the homes of native merchants; certain of the gardens, in the formal Japanese style, are ornate and attractive. The small Daishi Temple halfway up the hill (back from the st., left) is uninteresting except for the fine view from the terrace. The roadway is now flanked at the left by a massive retaining wall of cut stone; when halfway up we turn to the right and follow the profile of the yama to a big torii, whence stone stairs lead up to the nondescript Ise Daijingū, a Shintō shrine (dedicated to the Imperial Ancestors), amid extensive grounds whence superb panoramas over the city and the sea are obtainable. The cherry trees are at their best in April, when they idealize the entire region roundabout: festivals, on the 1st, 15th, and 28th of each month. The tall shaft at the left stands to the
memory of those who fell fighting in the Imperial Cause during the Satsuma rebellion. At the rear, on a lower terrace, is a railed-in, imposing bronze and granite baldachin supported by 8 massive pillars inclosing a shaft on which, in letters of gold, are the names of men who died fighting during the Russian war. The rattling and clashing sounds which one often notes in the neighborhood emanate from a fencing-school near by, where scores of sturdy young men armed with split bamboos practice fencing and swordsmanship.

Returning to the shrine we descend the hill to the (left) Time Bell, a huge bronze bell which serves as a fire-alarm and as a mentor for the watches of the people within the sound of its voice. A short distance at the right stands the Buddhist Temple of Fudō, on a terrace from which an all-embracing view is had of the city and the sea. From the overhanging balconies of the tea-houses here, fine panoramas are obtainable. Near the entrance to the temple atrium is a tall granite shaft topped by a ship’s capstan with the bars in position, which in turn are surmounted by an anchor, the whole commemorating the naval heroes killed in the Japan-Russia War; engraved on a bronze tablet, in English, is the inscription: ‘In memory of our brave sons that went down to the sea in ships, that did business in great waters. Psalm cvii.’ By descending a flight of stone steps leading down from the temple, then turning to the right, one comes to a fish-pond and a Shintō shrine flanked by some stone foxes and wood torii. On the opposite side of Nogeyama, on a hill called Kamonyama (magnificent double cherry blossoms about mid-April) stands a bronze statue of Lord It Kamon-no-Kami, erected by the men of the Hikone Clan on the occasion of the semi-centennial of the opening of Yokohama to foreign trade. It is of peculiar interest to foreigners because of the significance attaching to the memory of the great man it commemorates.

Before the final downfall of the Tokugawa Feudary, and the conclusion of the treaty with the U.S. an intense anti-foreign feeling existed. The Court was torn by indecision, and rival factions (comp. ml) were fighting strenuously for supremacy, — one for excluding the ‘barbarian bandits’ and ‘hideous aliens’, the other for admitting them. Lord It, the Daishō of Hikone, in Omi Province, an able, far-seeing statesman and a bitter opponent of the powerful anti-foreign faction headed by the Prince of Mito, was elected to the post of Prime Minister (Tairō, or ‘great elder’) of the Tokugawa Shōgunate. One of his first acts was to conclude the treaty submitted on behalf of the U.S. by Townsend Harris, and by so doing he sealed his own fate, for he was assassinated by 18 Mito ronin, on March 3, 1860, near the Sakurada Gate of the Imperial Palace at Tokyō. Warned of his danger and urged to increase the strength of his escort, he replied ‘that no force of guards could control the hand of fate or baffle the ingenuity of resolute assassins, and, further, that the number of the Tairō’s escort was fixed by a rule which a man in such a high position must respect.’ — One of the assassins was killed in the struggle; one who cut off the Tairō’s head and fled with it was incapacitated by his wounds and committed suicide; 3 fell wounded; 8 surrendered themselves, and only 5 escaped. When the statue was erected, the latter may be said among certain of the statesmen who believed that Lord It was a traitor to his country. Soon thereafter the anniversary of his
assassination was, upon the initiative of his enemies, celebrated with considerable solemnity; the Misse rows were held up as martyrs to the cause, and further to justify the murder and the murderers, pamphlets were (in May, 1912) surreptitiously placed in many of the public schools. They were promptly withdrawn by the authorities, and the monument still stands to the memory of an able patriot who foresaw Japan's greatness and died prematurely by reason of his belief in it.

Kanagawa, the original foreign treaty port (incorporated with Yokohama in 1901) and now merely a station on the rly. to Tôkyô, is visible at the N. from Noge-yama, but is of little interest to foreigners. The jinrikisha was invented here in 1870. On the way back to the hotel one usually threads the narrow but sustainedly interesting Benten-dôri, with its many shops. The fine new (completed in 1900, cost 1,000,000 yen) pilastered stone structure of the Composite order, surmounted by a bronze dome, near the foot of the street, houses the Yokohama Specie Bank — one of the largest in Japan. Were it not so hemmed in by flimsy structures, thus making it difficult to obtain a comprehensive view, it would be one of the most architecturally satisfying edifices in the port.

The original bank was organized in 1880 with a capital of 3 million yen, but shrewd management has brought this up to 48 millions, with deposits of 150 millions. It is significant not only of the ability of native workmen to construct solid buildings on foreign lines, but also of the scope and prestige that can be attained by Japanese institutions when managed by men of ability and integrity. The bank is one of the most popular in the Empire and has branches in many of the great cities of the world.

d. Excursions.

Many pleasant excursions (guide unnecessary) are possible from Yokohama, and an unusual number of attractive spots lie within easy walking distance. Most of the roads are good for automobiles and bicycles, both of which can be rented at the several garages — the former at about ¥5 per hr., the latter at from ¥1 to ¥1.50 per day. Jinrikis are to be found at almost every corner in the city and the immediate suburbs, and long walks that become too tiresome can always be pieced out by employing them; the runners act very well as guides when the traveler feels the need of one. The footpaths over the adjacent hills are legion: some lead to solitary Shintô shrines perched on commanding positions overlooking fine landscapes; others to spots where glorious mt. and sea views are obtainable. The natives one meets are polite and helpful and the district is safe.

Hommoku, Mississippi Bay, and Negishi. The first place is about midway between the Settlement and the Bay, and Negishi is just above the latter. The round trip (about 5 M. from the Grand Hotel) can be accomplished by a fair walker easily in 2 hrs. and leisurely in 3. Early morning is the best time. The Bluff can be traversed on the return journey, and the Yokohama Nursery, the Renkoji Temple, Motomachi, the Hundred Steps Tea-House, and the Zotoku-in Temple visited. More time should be allowed if all these places are to be
touched at before regaining the hotel. If a jinriki is employed a bargain can be struck with the owner for about ¥1 for the round trip if one is willing to get out and walk up the steep hills; otherwise, a pushman must be included at a total cost of about ¥1.40. By making a long détour from Mississippi Bay, the coastal villages of Sugita and Tomioka can be included in the trip at an inclusive cost of about ¥2.50 for the former, and ¥4 for the latter; two men necessary. Tram-cars available.

Beyond the Yato Bridge (Pl. F, 4) the Yato Zaka winds to the crest of the Bluff, where the U.S. Naval Hospital stands at the right, and the British Naval Hospital at the left. The road forks here, the one at the right crossing the Bluff to Negishi, and that at the left (which we follow) passing on its sinuous way some of the most pretentious of the foreign residences. Beyond the house No. 142 the cliff forms a sheer precipice which falls steeply to the sea and affords one of the most charming views to be had anywhere on the Japanese coast. The wide harbor, like a pool filled with toy ships at one corner of the great Tōkyō Bay, lies far below, half encircled by its giant breakwaters, which from this great elevation resemble thin but exaggerated calipers. A thousand square miles of blue sea that washes the Awa Peninsula at the N. and the Sagami at the W. stretch away to the limitless Pacific, where the smoking cone of Miharayama may be seen on a clear day, or as a ruddy beacon on a dark night. Somewhere between it and the port the picturesque fishing-fleet whips and careens across the bay, furrowing the water, flashing white sails in the sun, and adding unconsciously to the charm of one of the finest prospects in nature.

The road soon dips sharply, skirts a deep depression holding a cluster of native houses, and emerges on the flat. The near-by shore (numerous cheap restaurants) is popular with Japanese. The road which bears to the right at Kitagata Kominato St. leads in a roundabout way to Mississippi Bay. The one at the left goes to Hommoku, 1 1/2 M. from the Settlement (tram-cars), a popular but unhandsome bathing-resort with a poor beach exposed to S. gales that sometimes destroy the sea-wall and demolish the flimsy beach shacks of the foreign residents. The Jūnen Temple, at the upper end, a tawdry structure revered by the peasantry because the statue of the tutelar saint is believed to have been found (in 1563) at the bottom of the sea, is lively only on June 15, when a matsuri, boat-races, etc., commemorate the event. The view from the summit of the hill behind the shrine is far-reaching; the promontories at the right, beyond Mississippi Bay, are those of Tomioka and Kuannonzaka; the coast of Kazusa and Awa Provinces extends away at the left. A pretty stretch of pine-shadowed roadway continues S. along the sea-wall, past pretentious native tea-houses and clumps of flowering cherry trees. Fishing and the gathering of
seaweed form the occupation of the people. The section of Hommoku best liked by foreigners lies near the base of the hill — over which a picturesque footpath winds for some distance along the coast.

Hommoku-Hara, with flower gardens (hanayashiki) and lovely views of Fuji and the sea, lies just beyond, and is a popular Sunday resort. At the right the main road winds across a pretty country, then flanks the shore whence commanding and beautiful views of the bay are obtainable. The native village of Negishi, 2 1/2 M. from the Settlement, stretches alongshore at the base of a high bluff crowned by the foreign district of the same name. The road which forks and follows the sea leads to Sugita; the uninteresting Buddhist temple at the top of a flight of stone steps (right) is the Fudomyōdō; hard by it is a waterfall whither naked and credulous sinners foregather on the coldest days first to stand under the stream, then run a hundred times between the falls and the temple — an exercise called Hyakudo mairi (‘hundred trips’).

The views in retrospect, as one ascends the wide and steepish roadway to the turn of the hill, are impressively beautiful; the precipice drops away sharply to a little plain laid out in tiny gardens intensively cultivated and idealized by many flowering trees and vines. Early in March every inch of the tillable space is carpeted with green, and by April the cherry trees are blooming and the garden-truck is almost ready for harvesting. A continuous line of humble dwellings, with gabled or curved roofs covered with thatch or gray pantiles, face the beach (the main thoroughfare to Sugita) along which extended lines of rusty archaic junks may often be seen drawn up from the wash of the waves. The dwellers here seem to have solved the economic problem of the simple life, and on a sunny day in spring, when the fishermen are out mending their long, brown nets, or are working in their small gardens; when happy children add their winsome voices to the music made by the many birds; and the clatter of barnyard fowl rises above the deep, resonant monotone of humming insect life, the scene is one of charming tranquillity. The sunbeams scatter a million diamonds over the softly rippling water; the fishing-junks troll or roll lazily over the billowy groundswell; the sea-birds wheel and scream and fish; the air is redolent of the first sweet perfume of opening flowers; and the green hills dream and swoon in the soft opaline haze that adds such an ineradicable charm to the Japanese seas. At such times the poet’s ‘perfect day in June’ exactly describes the atmospheric effect, while thereto is added the enchantment which only Asiatic junks with high poops and sails ribbed like dragons’ wings can give to a sea view. Sometimes at dawn, when a low-lying bank of fog broods above the sea, a curious spectacle may be witnessed from this elevation. As the early fishing-fleet drifts out to sea only the tops of the
tallest masts are visible, cutting the surface of the fog like sharks' fins. When the mediaeval squadron sweeps out of the bank into the open, from gray shadows to golden sunbeams, the effect is as bizarre as it is beautiful.

At the top of the incline the road bends to the right and joins the upper highway. The hills are dotted with pretty villas whence wonderful views are obtainable. The Race-Course and the Golf-Links occupy commanding sites on the summit of the ridge. — Whosoever sees Fuji-san from this region on a spring day, when the snow-clad peak is wrapped in the diaphanous haze which renders it so ethereal and ghost-like, will never forget it. Few mts. of the world possess in so marked a degree the quality of impressiveness, and few so enthral the imagination. To the experienced traveler, the vista from this point usually awakens a host of cherished memories — of Popocatepetl guarding the ancient Aztec stronghold in the lovely Vale of Anahuaec; of Orizaba gazing coldly seaward from the range behind Vera Cruz and dreaming perchance of the vanished glory of the Indian Confederacy before Cortez and his bold raiders landed on Mexican soil; of Kinchinjanga and the stupendous giants of the Himalayas; of Aconcagua, Chimborazo, Cotopaxi, and other great mts. of the world.

A number of footpaths lead to the right from the main road and join the Bluff roads at different points. The main thoroughfare traverses an undisturbed native settlement before it enters the foreign section of the Bluff at Yamamoto-chō, whence it is but a short walk (up left) to the Yokohama Nursery. By descending Jizō Zaka (the first wide road at the left) one comes (in 1 min.) to the Renkoji Temple (Pl. G, 2), the newest (1910) and most characteristic Buddhist sanctuary in the city. The splendid high-pitched roof, with its gilded crests, gray tiles and antefixes, is strikingly attractive. The wide overhanging porch is upheld by massive posts set into bronze sockets resting on finely chiseled granite bases; the ponderous keyaki-wood beams which form the front steps (shoes must be removed before mounting them) are 7 by 12 in., and the clean-cut floor beams 3 by 9. Sculptured heads of minatory dragons finished in the natural wood adorn the corners beneath the eaves, and the projecting beam-ends, inside and out, are picked out in white; a decorative and weather-resisting expedient often adopted in temples of the Monto-sect (p. cxix) — to which this belongs. The huge barrel-shaped receptacles near the entrance store water to be used in case of fire. The spacious interior, with its soft mats, quadrangular metal lanterns, plain coffered ceiling, and resplendent altars, is clean and pleasing. The immense sculptured cross-beam spanning the central arch is formed of a single keyaki bole. The gilded panels in low relief along the architrave show the customary tennin (p. clxxvi) and wave-patterns of Buddhist fanes, and are tolerably good specimens of
wood-carving. The pilasters and cross-beams of the inner shrine are covered with thick gold foil, which, with the splendid reliquary housing the fine gold lacquered image of Amida (p. ccii), produce an extraordinarily brilliant effect. The tawdry metal lotus flowers at the chancel, though essentially Buddhistic, are out of harmony with the rich Indian red, black, and gold lacquered altar-table and other fitments.

By returning to the upper road and continuing along it for 5 min. the pedestrian may inspect the Bluff Garden (Pl. E-F, 2). The near-by Miyokoji Temple has a big bronze bell and is prettily embowered amid lofty trees. By continuing the descent of Jizō Zaka, Ishikawa-machi, a prolongation of Moto-machi, is reached, and the Hundred Steps Tea-House is then 10 min. farther on. This can also be reached from the Bluff road by entering the lane (left) which faces the Police Station.

Sugita, a somnolent fishing-village about 5 M. from the Grand Hotel, faces Mississippi Bay, and is of interest chiefly for the plum trees which bloom in profusion in early spring. A quick and cheap way to reach it is to board a tram-car at Kaneno-bashi (Pl. I, 3) and proceed to Yawata-bashi, at the mouth of the canal. From the end of the main st. of Isogo village it is a pleasant stroll of about 1 hr. (tram-cars are available) along a road flanked by iris gardens (brilliant in June) and the sea. Sugita can be reached on the trip to Mississippi Bay and Negishi by turning left at lower Negishi and following the sea to Yawata Bridge, or on the return in a motor-car from Kamakura. High-sounding names are given to certain of the older plum trees at Sugita— 'Old age nourishing plum,' 'Crystal curtain plum,' etc. The custom of writing verses on a fancy paper called tanzaku and attaching the strips to the trees is still in vogue; the less innocent one of imbibing more sake than one can conveniently carry is not in a decline. The aesthetic taste can be pampered here by eating rice cooked with plum blossoms; or the less dainty one with plum pickles — the specialty of the village.

Tomioka, a similar fishing-village 2½ M. beyond Sugita, is less interesting than the hinterland, which is hilly, with excellent sea views. At a near-by village called Nokendo stands a pine tree where a native artist is said to have cast away his brush in despair because of his inability faithfully to portray the spectacular beauty of the scene! The Plains of Heaven overlook 'eight sights' of more interest to natives than to foreigners. Kanazawa was once the stronghold of a powerful daimyō. The region is known for a profusion of lilies and peonies.
2. From Yokohama via Kamakura (Enoshima) to Yokosuka (Uraga and Misaki).

Imperial Government Railway.

Kamakura and Enoshima: — Kamakura (from kama, a scythe; and kura, a warehouse), 14 M. S.W. of Yokohama, in Sagami Province, anciently the military capital and one of the greatest cities in Japan, and now justly renowned as a sea resort of rare charm (beautiful beach; good hotel; fine view). It lies in a fertile, tree- and flower-embowered region overlooking the lovely Sagami Bay, and should not be missed. The traveler with limited time may wish to remember that it contains considerably more of real interest than the adjacent Miyanoshita besides being more accessible. The great bronze Daibutsu and the fairy-like Enoshima constitute two of the chief 'sights' of the Empire. The winter climate is milder than that of Tokio and the spring comes earlier. The hot summer nights are tempered by sea-breezes. There are frequent trains from Yokohama in 40 min.; fare 60 sen, 1st cl.; 36 sen, 2d cl. — The trip to Ofuna Jct. is described in Rte. 24.

The town (pop. 8000) is on the Yokosuka Branch of the Gov't Rly., unless one boards a car marked 'Yokosuka,' trains may have to be changed at 10th Dist. Jct. A favorite method is to proceed this point by train and do the remaining 4 M. on foot. The broad high road (comp. the accompanying plan) flanks the rly. and traverses a series of valleys lying between yerdura-covered hills. The outskirts of Kamakura begin about 1 M. from Ofuna. At 1½ M. the Engakuji Temple is passed. Kenchoji is ½ M. beyond this, and a walk of another ¾ M. brings one to the Hachiman Temple. The country is beautiful, peaceful, and safe. Unless time is wasted, the several decaying temples and tombs, and the Cave Temple hard by Ofuna Jct. will not repay a visit. The latter (20 min. walk, 25-35 sen for the round trip) is mere holes in the cliff, with some modern crude carvings of Buddha subjects. The guide local expects 10-20 sen. Similar caves are scattered throughout Japan, and are customarily referred to by the peasants as 'wind caves' (kaze-ana), and are used for storing grain.

KAMAKURA Town is scattered over a wide area dotted with many groves of pine trees, junipers (byakushiba), cryptomerias, and subul. The native restaurants facing the station are inferior to the hotel mentioned below. The tram-car terminus is that of the line to Kamakura (Enoshima). The wide tree-shaded avenue which leads left to the Hachiman Temple comes up from the sea at the right.

The *Kaihin-in Hotel (Fl. C. 3), a large, modern establishment in a residential park, is popular with foreigners, and usually is the rendezvous for many tourists. Sunday dinners a specialty. English spoken. Beautiful beach at the rear. Broad balconies. Rates from ¥6 to ¥8 a day; for two persons, in 1 room, ¥11-13; 10% discount for 2 weeks or more. Special rates for a long stay. Breakfast only, ¥1; Tiffin, ¥1.50; Dinner, ¥1.75. Recommended. Fishing and boating-trips can be arranged with the help of the manager.

Historical sketch. When Minamoto Yoritomo left the province of Iwate, where he had been exiled by Kiyomori, and began war against the Fujiwara, he selected for his military residence the then small village of Kamakura which had been that of his ancestor Yoritomo. When he became shogun in 1192 he established the shogunate here and laid the foundation of the feudal system of govt which was not overthrown till 1868. The hitherto nondescript town became a rich and populous city, and was the seat of govt in Japan from the end of the 12th to the middle of the 15th cent. In the days of its greatest prosperity it extended all over the broad plain delimited by the Hachiman Temple at the N., the promontory which leads into the sea at the E.
opposite one at the W., and the sea at the S. After the downfall of the Minamoto, the Fujiwara shōgun and members of the imperial family continued to reside at Kamakura; palaces, temples, residences of nobles were built in great number, and a happy, active population of over 200,000 people are said to have once lived and worked and loved where a fishing-village and a few storm-beaten temples now stand to remind the traveler of vanished glory. History records that a century after Yoritomo’s death this great military capital sheltered a million people; in which case it must have been almost as large as the present Tokyo.

Besides the Minamoto, and the Hōjō and Ashikaga rulers, Nichiren and other Buddhist zealots lived and worked here, and in their time passed away to join the shadowy ancestral hosts who form the prototypes of the present-day Japanese. During the Genkō war (1333), Nitta Yoshisada took Kamakura, and a part of the vast city was reduced to ashes. The Ashikaga shōguns rebuilt it, and in 1449, Takauji, having appointed his son Motouji regent of the E. provinces, installed him here. But the civil wars of the following century, the substitution (in 1439) of the Uesugi for the Ashikaga as Kwanryō (rulers), the siege of 1454, and the great fire of 1526 laid the city in ruins. The near-by city of Odawara, which next rose as the seat of the powerful Hōjō family, drew to itself large numbers of Kamakura’s inhabitants, and the founding of Yedo in 1603 dealt it a blow from which it never recovered.

The *Bronze Buddha* (*Daibutsu*; pron. *die-boots*), a colossal representation of Amida (comp. p. ccii), the favorite Japanese divinity, sits unprotected in a sequestered fold of the valley (PI. B-C, 3) 1½ M. W. from the rly. station (follow the car-track to the right, then turn up at the right; 15–20 min. walk; jinriki 20 sen) on an elevated site sheltered by green hills and overshadowed by lofty pines and noble cryptomerias. It is under the protection of the Kotoku-in Monastery, by whose order this notice appears on the gate: ‘Stranger, whosoever thou art and whatsoever be thy creed, when thou enterest this sanctuary remember thou treadest upon ground hallowed by the worship of ages. This is the temple of Buddha and the gate of the Eternal, and should therefore be entered with reverence.’ Another notice admonishes strangers that no photographing is allowed, and that the custom of permitting travelers to climb to the Buddha’s lap and be photographed standing in his hand has been discontinued.

The greenish-black statue, the most majestic among Japanese sacred effigies in bronze, and an extraordinary relic of the great past, sits on a lotus-flower, without an aureole, on a socle of crude masonry about 5 ft. high, and seems to fill the entire end of the narrow valley with its giant bulk. Though smaller than that at Nara, it excels it in artistic execution, repose, and nobility and restfulness of expression. It was cast in 1252 A.D. by Ōno Gorōyemon, in plates about 1 in. thick joined with such skill that a few only of the seams have been bared by the long exposure to the weather. The measurements are: height, 49 ft. 7 in.; circumference, 97 ft. 2 in.; c. of the thumb, 3 ft.; length of face, 8 ft. 5 in.; of eye, 3 ft. 11 in.; of eyebrow, 4 ft. 2 in.; of the ear, 6 ft. 6 in.; of the nose, 3 ft. 9 in.; from knee to knee, 35 ft. 8 in.; width of mouth, 3 ft. 2 in.; from ear to ear, 17 ft. 9 in. It is said that the eyes are of pure gold and that the nose on the forehead (which is 1 ft. 3 in. in diameter and represents the
jewel which sheds a radiance over the universe) contains 30 lbs.
of pure silver. There are 830 curls on the head, each 9 in. high,
and supposed to represent the snails which, according to the
legend, once crawled up the original Buddha to shelter his bald
head from the burning sun! When completed, the statue
(which weighs 450 tons) was inclosed in a building 50 yds. sq.
with a massive roof supported by 63 immense keyaki-wood
columns; this structure was destroyed by a tidal wave in 1389,
as was a similar one in 1494 — since when the image has re-
mained unhoused. Some of the foundation stones still stand.
Inside the head (entrance fee, 2 sen) is a standing gilt figurine of
Amida backed by a gilded mandorla. The inscriptions on the
bronze tablets refer to the history of the image. The nobly
proportioned head, bent forward slightly as if weighted with
the wisdom of the ages, imparts the impression of profound
meditation; the serene majesty of the calm, beautiful, pure
Hindu type of face combines wonderful peace with complete
detachment from its environment. A vague luster as of glint-
ing gold slants out from the half-closed, all-seeing eyes, while
the whole body indicates absorption, lack of tension, and the
blessed peacefulness of nirvana. The mouth is closed tightly;
the hands rest in the lap, the thumbs touching each other.

The Temple of Hase-no-Kwanon (Pl. B-C, 3), a dilapi-
dated, barn-like structure founded (perhaps) by the Empress
Genshō in A.D. 736, dates from the 15th cent. and stands a
short way to the left of the Daibutsu, on a lofty terrace whence
sweeping views of Kamakura and the surrounding country
may be had. Foreigners visit it usually for a glimpse of the
huge carved and gilded figure (comp. Hase-dera, Rte. 34) of the
Eleven-faced Kwannon, which stands in a darksome retreat
behind folding doors opened for 10–20 sen. The bronze figure
facing the apartment represents Dainichi Nyorai, and was a
gift to the temple by the Ashikaga shōgun, Yoshimasa.

The Temple of Hachiman, on Tsurugaoka Hill (Pl. D, 2),
10 min. walk to the N. of the rly. station, and at the N. ter-
minus of the splendid old pine-flanked avenue which leads up
from the (1 M.) ocean, is one of the most important of the
temples dedicated to Ōjin Tennō, the Japanese Mars.

Ōjin Tennō, the 15th Mikado (A.D. 201–310) was the son of the Empress
Jingō, whom history enshrines as a woman distinguished for beauty, intelli-
gence, piety, energy, and warlike spirit. When accompanying her husband,
Chuai Tennō, to suppress a revolt in Kyushū, she learned that it had been
inspired by the ruler of one of the Korean principalities, and forthwith she
counseled the invasion of that country. The Emperor demurred, but soon
thereafter died, and the Empress, keeping his death a secret, acting as a
Regent for her unborn son, and accompanied by her faithful counselor,
Takeshi-uchi no Sukune, or Takenouchi (the Japanese Methuselah, who
died aged 1000, and who was a favorite subject with the wood-print
makers), fitted out a fleet, clad herself in manly armor, invaded Korea and
subdued it. The popular belief is that the future war-god's pre-natal spirit
animated her and enabled her to perform this great undertaking, and from
this circumstance a number of temples were erected to him and in time he
became the tutelar of the Minamoto clan. In 712, the Empress Gemmei had a shrine erected to him at Ushii, in Busen, and on the occasion of its dedication 8 white banners were seen to descend from heaven! In consequence of this miraculous apparition the shrine received the title of Yabata-no-Yashiro, or 'Sanctuary of the Eight Banners,' and Ōjin was honored with the canonical title of Hachiman (Chinese: 'eight banners') Dai-jingū. In later times, the Buddhist priests, who were endeavoring to amalgamate Shintō with its own creed, discovered that Ōjin incorporated the eight incarnations of a Bosatsu, and thereafter Buddhists and Shintōists alike worshiped him as the God of War.

Between the yrs. 1041-1108 another Hachiman sprang up in the person of Minamoto Yoshitake, eldest son of Yoritomo; the latter prayed to Hachiman for a brave and warlike son and was rewarded by one who gained such renown that he is remembered as one of the most valiant and dashing characters of the Middle Ages. The father named him Hachiman-Tarō, or 'First-born son of Hachiman.' Numerous shrines and temples stand to both the Hachimans throughout the country, and to them youths go to pray for valor; mothers to commend their sons to their keeping in time of war; and wives to plead for the safety of their husbands. (Comp. Yawata Hachiman, Rte. 27).

The approach to the temple is unusually picturesque; the broad lotus-pond in the lower yard, near the big drum-bridge, is a glory in August. The aged ichō tree, said to be over a thousand years old, near the wide steps leading to the upper terrace, is of considerable historical significance to the Japanese, since it sheltered the high-priest Kugyō, who in 1219 murdered the 3d (and last) Minamoto shōgun, Sanetomo, as he was descending the steps from the temple. The present structure, in the Ryōdō-Šintō style, dates from 1828 and occupies the site of one destroyed by fire. The immense wooden doors, swung on pivots let into soffits, are heavily embossed after the Moorish manner. The temple proper contains nothing to interest the traveler, but in the arcade which surrounds it on 3 sides (fee, 10 sen) is an interesting collection of ancient arms and armor, numerous relics of Ieyasu and of other shōguns; some sculptured wood images ascribed to Unkei; a curious old conch-trumpet, etc.

The *Kenchōji (Pl. D, 2), a huge, sadly time-stained temple founded by the bronze Dōryū in 1253 (during the Kenchō Era, whence its name), is the seat of a subdivision of the Rinzai branch of the Šen sect (p. cxcix) of Buddhists, and stands well back from the road ½ M. N.E. of the Hachiman Temple. It is reached by following the highway up through a deep cut in the hills, then past a line of houses and gardens amid bamboo groves, lofty trees, and a riot of semi-tropical vegetation. A big bronze bell swings in a low tower at the right of the colossal inner gate, and as one crosses the threshold of this and passes through the lively thoroughfare, vocal with children's voices, to the ancient grove of giant cryptomerias and junipers, where the whitening skeletons of the vast fanes repose amid a solemn spiritual solitude, the contrast is abrupt and complete. Save for the thin wind which sighs and moans almost ceaselessly through the lofty trees (as if lamenting the vanished splendor of shōgunal days), a strange and penetrating melancholy,
accentuated by the effects of a hoary antiquity, broods above
the place, and suggests the mutability of temporal things.
'The weirdness of decay manifest in the temples, the neutral
tones of the old timbers, the fading spectral grays and yellows
of wall surfaces, the eccentricities of the joints, the carvings
of waves and dragons and demons, once splendid with lacquer
and gold, now time-whitened to the tint of smoke, and looking
as if about to curl away like smoke and vanish, are all very
striking.'

The most conspicuous figure of the interior is a huge seated
Jizō of nondescript workmanship; the faded wood panels at the
right and left are well carved and are erroneously attributed
to the great Hidari Jingorō. The weather-beaten bird-panels
of the coffered ceiling are ascribed to Kanō Motonobu, and the
100 standing figurines of Jizō, to Eshin. The brilliant sunlight
of seven centuries has robbed every fitment of the interior of
its youth and freshness, and the dark tiled floor adds to the
drab effect. Behind the main edifice is a very large, painfully
old, but withal sturdy structure, with a remarkable thatched
roof and hoary timbers that appear to be held in place by sheer
force of will; the interior is uninteresting. — The visitor with
time to spare should not fail to climb the steepish hill (Shōjō-ken)
behind the temple and inspect the popular shrine on its
summit — dedicated to Hanzōbō, a mythical hobgoblin whose
good offices are insured by means of the myriad paper prayers
stuck flag-like in the earth along the avenue leading to the top.
Proceeding to the rear (left) of the Kenchōjī, we follow the
picturesque path to its intersection with a cross-path, where a
signboard points the way. Beyond the tea-house the lane
(flanked by fine cherry trees) leads to a series of new stone
steps that zigzag upward to the shrine.

Two large bronze repulsive Tengu guard the structure, which
rests like an eagle's nest on a small plateau cut from the mt.
side; the cap of the scarp rises steeply behind it, and into
its face are let tablets referring to the history of the shrine and
to the generosity of those who made it possible. The view from
the atrium, over the wide and deep valley far below to the
distant mts. and sea is glorious. The air is sweet with piny
odors and surcharged with charm and a wondrous tranquillity.
A host of lovely flowers, prominent among them cherry blos-
soms and azaleas, add color harmony. Bronze and stone lan-
terns, monuments, mortuary tablets, and much mystic paraphernalia sit about the yard, while within the building are
many brass fitments, an attractive high altar, and numerous
kakemono. From the end of the terrace one looks far down the
wooded vale to the gigantic, weather-beaten roofs of the old
Kenchōjī, embowered in its dense grove, whence anon there
rides up on the vagrant breeze, the deeply resonant, melodiously rich tones of its fine bronze bell — mellowed by the sum-
mer suns of 700 yrs., but still vibrant with its booming challenge to Buddhism and nirvana. At one end of the terrace stands a lighthouse that serves as a beacon to those who toil up the steep slope at night to lay their griefs before the goddess within the shrine. At the right of the top of the steps is still another shrine, dedicated to the benevolent Jizo, protector of little dead children. At the left is a converging flight of steps which leads (between twin lines of chains) over many gnarled and twisted tree roots to the crest of the hill. The view from the top, over a thousand square miles of wooded hill and valley land, of rippling sun-kissed sea, and glistening, snow-capped volcanoes, is entrancing. Out over the lowlands toward Yokohama one sees many miles of cultivated patches of various shades of green; tiny hamlets tucked away at the base of bold hills; miles and miles of roadway stretching between; and a towering mt. range on the distant skyline. Seaward the wonderful cone of Fuji, the smoking crater of Oshima, the crescent shaped beach of Kamakura, and the gem-like island of Enoshima are the chief features in the line of vision. — Ladies usually find the descent easiest when keeping outside the chain and maintaining it as a support at the right. — Regaining the main road and following it (right) to the point where it crosses the rly., then continuing along it to a cluster of houses where (½ M.) two tall torii stand astride it, one enters the grove (right) which envelops

The Enkakuji (‘remote temple’), a spot beautiful with flowers and lissome bamboos. The curious pagoda-like granite monument rising from a tortoise at the left of the terrace, was erected by popular subscription to commemorate the Kama-kura men who perished in the Japan-Russia War. The several shallow caves behind it are not always free from large (5 ft. or more long) grayish-green venomous serpents called aodaishō, and other reptilia. — The chief object of the temple interior, a big gilt Buddha backed by a huge mandorla, is not as interesting as the Great Bell, the largest in Kamakura, which hangs in a massive, vermiculated belfry at the summit of 148 dilapidated steps leading upward from the wood torii opposite the big gate. It dates from A.D. 1201, is 4 ft. 7 in. in diameter, 6 in. thick at the lip, weighs over a ton and is 8 ft. high. In the small shrine, hard by the tower, are a number of curious paintings illustrating an ancient procession between Kamakura and Enoshima, and said to be upward of 600 yrs. old. — As indicated at p. 28, the walk hence over the highroad to Ōfuna Jct. is no farther than the return to the Kamakura Station.

The Kamakura-no-miya (Pl. D, 2), a Shintō shrine erected in 1869 to the memory of the Emperor Go-daigo’s son, stands about 1 M. N.E. of the Hachiman Temple, and is of purely historical interest. The cavern in which Oi-no-miya was imprisoned after his unsuccessful attempt to overthrow the feudal
gov't, is a dank place cut from the hill behind the shrine and defended by a fence and closed doors. Between the shrine and Hachiman, at the end (right) of a converging roadway, on a narrow terrace cut from the hill, in a small inclosure, is the neglected tomb of the great Minamoto Yoritomo. Other equally dilapidated ones stand roundabout. — Almost every grove in Kamakura contains a weather-beaten temple or shrine, and every hill and valley for miles around is heavy with the bones of dead notables. Minor temples are the Kōmyōji; the Kokuonji, with numerous large images ascribed to Unkei, but far more likely the work of some later artist; and the Emnōji, with a sculptured figure of Emmaō also attributed to Unkei and called 'work of the revived Unkei,' from the circumstance that the Regent of Hell is reputed to have returned the master to earth with the injunction not to come back until he had carved a good image of him. The Sixteen Pools (Jū-roku-ido), where Kobō-Daishi is said to have bathed, are not worth visiting.

A stretch of fine sanded beach (Yuigahama) lies crescent-shaped behind the hotel, and is the delight of children. When strong winds blow inland a heavy sea pounds the sand into huge dunes. In calm weather the foam-crested rollers bring in a myriad seed-clams that bury themselves with whimsical rapidity as soon as they strike the beach — which here is patrolled by men and women who pick up the many varieties of seaweed tossed up by the waves, and watch the fishing-boats come in and unload their queer cargoes of marine creatures. On this beach, in the 13th cent., the emissaries of the great Kublai Khan were beheaded as a reminder that the Nipponese did not fear a Mongolian invasion and would not pay tribute to any Mongol prince. The boys in the native town at the E. end often repair hither to fly big kites with long trailing tails. The tall pines between the beach and the hotel bend toward the N. and indicate the direction of the prevailing winds. When the sea is calm, the boat-ride across to the Dragon Cave at Enoshima (consult the hotel manager) is delightful.

Enoshima, a strikingly picturesque so-called islet of volcanic tufa about 1½ M. in circumference, rising steeply to about 240 ft. above the sea, and connected with the mainland by a narrow sand-spit covered with water only at high tide, is 4 M. from Kamakura (whence it is visible across the bay), and forms one of the most popular-excursions. Tram-cars (fare 17 sen) leave at frequent intervals from the terminus facing the rly. station, and for some distance flank the celebrated (for beautiful views and fine surf) Shichi ri ga hama, or Seven ri shore. One leaves the car at the Katase terminus (Ryukoji Temple; uninteresting), follows the main st. down at the left, and in 8 min. emerges on the causeway and bridge leading to the island. At the far end of the bridge a 3-sen toll is exacted and a ticket

...
the visitor to be returned on leaving. The immense baskets strewn along the beach are for imprisoning. The view of Fuji-san at the right, particularly when my through a ghostly haze, is of almost uncanny.

The numerous tea-houses perched in commanding is on the rocky shore are popular with the natives. A main st., pieced out with stone steps and flanked by us byways, zigzags up the hill from the end of the and is faced by a host of attractive shops.

HIMA has been called the City of Mother-of-Pearl. 'In hop, behind the lettered draperies, there are miracles of prk for sale at absurdly small prices. The glazed cases upon the matted platforms, the shelved cabinets set the walls, are all opalescent with nacreous things, -

inary surprises, incredible ingenuities; strings of of-pearl fish, strings of mother-of-pearl birds, all ring with rainbow colors. There are little kittens of of-pearl, and little foxes of mother-of-pearl, and little s of mother-of-pearl, and girls' hair-combs, and cigar- ders, and pipes too beautiful to use. There are little s, not larger than a shilling, made of shells, that, ou touch them, however lightly, begin to move head, d tail, all at the same time, alternately withdrawing or eing their limbs so much like real tortoises as to give one of surprise. There are storks and birds, and beetles tterflies, and crabs and lobsters, made so cunningly of hat only touch convinces one they are not alive. There s of shell, poised on flowers of the same material, — on wire in such a way that they seem to buzz if moved th the tip of a feather. There is shell-work jewelry bable, things that Japanese girls love, enchantments in of-pearl, hair-pins carven in a hundred forms, brooches, es, and what-not.' — Conspicuous among these dainty re large and small balloon-fish tinted and suspended shaped frames down which they travel to the delight of; likewise strings of the greenstone that bears such a semblance to coarse jadeite and mentioned at p. cxxiii. re notes the rare and exquisitely beautiful glass-sponge ossugai (Hyalonema Sieboldi), lacy fabrics of tenuous hed up as living organisms from a depth of 200 fathoms ; and the unfailingly strange and interesting sea-horse campus heptagonus), or Tatsu-no-otoshigo. The color f some of the chonchylia are very beautiful, ranging delicate pink, through light green and orange to rich pe. Prices everywhere are flexible, and foreigners are louble and treble for everything.

most picturesque spot on the island is the Dragon Cave, d because its sinuous shape (370 ft. deep) is that of the which anciently devoured many of the children of the
neighboring village of Koshigoe! In the 6th cent., coincident with a violent earthquake, Enoshima is said to have emerged from the sea, and the Goddess Benten (to whom the island shrines are dedicated), descended from the clouds, married the dragon and thus put an end to his ravages. The credulous believe that a hidden passage connects the cave with Fuji-san, and that lovers who visit it together are sure to be estranged within a year.—The only path to the cavern is that which zigzags up over the summit and is called Chaya-machi from the numerous tea-houses which flank it. The touts for most of these are raucous-voiced, insistent women, who pester the traveler at every step, and essay to force cups of the detestable green tea upon whomever pauses for the briefest instant to enjoy the glorious view spread far below. In these cha-yas, which always throughout Japan monopolize the spots whence the finest views are obtainable, marine zoology in its most repellent forms is cooked and served to the horde of hungry pilgrims (throng in July–Aug.) who trudge up and down the island byways. From the summit (magnificent panoramas), steps of light gray madrepore twist steeply downward until they reach the base of the cliff (left) where they merge into undulating steps (slippery and perilous when wet) cut from the mother rock. The view of the sea hereabout is entrancing, particularly when a whistling N. wind hurries the waves in, to burst into seething foam on the jagged rocks. A plank walk with a railing leads to the cavern mouth (admission 5 sen) where ragged, importunate men, for a 10-sen fee, disrobes, dives to the bottom of the sea, and bring up sea-snails or whatever they may have planted there at low tide. The waves rush into the cavern with a deafening roar; the rocks are of a peculiar pinkish tinge. The shrine at the back is dedicated to Benten. For a 2-sen fee a small boy with a candle leads one into a dripping, subterranean passage called the dragon's tail. The lateral corridors are supposed to be his wings.—Returning to Katase one may vary the route by boarding the tram-car for (15 min., fare 10 sen) Fujisawa and returning thence to Yokohama by rly. (Rte. 24).

From Kamakura the rly. bends broadly to the left and traverses a green, hilly, and picturesque region; the Hase-no-Kwannon Temple is seen on a terrace at the far right; at the left, near the summit of a tall wooded hill is a curious Chinese-style garden embracing a cluster of shrines and images. As the hills close in, the view narrows and the train runs through a magnificently wooded district where the vegetation thrives with semi-tropic vigor. Every bit of the land, not too steep to afford a footing to the farmer, is under intensive cultivation; the smaller hills show garden plots up to, and over; their summits, and the brown squares of freshly-harrowed soil, awaiting the quickening seed, form color contrasts pleasing to the eye.
Many of the straw-thatched huts have rows of lilies growing on their roof ridges.

15 M. *Dzushi* (*zoo'-she*), a popular seaside resort on the W. side of the peninsula overlooking Sagami Bay, lies ½ M. right of the rly. amid lovely surroundings. A number of Yokohama people have seaside cottages here. The fine automobile road continues down the W. shore to *Hayama* (‘foothill’), a delightful retreat where certain members of the Japanese nobility have country villas (*besso*). Excellent sea-bathing and enchanting views of *Fuji-san*. — The rly. now bears to the left and crosses the peninsula to the E. shore, cutting through many tall green hills flanked by valleys diapered with rice-fields. The highway at the left connects *Dzushi* with *Kana-zawa* and forms a cross-country link between the road skirting the E. shore from that point and the section between *Dzushi* and *Misaki* at the extreme end of the peninsula. The two roads unite near *Kikuna*, and motorists from Yokohama often proceed from *Kamakura* to *Dzushi*, thence through *Hayama* and *Akiya* to *Misaki* and back via *Kikuna*, *Uraga*, and *Yokosuka*. While the trip is beautiful at any season, it is doubly so on a clear day (all too rare in spring) when the broad stretch of sea and the mainland beyond are visible along with *Fuji* and other giant mts.

The tall hill seen at the right after leaving *Dzushi* is *Futagoyama*. Many splendid specimens of evergreen *Coniferaceae*, flowering *Bignoniaceae*, and wild vines add color to the verdant hills, whose bases are perforated with numerous artificial caves, of no great depth, that shelter tiny shrines or serve the husbandmen as storerooms. If the season be too early for the planting of rice, certain of the paddies are covered with ripening barley, wheat, peas, broad-beans, rape, mustard, onions, or radishes, and each seems to vie with the other in adding some delicate floral tint or shade of green to the lovely prospect. Dense groves of slim bamboos rise here and there like gigantic plumed buggy-whips amid the broader and taller forest trees. The occasional palmettoes, with palm-leaf fans in embryo on their low trunks, impart a sub-tropical aspect to the countryside. When their leaf-stalks decay, they leave a fibrous substance which serves the farmers as flags to frighten off corvine freebooters. Primitive well-sweeps are features of the locality. The train enters a deep cut in the hills, runs upward through a tunnel, then downward through another to the pretty bay and harbor of 18 M. *Taura*, separated by 4 tunnels from

19 M. *Yokosuka* (*yo-kos-kah*), a picturesque port (pop. 32,000) at the foot of a range of hills scattered over with houses, and overlooking *Tokyo* Bay. One of the principal gov’t arsenals and naval dockyards utilizes the fine landlocked harbor (nearly a mile long), and photographing is forbidden. Visitors are debarred from the dockyards unless equipped with
a permit from the naval authorities. The Naval Art School is under Imperial patronage. The harbor is filled with war-craft undergoing repairs, and the town is martial by the presence of many men-of-war's men. I usually come hither to visit the Grave of Will Adams, an Englishman who came to Japan. His tomb crowns the summit of a hill, Anjin-zuka ('Pilot Hill') at the rear of the station. By following the main st. past tracks (right) one soon comes to a fork in the road and a which one crosses, then turns to the left. The narrow st now to the left, now to the right, passing first a small and temple, then a Shinto shrine behind a tall torii. At the of the shrine inclosure, turn sharply to the right, and and the long st. to the foot of the hill where stands a mon (Anjin Ht) to Adams unveiled in 1912. The inscription on the face, in Chinese and Kana characters, appr stranger that 'the graves of Will Adams and his wife the summit of the hill.' The legend on the back se monument was erected in 1910 by admirers of the exile the names are those of Baron Šuju, Governor of Ka Prefecture; and Sir Claude Maxwell Macdonald (son Ambassador of H.B.M.'s Gov't to Japan.

The Tombs, which stand on the crest of Tsukayama hill'), are reached first by following the long winding ro then ascending the successive flights of stone steps flar trees planted by foreign ambassadors. On a clear ve views over the undulating country from points near tl mit are very beautiful. The woods are sweet and und host of wild flowers grow in the underbrush, and singi enliven the neighborhood. The shorter of the twin th the picturesque of Adams' Japanese wife. Inscriptions on the seven lanterns at the base of the socle advise that they were to the memory of the pilot and his wife by the resid Anjin-chō, Nihonbashi (Tōkyō), where Adams dwelt for Tea and light refreshments may be had at the cust house at the right near the summit. The road which d the hill at the rear goes to Hayama.

Will Adams, a native of Kent, was sailing-master of a fleet of Du ing vessels which set out for the East Indies on a trading expidior Owing to a series of mishaps, most of the ships were wrecked, he arrived at Bungo, April 19, 1600. Because of his knowledge of ship mathematics, and foreign affairs in general; and because also he and honest and unlike the fawning Dutch traders and the shifty Portingalls, he became a great favorite with the Shōgun Ieyasu, who promises induced (and perhaps forced) him to stay in Japan, when appointed a teacher of mathematics and artillery; was employed as intermediary with the foreign traders; and was presented with the fief of Miura (Yokosuka), in Miura-gōri. When Adams realized that he was gilded bondage, he married a Japanese woman (by whom he had a died young) and changed his name to Miura Anjin — the first word of the district in which his fief was located; the latter a corruption o engineer. He died at Hirado May 16, 1620, and according to the
pressed in his will, was buried on the hillock overlooking his estate. History and the drama have woven an appealing romance about this sad, solitary figure held in friendly captivity far from his native land, and the sympathetic mind can easily picture him standing on the summit of the hill which was later to be his grave, gazing wistfully, and with straining eyes, at the lovely sea unrolled at his feet, and beyond which were the wife and kindred and country he was nevermore to see.

The Monument to Commodore Perry (p. ceiixxiv) stands on the seashore about 4½ M. down the coast from Yokosuka, and 1½ M. beyond the port of Uraga. A good walker can make the round trip easily in 3 hrs. and enjoy every foot of the excellent sea-road. Shops and dwellings flank it nearly the whole way, and there are numerous tea-houses. That at Ōtsu, midway of the towns, sits near the beach and commands beautiful views of the bay. Characteristic features of some of the wayside shops are protecting sheds which arch above the roadway like those of the rest-houses on the main roads of Java. Frequent basha go to and fro, but are usually too crowded to suit the foreigner. The jinriki fare from Yokosuka to Uraga (50 min.) is 40 sen, with an additional 20 sen to the monument. ¥1.50 for the round trip is ample. — The road from Yokosuka follows the contour of the beach; pedestrians can save a little by cutting through some of the converging lanes. At the extreme end of the town, at a precipitous bluff crowned by a small temple, the road turns abruptly to the right, leads through a tunnel, then follows the coast through a picturesque hamlet. Charming views at the left. Uraga (oo-rang'-ah), the clearance port for the junk trade to Tôkyô, was visited by Perry in 1853. The two dockyards are owned by private interests. Mixuame is a local specialty. The temple is not worth inspecting. To reach the monument we continue through the town, thence up and down over a fine woods-road through a remarkably pretty country. At the far end of Kurihama village (4 M. inland), beyond a quaint arched bridge, a signboard points the way toward the sea. The tea-house at the corner of the road on the beach has upper rooms whence superb views over Uraga Channel and its procession of ships are to be had. The distant shores are those of Awa and Kazusa Provinces. The Monument stands in the center of a broad square inclosed by banks faced with stone; 36 gray granite posts linked by ship's anchorchains inclose the broad plinth, whence rises the socle, then the shaft which supports the flat, gray monolith. Two vertical lines of black characters in Chinese and Japanese adorn the face of the slab, on the reverse of which, in English, is the translation: 'This Monument commemorates the First Arrival of Commodore Perry, Ambassador from the United States of America, who landed at this place July 14, 1853. Erected July 14, 1901, by America's Friend Association.' Within the inclosure are many young trees planted by friendly hands. At the right of the socle is a Kaneko pine tree, planted July 14, 1901,
by Viscount Kaneko. Another, called the Roders (sic) pine was planted on the same day by Rear-Admiral Frederick Rodgers. Modest souvenirs of the spot are the equivaile shells of the Aridea (arca subcrenata, Japanese, sarubō) which lie scattered in the sand along the beach.

About 10 M. farther down the coast, at the extreme S. end of the Miura-gori Peninsula, overlooking Sagami Bay, is the nondescript town of Misaki, with a Marine Biological Laboratory (Misaki Rinkai Jikken-jo) established in 1896 and containing rare and interesting specimens of marine fauna. It is a part of the excellent Imperial University at Tōkyō, by which it is maintained. The highroad follows the trend of the coast and skirts the shore of Kaneda Bay (3½ M. wide) between Senda- and Ame-saki, before turning inland and crossing the foot of the peninsula. The round trip of 20 M. is a good day's run for a jinrikisha shafu, with whom a bargain should be struck before starting. A native inn at Misaki provides food and lodging of a kind at reasonable prices. On June 18 each year a great festival is celebrated at the Kainan-jinja at Misaki, and a gorgeous festival-car is taken down to the beach and set afloat to the accompaniment of music and jubilation. Immense numbers of cuttlefish are captured offshore at Misaki, sometimes as many as 200,000 in a single day. — About 1 M. off the coast is the reef-rimmed island of Joga-shima, the S. point of the Miura-gori Peninsula, at the W. side of the entrance to the Gulf of Tōkyō. At the W. edge of the island (reached by a ferry from Misaki, 106 ft. above high water, is the Nagatsuru Saki Lighthouse, with a fixed green light visible 9 M. at sea. — Returning from Misaki the pedestrian or the motorist will perhaps elect to follow the road leading N. to Dzushi, Kamakura, etc., along the W. shore of the peninsula. On clear days the sea-views are exquisite. The country is a succession of wooded hills with fat valleys and native hamlets between. An automobile trip for the 50 M. or more from Yokohama to Misaki and return can be arranged with the hotel manager. A car holding 6 persons can be had with a chauffeur for about ¥30.

The trip is delightful throughout its length.

3. From Yokohama around Fuji-san to Shōji.

Around Fuji-san to Shōji forms one of the most delightful short trips in Japan and is recommended to lovers of exquisite mountain, lake, and forest scenery. While it can be accomplished leisurely in 4 days (3 on a pinch), a week should be devoted to it. Early spring or fall is the loveliest season, although the region is singularly beautiful at all times of the year. The inns are clean, attractive, and cheap; a little English is spoken in them, and a guide from Yokohama is unnecessary. The Shōji Hotel — the objective point of most travelers to the dis-
trict,—stands on an elevated promontory overlooking the gem-like Shōjī Lake at the N.W. foot of Fuji in Kai Province, Yamanashi-ken. (telegraph and telephone connections), and the English-speaking proprietress will, on receipt of advance advices, have the hotel coolies meet the traveler at any near-by point; relieve him of luggage and responsibility, and conduct him safely to the hotel. Their pay is ¥1.20 a day, and besides being trustworthy, they are useful in many ways. There are no discomfits, and the alternate boating and walking between Kami Yoshida and Shōjī is enlivened by some of the most magnificent views imaginable of the lordly Fuji — views of the N. side, which travelers along the Tōkaidō miss.

The shortest, quickest, and best way from Yokohama to Shōjī is by the Tōkaidō rly. to (2 hrs.) 51 M. Gotemba (fare ¥2.18, 1st cl.; ¥1.28, 2d cl.), thence by tramway to 20 M. Kami Yoshida (in about 5 hrs., fare 70 sen), where the coolies sent from the Shōjī Hotel will meet one with chairs or horses. The uncertainty of making close connections with the tram at Gotemba, the beauty of the scenery beyond Kami Yoshida, and the fact that the trail might prove difficult after nightfall, make it undesirable to expect, or attempt, to accomplish the outward trip in one day. Furthermore, the tram-ride is tiresome, and ladies particularly will be glad enough for the night's rest in the clean little Osakabe Hotel (¥2.20 a day) at Kami Yoshida (cars stop at the door) where chairs, a table, semi-foreign food, and minor comforts are provided by the obliging hostess (English spoken) and host—a maimed veteran of the siege of Port Arthur. [Travelers from Tōkyō can reach this point by proceeding over the Central Rly. Line (Rte. 25) to 50 M. Otsuki (in about 4 hrs.; fare ¥2.10, 1st cl.; ¥1.26, 2d cl.), whence the tramway runs up the valley of the Katsura-gawa to 12 M. (2 hrs., 48 sen) Yoshida—an extension of Kami Yoshida.]

The cost of a chair hence to Shōjī is ¥5 (4 men at ¥1.20 each), but if one goes via the lakes it will be used but little. Jinrikisas are available to Funatsu (40 sen). Unless one plans to shoot the rapids of the Fujikawa, and not return via Kami Yoshida, the best way is to go via the lakes and come back by the alternate, overland route described hereinafter. In this case heavy luggage can be left at the inn and picked up later. Travelers who contemplate climbing Fuji (see p. 45), then going to Shōjī, and joining the rly. (via the river-route) at Iwabuchi, can save time and money by leaving the tram-car at Subashiri (7 M. from Gotemba and usually the station from which Fuji is ascended), climb the mt. and then go on to Kami Yoshida. The boat-hire (for a small party) on the first lake (Kawaguchi) W. of Kami Yoshida is ¥1.20; on Nishi, the 2d lake, ¥1 (about 20% more is expected in bad weather—at which time the lakes should be avoided). The fares from Shōjī to the river or the rly. are mentioned farther on.
The country between Yokohama and Gotemba is described in Rte. 24. The Gotemba inns are mentioned at p. 48. The tramway station is 3 min. walk to the right of that of the ry. At the ticket-office travelers are sometimes told that a regular car may not leave for some hrs., the aim being to induce one to hire a special car (specially shabby — seats 6–8 pers.) at ¥8.50. The line ascends via Subashiri (p. 51) to (4 hrs.) Kago-zaka ('basket trail') Pass, whence returning cars come down by the pull of gravity, often at a disconcerting speed. Beyond this it is downhill over a winding road (Yamanaka Lake at the right), with fine views of Fuji at the left to (2 hrs.) Kami Yoshida (returning cars leave hourly), a picturesque village at the N. base of Fuji, which towers grandly above it (summit 11 M. halfway on horseback). Hence via the lakes (Kawaguchi, 3 M.; Nishi, 7 M.) to the Shōji Hotel is 15 M. (12 M. overland). — The inn at (1 M.) Shimo Yoshida (the upper end of Kami Yoshida) is the Togawa (¥2 a day).

The road winds across the fertile fields of decomposed volcanic drift to 20 min. Akasaka village, where the overland trail (which avoids the lakes) turns up at the left; the straight road leads in 30 min. to Funatsu, a picturesque cluster of houses, embowered in mulberry trees, at the upper edge of Kawaguchi ('River mouth') Lake (4 M. long). Sericulture is the chief industry of the region, and almost every homestead possesses one or more primitive silk-reels. Boatmen are on the watch for travelers, who are conducted to the near-by landing. If one happens to pass this way in autumn, when melons and strings of yellow corn are drying beneath the eaves of the overhanging, heavily thatched house-roofs, and the hills roundabout flame with scarlet foliage that reflects its wanton beauty in the pellucid waters of the lake, one will register a scene not easily forgotten. Nagahama, at the far end of the lake, is a bit over 1 hr. sail, or row; thence it is a fairly stiffish 30 min. walk up Torit-zaka to the crest of the ridge separating the lake from the adjacent Nishi-noumi ('West Lake'). The views here are splendid, embracing as they do the two gem-like lakes nestling in their green beds and reflecting, in an inverted way, the exquisite cone of Fuji. The boat-landing is at (8 min.) Saiko village, and the keeper of the poor and misnamed Matsuya Hotel owns the boat and keeps the oars; hence to the lower end (1 M.) of the lake is ¥1. The boat grounds at a point somewhat to the left of the squalid village of Nemba, near the Shōji trail; which plunges at once (left) into a wild, semi-tropical, bird-infested tangle of black doleritic lava streams significant of Fuji's tremendous activity in the past. Few byways in Japan are as interesting. The decomposed volcanic detritus, a sheltered situation, and almost continued moisture have produced a wealth of beautiful wild flora in which brilliant green mosses, lovely ferns, and Florida moss (Dendropogon usneoides) are conspicu-
ous features,—the latter pending in ghostly gray, filiform festoons from the tall trees just as it does from the patriarchal eucalyptuses in Chapultepec Park, and from the giants of Virginia's Dismal Swamp. Great lianas wind round the stems of the trees and bind them into an almost impenetrable jungle. The volcanic streams are easily defined, and where they cross the path the amygdaloidal stones are seen to be covered with lichenous forms. In some places gaping caverns are exposed, in the dark, cold depths of which snow often remains throughout the summer. The obsidian-like edges of certain of the black stones cut one's shoes like glass and emphasize the value of the useful waraji. The wonderful and varied plant- and bird-life; the fantastic rock formations, and the extraordinarily singular aspect of the place—medieval rather than modern, with a suggestion of elf-land—are sustainedly interesting. Travelers should remember that the fragrant white flowers of the Andromeda japonica (Japanese, asem) so much in evidence will poison one if held between the lips. For 1½ hrs. one tramps steadily through this labyrinthine Japanese everglade, up hill and down dale, emerging finally, and abruptly, on the silent shore of the beautiful, irregular Shōji Lake (Shōji-ko), 300 ft. deep and 3160 ft. above the sea. The path half-circles it to a landing toward which a boat puts out from the (1 M.) hotel on the opposite shore.

The Shōji Hotel (¥6.50 a day, Am. pl.; ¥5.50 by the week; reduction for a longer stay) occupies a commanding position on the Unosaki promontory, above a charming little bay a mile or more from the small cove in which nestles the nondescript Shōji village. Excellent fishing in the spring and summer. Carp (koi); a species of cat-fish (namazu); goldfish (funa; comp. p. civ); and several minor species are the most plentiful. Boats 25 sen an hour; ¥1 a day. Fishing-tackle in the hotel. Good bathing in the cove near by. Many wild ducks make the lake a winter rendezvous, and pheasants and wild boars infest the forests. Splendid pine trees overhang the lake, which reminds one of the silent tarns of Maine or Upper Canada. The lake floor is supposed to be warmed by subterranean fires, since as soon as the ice (2–3 ft. in winter; fine skating) thickens at the surface, the fish disappear to return to the surface in balmier weather. As none of the lakes round Fuji's base have visible outlets, and as the water-lines change frequently, the natives hold the belief that they are connected with subterranean watercourses (see p. 45).

From Eboshi-ga-take, the lofty hill (40 min. climb) behind the hotel, all the lakes are included in the fine panorama. Maruyama (3750 ft.), a rounded hill on Fuji's flank (good ½ day excursion; guide 50 sen; 80 sen for the day), contains a locally celebrated Ice Cave (Kōrin) popular with tourists. Entrance fee 50 sen. For some unknown reason the ice never melts entirely,
and after a prolonged cold spell many huge icicles **pend from**
the roof to meet the icy stalagmitic forms which **rise in**
irregularity from the cavern floor (of unknown thickness). **If the**
traveler breaks any of these a recompense will be demanded.
To this bizarre cold-storage plant the Shōji folks bring silk-
worm cocoons (**kaiko**) and store them to prevent unseasonable
development. The cave is believed to have been ancintly a big
breathing-hole for the volcano. There are many lovely walks
in the Shōji neighborhood.

The **Overland Route from Shōji to Kami Yoshida**
embodies much the same scenery as the lake route, except that it
skirts the shores of the lakes nearer to the mt. The charge for a
chair to (halfway) Narusawa is ¥2.50; to Kami Yoshida, ¥5.
Cooie only, ¥1.20. If one expects to board the 11-12 o'clock
tram-car at Kami Yoshida for Gotemba, and thus reach Yokohama
early in the evening, one had better make an early start,
say 7 o'clock. The hotel boat takes one to a different landing
on the opposite side of the lake, and the first part of the way is
through another, and equally attractive, section of the extra-
ordinary lava-field traversed on the outward journey. In the
early morning when the entire forest is dew-gemmed, it is as
beautiful a deep tangled wildwood as one could imagine. At
the end of 2 hrs. we enter a sparsely wooded country, at the
right of which Fuji rises in a splendor indescribable; white, cot-
tony clouds drift round its flanks, and the snow on its summit —
gloriously beautiful against the steel-blue sky — resembles
vast billows of cored silk. Numerous lava streams are crossed,
and these alternate with groves of stunted trees and prairie-
land. Beyond Akasaka village we follow the same road as on
the outward journey. The straight road goes to Shimo Yoshida.

**From Shōji viâ (5 M.) Lake Motosu to Yokaichiba Vil-
lage**, where one boards the boat for the **Rapids of the Fuji-
kawa**, is about 18 M.; a leisurely day should be devoted to it as
the scenery is charming and will often detain one. The river
can be reached easily before twilight, and the boats do not
start until early morning. Horse with coollie to act as guide
(along the lake shore), ¥4; on foot with coollie, ¥2. This latter
method is preferable, for not only can the journey be shortened
about 3 M. by climbing over Myōjin-yama (1000 ft. above the
lake, impracticable for horses), but from the pass one obtains
one of the most extraordinarily beautiful panoramas in the
neighborhood — including Lake Motosu, Lake Shōji, Fuji-
san, hundreds of square miles of intervening valley, and a pro-
spect that holds one spellbound by its varied and entrancing
charm. The pretty village of Furuseki is passed before Tam-
bara (with a poor inn) is reached. Here it is best to board a
boat and go down the river (½ M.) to Yokaichiba, where there
is a better inn, the **Fujikawa**, or **Wakaoya Hotel** (¥2), and
where the innkeeper will plan for a boat for the following day.
TO THE SUMMIT OF FUJI-SAN

4. Route.

The prices of these are advancing steadily; a special boat (which will make the trip in about 5 hrs.) with 4 men costs about ¥10; the daily mail-boat (¥1.50) takes about 7 hrs. Additional information concerning the rapids will be found in Rte. 25.

Those who do not care to rejoin the Tōkaidō Rly. by the river-route, may proceed from Shōji via Lake Motosu to 13 M. Kamiide (cooly to act as guide and carry luggage, ¥2; with a horse ¥4), whence a light rly. runs via Omiya to 15 M. Suzukawa (fare 46 sen), a station on the main line of the rly. The branch is being extended and eventually will pass through Shōji en route to Kōfu. One with a little time to spare will feel repaid for turning aside (½ M. on the Shōji side) near Kamiide to see (on the slope of Fuji-san) the lovely Shiraito (‘white thread’) Waterfalls, of crystal clear water with a tint like that of a fine blue-white diamond. The surrounding region presents some extraordinary features. In some places big streams of water gush noisily and with great violence from holes in the ground, that are supposed to be the outlets of subterranean channels draining the Fuji lakes. Certain of these streams unite and form the Shiba River, which in turn plunges over a wide, semi-circular precipice of black lava and constitutes two big waterfalls, the O-daki and Me-daki (male and female), about 80 ft. high. The scores of small ones are referred to as their children. The myriad tiny streams which spout out from the crevices in the rocks resemble nothing so much as fragile white threads, whence the name. Near by is the remarkable Otodome Cascade, 100 or more ft. high, and about 30 ft. broad.

4. From Yokohama to the summit of Fuji-san.

Fuji-san (Fuji Mt.) or (poetically) Fuji-no-yama (Mt. of Fuji), often referred to as Fuji, and as Fuji-yama; the loftiest, best known, most beautiful and most sacred of the Japanese peaks; a dormant volcano on the border line between Kai and Sagami Provinces, stands (approx.) in lat. 35° 06' N., and long. 138° 51' E. of Greenwich, 42 M. from Yokohama, near the sea and rly. Although its height is given usually as 12,365 ft. (a figure rememorative inferentially from the 12 months and 365 days of the year), the Geographical Survey records Kengamine (‘sword peak’), the highest point, on the W. side, as measuring 12,400 ft. To sailors Fuji is a landmark and a beacon visible 100 M. at sea on a clear day; and to travelers entering Tokyō Bay it is a figure in a picture which time never succeeds in erasing entirely from the mind. The word Fuji written in Rōmaji (p. cxxvii), means ‘wistaria,’ but the ideographic symbol is written differently and carries other meanings. According to Mr. J. Batchelor, an authority on Ainu matters, the name Fuji was given to the mt. by the primitive Ainus, and to them represents the Goddess of Fire. The Japanese have a score or
more names for it, most of them with poetic reference to its manifold and fadeless charms. As the highest expression of the predominatingly mountainous character of Japan, Fuji is covered with snow about 10 months of the year, and is a weather-sign and prognostic for farmers and sailors. Cultivated plains sweep up its base for a distance of 1200 ft. or more, thence to about 4000 ft. it is belted with bamboo-grass and stunted trees. Forests of pine and other trees mark it to the 6000 ft. level on the N. side, and to about 8000 ft. on the S. Scattered amid these trees is such a great variety of plant life that a book (The Vegetation of Mt. Fuji, by B. Hayata, Lecturer on Botany in the Botanical Institute of the Imperial University at Tôkyô — on sale at the bookstores, ¥2.50) has been needed to catalogue it. Beyond this forest one crosses alternate stretches of volcanic detritus — fields of clinkers and cinders, of broken doleritic lava and similar materials. Fuji stands practically isolated; anciently the grassy slopes of Ashitaka-yama (3950 ft.), the rugged range at the S.E., were the favorite breeding-grounds of wild mustangs, and the sword-like bamboo-grass which now grows there so prolifically is believed by the credulous to cure all the diseases to which horses are subject.

Perhaps no single figure in the Japanese landscape is so often portrayed on the various products of native art and industry as Fuji-san; it is carved on wood, metal, and ivory, and is painted on silks, lacquer, porcelains, fans, and a host of fabrics. The artists seem never to tire of it. The favorite method is to show it enveloped in fleecy clouds or with white storks flying athwart its sides. So famous and so universally admired is this sacrosanct peak that wherever in Japan a conical mt. is found, it is called the local Fuji, and few indeed are the celebrated landscape gardens that has not one miniature of it. It figures in the background of scores of Japanese scenes, and every native feels it his or her duty to climb it once at least during a lifetime. A whimsical proverb exists in the language to the effect that 'There are two kinds of fools in Japan; those who have never climbed Fuji, and those who have climbed it twice.' Another one says that if one dreams of Fuji, one will receive promotion to high rank, or will win great prosperity. Fuji is unusually beautiful for a mt. of such size. Despite its loftiness the climb to its summit is relatively easy; no risks attend the ascent; good lungs, a strong heart, a level head at great altitudes, and perseverance are the chief requisites. There are no dizzy ridges that upset one's equilibrium too much, and near the top, where the air is rarest and one feels the fatigue the most, are stationed stout coolies (gôrikki) with a 'pull' in the shape of a strong rope which they fasten to the traveler's belt, lay over their own brawny shoulders, and make for the top in a whirl of energy and enthusiasm. The record time (8 hrs.) for the ascent from Tarôô Station to the summit is held by an Englishman.
TO THE SUMMIT OF FUJI-SAN

Paraphrasing a witty writer, Fuji-san has what mortals rarely possess united: A warm heart, with a clear, cold head! It is a titanic crucible out of which in past ages, the surrounding country has been poured, and one which may again leave its mark on Japan; for an inspection of its summit proves it far from being dead. Most foreigners consider it the most beautiful object in the Mikado’s Empire, and many climb it for the sake of the entrancing panorama visible from its supernal heights. Nothing in Japan compares to this in transcendental beauty, and few mts. of the world offer so varied a view — a blend of land and exquisite sea. The Japanese mention 13 provinces from which Fuji is visible, called Fuji-mi-jū-san-shā, but the vista from the summit is almost limitless. Whosoever can, should get a near view of the mt. by moonlight, preferably on a frosty night when the snow reaches far down its sides. It is then like a colossal inverted cone of white sugar, with a suggestion of ghostliness more pronounced even than when it shows through the haze of a summer day.

According to tradition, Fuji rose from the plain in a single night in B.C. 286, coincident with the forming of the great depression now covered by the waters of Lake Biwa. It is thought to have continued active for centuries; history mentions the last of the numerous devastating eruptions as having lasted from Nov. 24, 1707, to Jan. 22, 1708. During this period a new crater was opened on the S. side, and the parasitic mound of Hōei-san (so-called from the name of the era during which it happened) was built up to the height of about 9500 ft. Of this outburst a priest, whose temple was 9 M. from the E. base of the mt. writes:

‘Assuredly it is an unusual event, that, as was the case in 1707, Fuji-no-yama suddenly opened in a place overgrown with splendid trees to vomit fire, so that stones and showers of ashes flew about and fell down in provinces and districts. These showers of stones and ashes lasted for ten days, so that fields, temples, houses, etc. were covered with ejected matter more than 10 ft. deep. The dwellers in the neighborhood of Fuji lost their homes, and many of them died of hunger. Myself was one of the unhappy eye-witnesses of this terrible eruption, and the remembrance of it fills me with pain and woe.’

The terror and confusion caused by the mt. are described in a graphic way; the clouds of ashes turned the days into murky nights, and these ashes were accompanied by red-hot stones, which flew hissing through the air. Finally the jarring din of earthquakes was added to complete the measure of misery. In Yedo there was darkness by day and night; the earth shook, and the ashes covered the houses there to a thickness of several inches. The roaring of the angry volcano was heard quite plainly, and all Japan was stricken with awe by its wrath.

Time, Cost, and Outfit. A quick ascent of Fuji and a return to Yokohama can be made in about 36 hrs., and more leisurely in 48 hrs. A sturdy climber can, by leaving Subashiri at 2-3
Route 4. TO THE SUMMIT OF FUJI-SAN

A.M. reach the summit at noon, and after spending 2 hrs. there (one of which will be needed to make the approx. 2 M. circuit of the crater), descend comfortably in 4–5 hrs. It is well to remember, however, that a storm may delay one at any point, and prolong the trip several days. Traveling on the mt. in a storm is dangerous, and should not be attempted—particularly when a strong wind is blowing. The ascent is less tiresome on a cloudy day, for when the sun pours down upon one, and the volcanic scoria reflects its rays into one's eyes, it becomes burdensome. The best season is thought to be late July or early Aug. Residents sometimes plan to start on the tail of a typhoon, in the belief that clear weather will prevail for a few days thereafter. Perhaps the best plan is to leave Yokohama early in the afternoon, reach Subashiri before night, and plan for an early start so as to reach No. 6 or No. 8 station leisurely in the afternoon. Certain experienced travelers recommend No. 6 rest-house as the best at which to pass the night, as mt. sickness (nausea and headache) is less likely to attack one here than higher up, where sleep might be difficult. By leaving this station (Rokugōme) at 3 A.M. one can easily reach the summit before sunrise, and enjoy one of the grandest prospects in nature. On the other hand, No. 8 (Hachigōme, 10,000 ft.) is the usual stopping-place, and one can scramble thence to the summit in an hr. The cold, etc., here often renders sleep impossible. At No. 8 the Gov't maintains a telephone-office, a post-office where a special canceling-stamp is used on mail matter deposited; a meteorological observatory (daily reports to Yokohama, of interest to intending climbers); a small hospital with a doctor and nurses for those attacked by mt. sickness, and a place (fewer fleas than elsewhere) in which foreigners can find lodging for the night with some pretense of comfort.

The Cost of the rly. ticket from Yokohama to Gotemba is ¥2.11, 1st cl.; the tram thence to Subashiri, 50 sen. There are a number of inns near the Gotemba station, conspicuous among them the Fujiya Hotel (2 min., right) where semi-foreign food can be had at reasonable prices. The usual charge for a night's lodging, hot water, and fire, at the mt. stations is from ¥1 to ¥1.50, but it is advisable to have a clear understanding before engaging them. The tickets issued by the Gotemba Trade Guild, while aimed to save one the extortionate prices often charged at the rest-houses, are of little use to foreigners. Police regulations fix the hire of a guide from Subashiri to the summit and back at ¥1.50, but at the last moment one usually learns that an additional ¥1.50 must be paid if the guide (or coolie who acts as guide and carries his employer's supplies—about 50 lbs. weight) is kept overnight. Discussion can be saved if one will reach an agreement with his man before starting. ¥2 is enough for a coolie for 2 persons.
TO THE SUMMIT OF FUJI-SAN

An Outfit should be taken from Yokohama, as everything on the mt. is expensive. Furthermore the insipid, sugarless tea; the saltless rice; the hard-boiled, bantam-like eggs with their excess of sulphur; the sweetish soft drinks of doubtful purity; and other wishy-washy stuff, so devoid of stimulating properties, are not savory to the foreign palate. Acidulous fruit is delicious during the strenuous climb, and Takaradsuka Tansan water with a few drops of lemon juice squeezed into it assuages thirst and fortifies one as few other things will. The traveler should have his own drinking-cup. Lane, Crawford & Co. at Yokohama make a specialty of mountaineering outfits, and from the manager of this department one can get information and advice of value. One’s own blankets should not be forgotten if one hopes to sleep in the anchorite huts where flea-invested straw mats take the place of beds, and where futons that have covered ‘a multitude of sins,’ and have never seen water, are used by hundreds of pilgrims each season. In addition to these, one should employ oiled paper in the manner mentioned at p. xi, in connection with a flea-powder known for its killing qualities. One should bear always in mind that the cold at the summit is bitter throughout the year, and that heavy wool underwear is a necessity. One’s blanket can always be used as a cloak, but a good khaki coat that will shed rain, warm gloves, and a cap will be found serviceable. Goggles to guard the eyes from the glare, and a square or two (in lieu of a light rain-coat) of the oiled paper used by the natives to shed the rain, serves not only for this purpose, but also to protect perishable supplies from the elements. High boots (those shod with iron or nails slip easily and are dangerous), though excellent to keep out sand, are clumsy to those unaccustomed to wear them, and are liable to cause blisters. Buckskin mocassins, puttees (Hindu, patti), or 4 or 5 prs. of straw waraji (be sure they are large enough) form the best outfit. Unless waraji are worn over the ordinary footwear the very sharp and angular clinkers will ruin it. The ‘Pilgrim’s Progress’ up the mt. is marked by these cast-off sandals. Near the foot of the real ascent, at the Ko-mitake Temple (dedicated to Sengen Sama, goddess of the mt.) where pilgrims and coolies make their orisons, travelers can buy (20 sen) of the priest in charge a stout staff (‘kongetsuyé’) which he will stamp (as will likewise the priest at the top) as a proof of one’s having reached the summit. This Japanese alpenstock will prove of as great service on the upward trudge as on the downward glide. At this temple are sold also sanctified snoods (excellent to prevent perspiration from entering the eyes) supposed to possess the virtue of warding off mt. sickness.

The Ascent. While the common belief is that July and Aug. are the only months in which Fuji should be ascended, venturesome climbers go to the top even in mid-winter (not
recommended), despite the danger (cold, avalanches, etc.) and death, which sometimes attend these efforts. The police make a pretense of closing the mt. between Sept.-July, and of opening it officially about July 20. As long as any snow clings to its crest it is regarded as unsafe, and whosoever climbs it out of season does so at his own risk. The guides often refuse to ascend it except in summer, and the rest-houses usually close in Sept. The fact that the well-known Tarobō Station (4500 ft.) on the Gotemba side was practically obliterated by an avalanche in March, 1912, and that every year the newspapers record the death, by exposure or otherwise, of adventurous persons who attempt to go up the mt. in winter, should deter travelers. Skiers enjoy the ascent in winter, and at such times one can glissade down on a plank or a straw mat (as the Mexican sulphur workers do on Popocatepetl) at a speed which almost takes one’s breath away.

During the climbing season between 15,000 and 20,000 persons usually make the ascent, among them many women 70 or more yrs. young, who toil up 1000 ft. or more each day, and in this painful fashion come eventually to the top. Anciently they were not allowed on the sacrosanct summit, and had to turn back at the 8th station. The first foreigner to climb the mt. was Sir Rutherford Alcock, H.B.M.’s Minister to Japan, in 1860. On the mt. side one meets or overtakes scores of white-clad pilgrims (chiefly rustics) wearing mushroom-shaped bamboo hats (kasa), a strip of matting tied to their backs (to serve as a bed and a protection from the rain), several pairs of extra waraji slung over their shoulders, and tiny bells aswing at their belts; these sweet-toned kane tinkle at every step and collectively add music to the general joyousness. As the pilgrims trudge slowly upward they occasionally sing out the Shintō formula, Rokkon shōjō — ‘May our six senses be clean and undefiled’ (an expression often chanted in Buddhist prayers, and referring to the six organs of sense: the eye, ear, nose, tongue, body, and heart). Some add the words O yama kaisetsu, which, liberally translated, express the hope that ‘the weather on the honorable mountain may continue fine.’ This ringing call is sometimes flung far and wide by enthusiastic climbers, and the mt. sides echo to it.

Of the six paths up the mt., that from Subashiri is the most comfortable and the least difficult for foreigners, and will be described in detail; the Suzukawa-Maruyama route was long the chosen one of pilgrims coming from Kyōto and the W., and is still known as Omote-guchi, or ‘front entrance.’ That from Yoshida is steep, while Gotemba has the disadvantage of being farther from the actual base of the mt. and requiring a longer walk or horseback ride than from Subashiri, on the E. slope. The best huts and the most conveniences will be found on this path, which has more shade on the lower slope. Subashiri can
also be reached by tram from (7 M.) Gotemba, and is 1500 ft. higher than that point. The traveler intending to visit Shōjī (Rte. 3, p. 40) after making the ascent of Fuji can save a little time by descending on the Yoshida side, or via Maruyama, and proceeding to Shōjī from either of these points. Luggage should be sent to the place to which the descent is to be made.—The Subashiri inns face the car-line and are near one another; at the Yoneyama a little English is spoken; rate, ¥2.50 and upward a day. The proprietor will engage a guide and be of service to foreigners.

Stations or rest-houses in the shape of solid, darksome, walled and covered dug-outs are placed at intervals of about every 1000 ft. on the mt., the divisions being called go. Of the ten or more of these but a few are prominent. On each of the trails is a station called Uma-gaeshi (‘horse return’), beyond which horses customarily do not go, — although they have been ridden to the summit at various times. The station on the Subashiri side is at a point about 4400 ft. above the village (approx. 7 M.; under 2 hrs. walk; horse, ¥1), but a horse may be ridden without difficulty to station No. 2 (ni-gō-me; 7500 ft.; ¥2; 4 hrs. walk). Pedestrians will find the walk to this point thoroughly delightful, particularly in the early morning, as the trail leads through a ferry forest where spring flowers and wild strawberries are found in Aug. [It is the part of wisdom to ride as far as one can and save the strength that will be demanded inevitably before the summit is reached.] Much of the plant life for which Fuji is known will be noticed on this stretch. Conspicuous is the Fujimatsu, or Fuji Larch; Fujiki, or Japanese Pagoda-tree; Fujikansō, or Telegraph-plant; Fuji-bai, panic grass; Fuji-bakama, thoroughwort; the species of wistaria called Fujikazura, and many other plants. The cindery part of the slope begins near (6430 ft.) Ko-Miitake Temple (3 hrs. walk), and the real, laborious climb beyond No. 4 station (8400 ft.). At station No. 6 (9800 ft. and approx. 6 hrs. from Subashiri) one is about 4 hrs. from the summit. Above this the ascent is decidedly steeper, and the hard smooth rock is in some places covered with the great blocks of lava which bestrew, and at times obliterate, the path. Whosoever has to this point husbanded his strength by keeping to a steady, plodding grind will be glad, for hence onward he will need it. Intersecting the trail hereabout is the Chūdō Meguri (‘Midway Going-Round Path’), a girdling road (about 20 M. long) which enthusiastic pilgrims follow (7–8 hrs. walk) for the views (apt to be blurred in detail from the summit) and for a more complete inspection of the sacred mt. and its environs. Near No. 8 station (10,990 ft.) the Yoshida trail comes in from the right. The descent from the summit to this point is over the same trail as the ascent, but below it the zigzag path is discarded and one descends by long, sliding strides (hashiri) over loose
cinders and ashes that on a hot day release clouds of fine dust. A long-legged person may, in this wise, go from the summit to Uma-gaeshi in about 3 hrs. It can be done in less than 1 hr. sliding on the snow, but this is not recommended. At the Summit (setchô: to climb to the top of Fuji is: Fuji-san no setchô made noboru) the rest-houses at the end of the Subashiri trail stand in a cup-shaped hollow near the (500 ft. deep) crater. This is about 3 furlongs in diameter, and is surrounded by titanic crags scorched by awful heat into many tints — reds, yellows, and purples predominating. These huge rocks follow the rim and rise in some places 100 ft. or more above the crater's edge. Travelers should not venture beyond this point unaccompanied by the guide, as storms form quickly on Fuji's summit; twilight falls as swiftly as in the tropics; and the road is beset with dangers. The great crater is remarkable and awe-inspiring; in July–Aug. much of the floor is revealed, and is then seen to be littered with the huge stones that from time to time detach themselves from the rim and fall with a thunderous roar. Snow lingers throughout the short summer in the sheltered places, and lies deep in the crater at other times. The chronicles of Fuji show that about 70 yrs. ago, a number of pilgrims were caught in dense clouds on the mt. top and lost their way. The clouds were the precursors of a typhoon, which broke suddenly and with terrific violence. When it abated, and the weather cleared, the frozen bodies of the pilgrims, to the number of over 50, were found closely packed together, showing that they had kept united to the last for warmth and companionship in that dread hour. This is but one instance of the many sacrifices that Sengen Sama (to whose shrine the devotees come to pray) has demanded of the faithful. The place where they died is now called Sai-no-Kawara (a river shore in the Buddhist hell where the souls of children are tormented). It is covered with hundreds of stone cairns raised to the memory of these martyrs by those who follow more fortunately in their footsteps, and in tribute to Jizo, the children's guardian god.

Many of the points round the crater are of historic interest; lying against the edge of the rim at Kengamine is a little stone hut where a brave meteorologist (of the name of Nonaka) and his wife planned to spend the winter of 1895–96, to make scientific observations; exceptionally severe weather prevailed, and before the New Year they were taken down to the plain, almost dead from cold and exposure. Near by is a precipice called Oya shirazu Ko shirazu, so dangerous and awe-inspiring that in case of peril, relatives or the best of friends look out for number one. Close by is a gigantic rift in the mt., called Osawa ('great ravine'), which gashes it downward, on the outer side, as far as the eye can see. Beyond here the path traverses a section that has been tortured into all kinds of agonizing
shapes by the fierceness of the fires which once flamed from Fuji's heart. Great cliffs lean over the mt. rim at a perilous angle, and seem ready to fall and crush everything on the plain below. Some of the crags bear resounding names: 'Thunder Rock' (Rai-iwa); 'The Rock Cleft by Buddha' (Shaka no Wari-ishi); 'Shaka's Peak' (Shaka-ga-take), etc. A great stream of molten lava once flowed out of the crater at this point and formed (it is said) the walls which now inclose the lakes at Fuji's feet. Below this point is a spring of icy cold water (an extraordinary thing at this altitude), called Kimmetsu, or 'Famous Golden Water,' which is sold by the priests as a specific for mt. sickness. Beyond the line of pilgrims' huts at the top of the Subashiri trail is a precipitous cliff called Kwan-non-ga-take or 'Peak of the Goddess Kwannon'; wisps of steam come up through cracks in the lava near by and prove that although Fuji is founded on granite, its interior is perhaps a mass of molten fire. The rocks roundabout are warm to the touch, and a minute is long enough for one to hold one's hand against the ground.

While it is yet dark the pilgrims foregather at Kengamine to witness the sunrise, which, seen from here, is a spectacle of transcendental beauty. The silent, white-clad, intensely interested figures add not a little to the impressiveness of the unique scene, as with bared and bowed heads, fingers clasped about their rosaries, and hands outstretched, they beseech all the gods that be in heaven to witness their devotion and submission, and to hearken unto their fervent prayers. As dawn advances over the cold world, and with flashing, rosy fingers lifts the veil of darkness from the long file of peaks and ranges standing like ghostly attendants behind the semi-divine Fuji, the island-studded sea becomes idealized, and the vision, which is of vast extent, takes on a sublimity beyond the power of words to express. The sunset is almost as wonderful as the sunrise. Describing this, Herbert Ponting says: 'As I stood here on the utmost pinnacle of Japan, the cloudland sea was rising slowly — borne upward in heaving billows by some undercurrent, stronger than the wind above, which was filling the crater behind me with scudding wrack. My pinnacle was soon surrounded to my feet and no other part of the mountain was visible. I stood alone on a tiny island of rock in that infinite ocean, the only human being in the universe, and soon the illusion of being carried rapidly along in the cloud sea was so real that I had to sit, for fear of falling with dizziness. When the sun sank to the level of the surging vapors, flooding their waves and hollows with ever-changing contrasts of light and shade, the scene was of indescribable beauty. Never in any part of the world have I seen a spectacle so replete with awesome majesty as the sunset I witnessed that evening from the topmost cubic foot of Fuji. A few moments only the glory
lasted. Then the sun sank into the cloudland ocean, the snowy billows turned leaden gray, and darkness immediately began to fall. As the last spark of the orb of day disappeared in the foaming breakers there was a rush of wind across the crater, due to the instant change in temperature, and in a moment the mountain-top was in a tumult. The great abyss became a cauldron of boiling mists, and icy blasts moaned and whistled among the crags which looked like ominous moving phantoms in the turbulent vapors and dying light. It was a wondrous, almost preternatural spectacle, like a vision of Dante's dream."

5. From Yokohama to Miyanoshita, Lake Hakone, and Atami.

Miyanoshita (1377 ft.), a considerably overrated summer resort in the Hakone Mts. 40 M. from Yokohama, in Sagami Province, amid scenery far less attractive than that around many other more accessible places in the Empire, owes its reputation less to inherent excellence than to the reports of travelers who have not visited the more interesting Ikao, Karuizawa, Kusatsu, or Shōji (consult the index); and to the fact that Yokohama residents find its elevated situation a change from sea-level conditions. The most satisfactory way to see the region is by motor-car (see below), as otherwise one has usually to sit in a tram-car jammed to suffocation (in the season) for upward of 1½ hrs., and after alighting, walk or be pushed up 4 M. of steepish mt. road to the village beyond. In the summer, autumn, and during the Christmas holidays, the hotels are apt to be full, and one not unfrequently has to lodge in stuffy little rooms in an annex where indifferent, tip-soliciting service is accompanied by charges which remind one of a really good American or English hotel. Fuji-san is the dominating feature of the region and without the views of it—the object of most travelers there—it is tame. Being beautiful, Fuji is correspondingly capricious, and will sometimes sulk for weeks behind impenetrable veils of mist, then perhaps unveil for an hour or so before going into retirement for another season. When it does appear, far finer views can be had from Shōji or Gotemba, with the added advantage that the latter place is in immediate touch with the rly. The traveler in search of beautiful mt. scenery, coupled with awe-inspiring volcanism, will find more to please him at Karuizawa, Ikao, or Kusatsu. The tonic air in all these places is finer and more invigorating than that of Hakone.

Atami, in Izu Province, on the peninsula of the same name, on the W. shore of Sagami Bay, 18 M. walk over the mts. from Miyanoshita, is usually included in a visit to the latter place, but its chief sight, the Atami Geyser, grows more and more retiring and now steams up once only in every 9–10 hrs. When it does so it is not much superior to an ordinary locomotive
blowing off steam, the difference being that in this case the hot water and steam are ejected from a crevice between rocks. The sea views on the way over are not so alluringly beautiful as those at Matsushima, or from the splendid hilltops behind Kobe; nor is the village half as delightful as the charming little seaside resorts just W. of Kobe on the Inland Sea. Both of the latter are nearer to the rly., and in both cases one has the advantage of satisfactory hotels as bases from which to make excursions. The Miyanoshita district is not without its attractions in cherry-blossom time, but finer displays can be seen at Kyōto, Nara, Tōkyō, or other more accessible places. Ikao has many more wild flowers. The vaunted Ōjigoku, or Big Hell, is a feeble tea-kettle affair not worth seeing if one has already seen the violent volcanic activity displayed about Beppu, Noboribetsu, or Kusatsu. The hot springs attract men with the infirmities which the Hot Springs of Arkansas, U.S.A., are supposed to cure, and have done so for many years. Dr. Rein, writing in 1884, mentions ‘that the sulfataras of the region are much used for bathing purposes, especially in venereal complaints.’

HAKONE LAKE suggests none of the unforgettable charms of the gem-like Haruna; the chain of beauties which one crosses to reach Shōji; or the incomparable Lake of Ōmi, near Kyōto.

The customary way to reach Miyanoshita is by rail to 29 M. Kōzu (Rte. 24), fare ¥1, 23 1st cl.; 74 sen 2d cl.; thence by tram-cars of the Odawara Electric Tramway Co. to 8 M. Yumoto. The remaining 4 M. are done on foot or by jinriki. The 1st cl. fare from Kōzu to Yumoto (1½ hrs.) is 95 sen; 2d cl. 63 sen (to Odawara 48 and 32 sen respectively). Cars leave from the tram terminal at the left of the Tōkaidō Rly. station; luggage checked as on the rly. The Tramway Co. prefers that foreigners charter a special car (holds about 15 pers.; ¥9, 1st cl.; ¥7, 2d cl.) for the trip, but as it runs on the same time as the ordinary cars it merely obviates the necessity of riding packed in with the commonalty. The 2d cl. differs from the first (from which it is divided by a partition only) merely in the material used in the upholstery. One is as good as the other if the cars are not crowded. Jinrikis are in waiting at the Yumoto terminus; to Miyanoshita (4M. uphill, 1 hr.) with 2 men (necessary), ¥1; coolie to carry a steamer-trunk or several suit-cases, 50 sen. Heavy luggage is brought up on a cart at about 50 sen a piece.

A good walker can make the ascent in less time by taking several of the short cuts (shikamachi) which lead up (left) of the winding road, from time to time, beyond Tōnosawa (the bathing resort just after Yumoto). The best of these short cuts (easily followed) is one which turns inward about halfway up and rejoins the main road at the Fujimi-tei Tea-House, 1¼ M. below Miyanoshita.

The Grand Hotel at Yokohama will arrange a motor trip
(price quoted on application, and depending on the number in the party) from that place to Miyanoshita, which will enable the traveler to get a satisfactory glimpse of the region, avoid the several changes from rly., to tram, etc., and be back in Yokohama the same day. This is recommended as less tiring and more satisfactory in many ways.

From Kōzu (tea-house opposite the station) the tramway skirts the shore of Odawara Bay (fine views left) and passes at intervals through the long main streets of nondescript villages. Tidal waves sweep in here from time to time and bring death and destruction in their train. Odawara (40 min.) is prettily situated on the sea amid orange groves and flowers; the old castle has withstood many a siege. The date of its erection is unrecorded, but it is known to have passed into the hands of Ōmori Yoriaki in 1416, and to have been captured by Hōjō Sōun in 1494. Uesugi Kenshin besieged it in vain in 1561, as did also the redoubtable Takeda Shingen in 1573. The wily and acquisitive Hideyoshi attacked it with a powerful army in 1590 and captured it, coincident with the downfall of the Hōjō. A long line of Tokugawa shōguns dwelt in it thereafter, and at the time of the Restoration it was the seat of Ōkubo, with an annual revenue of 116,000 koku of rice. — The last part of the rail trip is up the rock-strewn valley of the turbulent Hayagawa, overlooked by the twin humps of Futagoyama. From Yumoto (Inn: Fukuzumi, from ¥2.50 and upward; a little English spoken) the road leads up (left) from the station, through the picturesque street of the town, then over the bridge and around the corner (left) to Tōnosawa. The whole region is pink with cherry blossoms in early April. The big power flume at the right, on the hill beyond Tōnosawa, receives its water from a point near Miyanoshita village (tunnel through the hills, along the edge of the ravine) and supplies a part of the power employed to light Yokohama. The largest hamlet passed on the upward trip is Ohiradai. Just beyond this high-poised place Miyanoshita is seen astride the main st., at the head of a deep ravine which here turns to the right and leaves the village perched on the hill-slope at the left.

Fujiya Hotel (Tel. address: ‘Fujiya’). English spoken. Rates from ¥7 a day and upward, Am. pl., according to location of room. The best of these (ranging in price from ¥10 and upward a day) are in the main building, on the second floor, overlooking the gorge. Those in the left wing (or annex) are smaller, less desirable, and in some instances devoid of views. — Books from the library are charged for. — Naraya Hotel, on the edge of the gorge, with charming views; semi-foreign; English spoken; rates from ¥3 and upward. There are several native Tea-Houses which quote low rates.

The name Miya-no-shita is derived from Miya, shrine, and shita, below, or underneath. The Hakone region is best known for the numerous articles
turned from different native woods and called Hakone-ezuku, or Hakone Woodwork. Unfortunately most of it splits and falls apart in steam-heated houses. Chief among the woods used are the camphor laurel (employed for inlaying because of its silky luster), persimmon, keyaki, Japanese pepper (asaikoh); a species of sago (soedzu); black alder (kari-no-ko) etc. The waxy appearance of some of the pieces is given by putting them on the lathe and pressing against them a piece of vegetable-wax (to). The Gampi-ori sold in some of the shops is made at Atami.

Walks and Excursions. The neighborhood is in no way remarkable, and few of the walks extolled in the local guidebook in exaggerated terms are worth tracing out unless the traveler has nothing to do and wishes to kill time. Ladies are apt to find some of them too rough and precipitous for comfort. A good walker can cover the entire region in 2 days and include the left-overs in the Atami trip on the 3d day. Myojogatake (or Mukuoyama), the rounded hill (3020 ft.) beyond the gorge (E.) from Miyanoshita, offers no views that cannot be obtained from other places mentioned hereinafter, and some scrambling is required to reach the summit. This also holds good with respect to Sengenyama, the hill (2150 ft.) at the S. of the village.

To Kowakidani, Gora, Ojigoku, Sengokuhara, Otome-toge (Maiden's Pass), Nagao-toge, Miyagino, and Kiga. About 16 M.; 7 hrs. walk. Coolie to act as guide and porter, ¥1.80. Chair with 4 men, ¥5.50. Horse, ¥3. Proportionately cheaper to all the places except the 4th, 5th, and 6th (the farthest off). Miyagino and Kiga are of no interest. Pedestrians bound for Gotemba can visit the first 5 places en route to Nagao-toge — the pass over which walkers go to reach the Gotemba plain. — Nothing is gained by making Miyanoshita the starting-point for the ascent of Fuji or the trip to Shouji, since the 15 M. walk to Gotemba can be saved by taking the rly. train from Yokohama. — The broad road winds over the hills back of the village (S.W.). At the bridge spanning a narrow stream a short cut turns in, and by following it Kowakidani can be reached in 25 min. The few houses cluster about a faintly volcanic region formerly called Kojigoku (Little Hell — perhaps on account of its loneliness). The small Mikawaaya, and Kaikatei hotels (English spoken; semi-foreign rooms; ¥5 a day, Am. pl.) stand near to one another. The road which branches left goes to Hakone Lake. That at the right soon crosses a rushing streamlet, and at a point where Miyanoshita is seen far below, enters a pine grove and later traverses a region studded with cherry trees and Spanish chestnut. At (25 min.) Gora, a crossroad leads down the slope (right) to Miyagino. Bearing to the left, the clear trail follows the contour of the hill, now up, now down, over a district flecked with many small white flowers (poisonous) of the wild rosemary; the shrubs turn red in autumn and develop narcotic properties injurious to sheep. Entering a broken region (3478 ft.) smelling of sulphur, the road leads (35 min.) to the Ojigoku (or O-waki-dani — 'valley of the great boiling'), so-called from
the subterranean fires which make their presence known by a few thin wisps of steam and offensive gases. Hot water is piped to some of the native bath-houses farther down the valley.

On the other side of the gorge a rough path leads along the edge of the cliff to a bathing establishment frequented by mixing natives. The road continues first through the small settlement, then some pine woods, and in 10 min. passes some shallow ponds (1 min. to right of path) grandiloquently referred to as Natural Ice Factories. The hamlet visible on the slope of the hill beyond the wide valley is Sengokuhara; the saddle between the lofty hills at the left of it is Otoke-tōge (3276 ft.), whence one may command a fine view of Fuji from base to summit; the jagged peak behind the village is Kintoki-san (1 hr. climb). Before reaching the point (1½ hrs.) where the path zigzags up the steepish slope to the pass, one enters the broad military road constructed through the Hakone region in 1912–13. By following this as it winds up at the left one comes (1 hr. walk) to Nagao Pass, at practically the same elevation as Otoke. A brick-lined tunnel ¼ M. long leads through the crest of the ridge, by climbing to the summit of which (above the tunnel) one may, while lunching, enjoy the magnificent prospect of the broad Gotemba plain with Fuji rising grandly from it. Other splendid peaks cut the skyline, conspicuous among them Shirane-san, N.W. of Fuji, in Kai Province. Hakone Lake is seen to advantage in retrospect. The pass here is a favorite one with motorists, but when the road has been newly metalled the sharp volcanic stones employed are ruinous to rubber tires. The many pack-animals which cross the pass bring young cryptomerias which men of the Forestry Bureau plant on the bald slopes of the Hakone Mts. Gotemba Station, near Fuji's base, is 7 M. distant.

The return journey can be varied by descending (3 M.) to Umiyiri (about ¾ hr.) at the N. end of Hakone Lake and proceeding by boat (Y1.50) to Moto Hakone, thence to Miyamisaki over the first stage of the excursion to Atami. — A shorter way back is to leave the military road just below the tunnel, descend the slope, and cross the wide valley to the road E. of Sengokuhara; pheasants haunt the region hereabout and rise frequently with a great whirring of wings. Seen from below, the pike takes on a decidedly grandiose character; it is held in place here and there by massive granite embankments, and reminds one of certain of the splendid highways in the Swiss Alps. An hr. after leaving the pass one sees Ōjigoku at the far right. Following the military road through the gorge of the Hayagawa, the nondescript Miyagawa is soon reached, then Kiya, beyond which the hotel is a 10 min. walk. The section through which the road passes here is called Sakaeru, literally 'Bottom of the Storehouse'; in the deep ravine spanned by a high bridge is the noisy Jakotsu-gawa, or 'River of the Serpent's.
es,' so-called from a white fossil wood sometimes found and
ch resembles dry bones.
'o (Kiga, Miyagino) Myōjintake and Saijōji (or
yō-son) Temple, and return via (Sekimoto) Odawara, and
noto. Jinriki impracticable. Coojie to act as guide and
y luncheon, ¥1.80; to Saijōji and back the same way,
55; one way only, ¥1. Chair (with 4 men), 1 way, ¥4.80;
e and back, ¥5.40; return via Odawara, ¥7.20; horse for
day, ¥3.50. To Saijōji, 8 M. Returning via Odawara, 26
Time for the latter trip 8 hrs. Horseback riders have to go
Yagurazawa (2 M. farther). Pedestrians with weak hearts
a distaste for elevations, who plan to return the same way
Saijōji, usually alter these plans when by dint of some-
t they have gained the summit of Myōjintake (3820 ft.)
look back upon the wicked, knife-edge ridges leading up
Waraji are a great help on this toilsome and sometimes
very ascent, as is also a stout staff. A bottle of Tansan or
tea forms a grateful stimulant. Near the actual summit
wide terrace (dai) whence one gets a sweeping view of the
Fuji and many of the passes of the Hakone Range; of
lofty mts. of Kai Prov.; of Vries Is., and the environing
The Sagami Peninsula and Bay, Odawara, and a half-score
ecume village and towns sparkle in the sunlight, and
seems remarkably near — and apparently but a few ft.

Road leads through Kiga, crosses the river at Miyagino,
we a stony path up through the village, then a rocky gulch,
finally emerges on the mt. flank; up which one goes slowly
a broadly zigzagging path whence fine views are had in
pect. A steady walker will find himself on the summit
rs, after leaving the hotel. The worst is then over; the
arroyos which gash the brown turf on the other side of the
offer no difficulties, and the temple roof is soon descried
elow at the left, in its sacred grove of immense crypto-
as. A long swinging stride down the slope will bring one
e edge of the grove in an hr. Conspicuous features of the
depths of the dark, cool ravine (through the bottom of
a merry river chums and gurgles) are the handsome
red berries of the Aoki (Aucuba japonica) shining from a
of glossy leathery green leaves mottled with yellow. Here
violet, azaleas (in season), buttercups, Pyrus japon-
and other dainty flowers remind one in a small way of
oral displays around Ikao.

Main Temple, called the Myōkwa-kō-dō, founded by
m in the 14th cent. and now the property of the Sōtō sect
adhist, stands on an artificial terrace reached by a flight
stone steps flanked at the top by big bronze Tengu 1 with
Tengu is a mt. elf or hobbobin which is believed to have been added
congress of Buddhist demons by the Japanese. They are human fig-
great noses and gilded eyes; others of the same class about the atrium and impart a bizarre and childish air to the place.

The temple is noteworthy for the maze of excellent sculpture in the natural wood which cover almost all the outer surface of the buildings though coarse in execution they are not without artistic merit. Phoenixes, dragons, birds, tigers, panels showing Chinese scenes, and boys at play form the chief motives. The dingy interior is cluttered up with all sorts of trashy things; the two wood drums are used in the temple festival (May 28). The columns which carry the elaborately sculptured porch in embossed bronze sockets — at once ornamental and functional — against moisture. Giant forest trees rise loftily the structure and seem ready to overwhelm it. The hallowed roof is covered with copper-bronze to which time has given a fine patina. Among the prayers offered with totemistic purpose to the Tengu in the yard are wisps of hair like scalp-lincitations against red hair and baldness. The 9-petaled chrysanthemum is much in evidence simulate the winged pods of Thlaspi aquatilis. The big bronze Sōrinō near the head of the steps is said to be able to ward off the attacks of the Tengu. Beyond the temple, beyond the drum-bridge, are the priestly apart picturesquely situated amid cherry trees and tinkling rivers.

Stretching N. from the lower end of the temple is a narrow, sometimel splendid avenue of tall cryptomerias, striking that between Kami Sakamoto and the Hiei-zan temples (27). It leads to 2 M. Kano village, and the quiet woods flank it — fragrant with lilies — make an ideal place in to rest and enjoy luncheon. Thirty min. after quitting the temple, one passes beneath the great Niō-mon (with its great Niō plastered all over with spit-ball prayers), and the avenue of Kano. By taking a short cut here at the right need not go to Sekimoto, visible at the left. The unruled river which is soon crossed on a wooden bridge is the Gawa; extensive riparian work has been needed to koto within its banks. Tsukahara village is marked by a small shrine (over the Kari River), a big schoolhouse, and a single street (right), where one will find a jinrikisha and baiting-stable; fare by jinrikia to 5 M. Odawara (1½ hrs.), sen; basha in 1 hr. 15 sen. The lines of suspended cables are of great size, with long noses, red hair, earrings such as the Portuguese sailors wore when they first came to Japan; a pillbox cap similar to Atkin's favorite headgear, and other un-Japanese attributes. The Japanese and vulgar believe the Tengu to be foreigners who, unable to speak English, took to the mountain fastnesses — whether they often people. The fan usually pictured in the Tengu's hand resembles the chibusa, a fan formerly used by military officers in giving orders, and posed to be made of the leaves of the cruciferous Thlaspi arvense, or cress, the Japanese term for which also is gomos-uchise — abbreviated the illiterate to Tenguba. To propitiate these bloodthirsty 'foreign Japanese farmers bring a portion of their harvest to the temples dedicated to them by the priests.
and the Ten Province Pass. Fares and distances from
Anoshita are: Kowakidani, 2 M., 30 min.; guide (cooler),
m; return, 45 sen; chair for round trip, ¥2.60. Ashinoyu,
1½ hrs., cooler, 55 sen; return, 80 sen; chair both ways,
0. Hakone, 7 M., 2 hrs., cooler, 80 sen; return, ¥1.10;
return both ways, ¥4.40; horse, ¥3. Atami (4 hrs. beyond),
1; cooler, who will carry about 100 lbs. of luggage, ¥1.90;
¥ (¥1.90 each for 4 men), ¥7.60; horse, ¥4.50. A small
trunk and one or two packages can be tucked in the space
under the seat of the chair. Jinriki (with 2 men) practicable to
one only, as the road beyond is steepish. By leaving
Anoshita at 8 a.m. one can (on foot) reach Atami about 2
and allow ½ hr. stop for luncheon. Tiffin from the hotel,
10; at the hotels in Hakone, ¥1; cheaper at the tea-houses
on the way. Waraji should be worn, particularly if the
weather be wet. The mt. paths will be found very slippery in
rainy weather when the views are obscured and the trip is
difficult. Travelers bound for Yokohama, etc., may have heavy
luggage sent to the Kōbu Station and pick it up on the return to
point from Atami. The reversed trip from Atami to
Anoshita will be found more difficult than the outward one
unless the traveler is acquainted with the region, and can speak a little Japanese.
A cooler should be taken along to act as guide and bearer.
It is not amiss to mention that the Miyano shita chair-
racks manifestly work in connection with the keepers of
enveloped in a steamy mist which adds to the melancholy — derives its name from the hot springs (yu) which issue from a reedy plain (ashi) near by. A smell of fetid eggs pervades the place and advertises the sulphurous nature of the waters — which run in yellow streams across the roadway. Matsuoka Hotel; Kii-no-Kuni Hotel, both small, with sulphur baths; rates from ¥5 and upward a day. — The highroad leads right through the settlement and soon comes to 3 moss-grown tombs (left) which commemorate Soga Sukenari and Soga Tokimune, brothers and 12th cent. military heroes (often mentioned in poetry and romance). The chiseled images at the right of the road here are not worth looking at; neither is the stone monument (right) near the bank of a wretched pond, erected to the memory of the Minamoto shōgun, Mitsunaka (912–97). A few yards beyond this (left), slightly higher than the roadway, is a contemptible petroglyph in the form of a big Jizō, ranked by an enthusiastic writer among the ‘triumphs of the Japanese chisel,’ and just as loosely attributed to the overworked Kōtō-Daishi. The trend of the path now is downward between volcanic hills; Hakone Lake soon comes into view, then Moto Hakone, on the lake shore.

Hakone Lake (2378 ft.) known also as Ashi-ko, a clear sheet of water 3½ M. long, ¾ M. wide, and about 150 ft. deep, is circled by half-bare volcanic mts. of which the tallest is Komagatake (Pony Peak, 4452 ft.) at the E. The lake is near the border line of Suruga Province, and is drained chiefly by the Hayagawa, which flows out of its N. end, and after a roundabout course goes through Miyanoeshita and falls into Odawara Bay. The distance along the E. shore to Ōmori, the hamlet at the topmost point, is 5 M.; thence to Nagao-tōge about 3 M.

Following the road which skirts the lake we soon pass (right) the pretentious Imperial Summer Villa, within a fenced and guarded preserve (no admittance) on a promontory overlooking the lake. The Matsuoka Hotel hereabout is semi-foreign; rates from ¥5 and upward a day. The broad avenue is now shaded by flanking files of magnificent and lofty cryptomerias, after the style of those at Nikkō. Fuji is seen at the far right, rising over the saddle formed by the Nagao-tōge. Hakone Village, a down-at-the-heel, old-fashioned place, on the S.E. side of the lake, has but little to recommend it — unless one is seeking absolute quiet. The Hakone Hotel (Hafu-ya), rates from ¥5 and upward, and several lonely inns stand on the beach, waiting for the few travelers who come this way only in summer. It is an easy 2 hrs. walk hither from Miyanoeshita, and 4 hence to Atami.

During the Tokugawa epoch the now decayed and decadent Hakone was an important station on the old Tōkaidō between the new capital of Yedo and the old one of Kyōto. Toyotomi Hideyoshi marched past here in 1590 when he assailed the Odawara Hōjō in their castellated fortress, and in later times many a glittering destroyé train stopped here to hold high revel in the tea-houses overlooking the storied lake. At that period the old Hakone no sekisho, or ‘barrier,’ established for the surveillance of travelers, stood at the pass just west of the village, to the terror of malefactors and the unassi-
ness of political malcontents and refugees. Here was located the Kuun, or gate, the important border post, which had to be passed on entering the Kuanti region, or used in going in the other direction toward the Kuwansei. The old highroad has now lost its medieval and military character, and for the latter purpose has been supplanted by the new gov’t road which leads through the gorge of the Hayagawa and over the Nagato-toge. The highest peak of the Hakone Mts. is Kami-yama, 4700 ft.

At the far end of the village the road turns sharply up at the left, away from the lake; henceforward jinrikis are impracticable, owing to the steepness of the paths. A stiff 20 min. climb brings one to the crest of the ridge, whence there are fine views in retrospect. From the summit of the big rounded Kurakake-yama (3300 ft.), about ½ hr. at the left, views finer even than those from the Ten Province Pass, 6 M. beyond, are obtainable. Until that point is reached the trail ascends and descends gently over a vast upland plain or wide ridge with views so far-reaching and grand that one feels as if one were walking over the roof of the world; it is a vast, silent world, where only an occasional grass-cutter is seen, and from which one looks down into stupendous valleys equally silent and unpeopled. A cold wind blows steadily across the top, bringing coolness in summer and a searching chill in winter. Fuji is the dominating figure in the seemingly limitless landscape. Erelong a solitary, blasted old cryptomeria, the Ippon Sugi, is sighted, with a stone idol at its base; and from it the sea is visible at the far left.

A huge stone marks the Ten Province Pass or Jikkoku-toge, (3200 ft.) which instead of being a pass between the mts. is merely a big rounded hilltop, whence the mts. (provided the day be crystal clear) of 10 provinces (Suruga, Sagami, Izu, Tōtōmi, Kai, Awa, Kōzusa, Shimōsa, Musashi, and Kōsuke) may be seen. Fuji-san is again the dominating feature. Most beautiful of all is the province of Neptune, which stretches far below to a horizon as distant as that of optimistic youth. Atami is hidden by a bend in the ridge. Proceeding across the mt. tops we soon enter a region where the vegetation shows the effect of a S. exposure; here the bell-like flowers of Campanula japonica, wild violets, and a half-score flowery forms bloom unappreciated and unseen. A short descent brings one to a small terrace (left) on which a decayed temple and a tea-house stand; hence the slope downward is sharp and the path winding; at times it loses its identity and degenerates into a V-shaped gully very slippery in wet weather. The camphor tree at the right of the path in the upper outskirts of Atami is uncommonly large. The way is now down through the main st. of the town, past the geyser (right) to a terrace at the left, overlooking the sea, where, in a pretty garden, stands the Atami Hotel, with stuffy rooms, poor food, and rates from ¥6 and upward per day. The upper rooms are more expensive than those on the ground floor. All are two or three times as dear as those of the native
hotel in the same yard and under the same management. To prevent discussion at the last moment the traveler had better come to a clear understanding with the proprietor before engaging rooms. There are several native inns, chief among them the Takasagoya Hotel; ¥3 and upward.

Atami nestles cosily in a little V-shaped valley which reaches back into the hills from the sea and Sagami Bay, on the E. edge of the Izu Peninsula, in Izu Province. It is embowered in orange groves, camphor trees, and many flowers, which like the warm exposure and bloom riotously. The low wooded island offshore is Hatsushima; Ōshima is visible (at the S.E.) on a clear day, and sometimes at night the heavens reflect the fires of its active volcano. The chief sight of Atami is the failing Geysers (Ōyu, or 'big hot water'), the largest of its kind in Japan. It has existed for centuries, but was unknown to foreigners until Sir Rutherford Alcock, Great Britain's first Minister to the Mikado's Court, visited Atami (commemorative monument) in Sept., 1860. Dr. Rein, writing in 1884, mentions the geyser as breaking forth at regular intervals six times in 24 hrs., on each occasion for 1½ hrs. and rising to a height of 3–9 ft. The sinking of many wells (now prohibited) to the underlying volcanic vein, and the tapping (for baths and other purposes) of the hot stream, has so weakened the geyser that now it spouts but once every 9–10 hrs., first a quantity of steam accompanied by a sound of furious boiling, lasting sometimes for ½ hr., then a gush of hot water. This is repeated 4 or 5 times in an hr., weak at first, then stronger. At this time steam issues from many crevices in the rocks throughout the town; from the steam-pipes over which some of the people boil their food; from between the cobbles in the sts.; and from the various bath-houses directly connected with the underground stream. The effect is weird, and on a wet day when the vapor hangs low, is decidedly suggestive of a region warmer and less satisfying than Japan. A thermometer in the adjoining bath-house indicates the approach of the eruption, which sounds like the blowing-off of a big locomotive or an ocean liner. Instead of rising vertically the steam-saturated water now jerks out horizontally through a jagged hole in the rocks flush with the ground and impinges on a stone wall 5 ft. thick, about 6 ft. from the aperture; an iron railing separates it (no fees) from the main st. The house behind it is much frequented by tuberculous natives, who inhale the hot vapors believing that they have curative powers. The Japanese believe that the ejected matter comes, not from the ground immediately beneath Atami, but from the lofty mt. behind it.

According to Bunsen, these hydrothermal manifestations are caused by explosive action, due to the heating of the water, under pressure, in the lower part of the geyser-tube. Bunsen's theory rests on the accepted principle that
the boiling point of water increases with pressure and that the boiling point at the bottom of a long tube is considerably higher than at the top. When heat is applied and maintained at the bottom of such a tube, the heated water acquires a time elastic force sufficient to overcome the weight of the superheated water; and the relief from compression during the ascent is so great that steam is generated rapidly, and to such an amount that it ejects violently from the tube much of the water it contains. The Atami geyser is a pygmy compared to those of the Yellowstone Park, and it is less interesting in a way than the constantly boiling springs of Beppu or Noboribetsu. The geyser water contains sodium, magnesia, calcium, iron, and allied substances. The natives believe it cures almost everything.

A local specialty is the gampishi, a thin but tough paper made of the fiber of Edgeworthia papyrifera (Japanese mitsumata). From it, and from silk of the wild silkworm, is made the gampi-ori, a washable fabric resembling coarse pongee which is converted into cushion-covers (40-50 sen each) and many articles of similar use. The many turned-wood articles for sale in the shops are made in local workshops. A favorite sweetmeat (ame) is made of limes and oranges. The most important of the local industries is fishing. At times large schools of various deep-sea fish enter the bay and throw the town into great excitement. Lookouts (tomi) are stationed on the highest promontories, and when a school appears in the bay the fishermen are apprized by means of a primitive conch megaphone (hora-no-koi); the huge nets employed require a dozen men to manipulate them. Sometimes a hundred men in a score of boats reap a valuable piscine harvest, 10,000 or more plump buri (amber-fish) being taken in one forenoon. There are a number of pretty walks in the neighborhood of Atami. Motorists often come down from Yokohama for the sea views.

From Atami to Odawara (thence to Kōzu and Yokohama). A light rly. makes the 20 M. run along the picturesque coast in about 2½ hrs. (fare, ¥1.29, 2d cl. — no 1st cl.). A heavier rly. line is under contemplation. The Atami jinriki-men demand 15 sen for the 5 min. run (½ M.) from the hotel to the station. The stuffy little cars are medieval in design and comfort, but the views from them over Sagami Bay are lovely. Conspicuous among the nondescript little stations is Enoura, with a charming little bay and beach — the delight of artistic Japanese. Oranges and many flowers flourish on the hillslopes. The terminal station is near that of the tramway between Kōzu and Yumoto (Miyanshita). The district hence to Kōzu and Yokohama is included in Rte. 24.

6. From Yokohama via Tōkyō to Karuizawa, Nagano, Naoetsu, and Niigata (Sado Island).

Shinōtsu Line of the Imperial Government Railways.

To Karuizawa, 105 M.; several trains daily in about 5 hrs. (consult the rly. time-card). Fare, ¥3.85, 1st cl.; ¥2.31, 2d cl. To Niigata, 264 M. in about 16 hrs. Fare, ¥7.90, 1st cl.; ¥4.74, 2d cl. Certain of the trains are
Route 6. YOKOHAMA TO NIIGATA

composed of 2d and 3d cl. cars only. Good bentō (p. Ixxxiv) is sold at most of the large stations, along with hot milk and the specialties for which some of the towns are known. The water at the wash-stands on the station platforms is not to be drunk. The scenery in the mountainous districts is magnificent and is similar to that on the Central Line, Rte. 25. The rly. traverses the provinces of Sagami, Musashi, Shimōsa, and Kōzuke, and after crossing the wild and splendid upland province of Shinano, runs along the coast of the Japan Sea through the rich, remote, and rugged Echigo (called the province of Snow) with its little known and little traveled routes. On the Karuiwa highlands the rly. skirts the base of Asama-yama, Japan’s most active and vicious volcano, and affords inspiring views of its smoking cone. Travelers bent on sight-seeing can board a ship at Niigata for Yezo at the N., or for any of the Japan Sea ports at the S.W. Sado Island is but a brief sail from Niigata, whence one may also cross to Kōriyama on the Main Line to Aomori (Rte. 18), and either proceed N. from there or return S. over a different route. At Naeda connections can be made with the W. Coast Route to Kyōto and points thereabout; and at Shinonoai with trains over the magnificently scenic Central Line to Nagoya. The entire region is interesting and is yet unspoiled by too much progress. At a point between Karuiwa and Miyoda stations a mountain pass 3234 ft. is crossed, the 2d highest point reached by a Japanese rly. The 26 tunnels of the Usui Pass are known throughout Japan for their picturesqueness. For the comfort of travelers electric engines are now attached to the train at Tunnel No. 1 when they haul the cars over the pass, without smoke or dust.

The rly. from YOKOHAMA to Tōkyō is described at p. 107.

Thence to Takasaki trains run over the Takasaki section of the North-Eastern Line (of the Imperial Gov’t Rly.) through a level country delimiting at the S. by Fuji-san and the lofty mts. of Kai Province; and at the N. by the fine Nikko Range. 16 M. Ōmiya Jct. is the station where travelers bound to Nikko and the N. change cars; there is a refreshment room on the platform where bentō, sandwiches, hot milk, and pots of tea are sold at reasonable prices. 33 M. Fukiake is the starting-point for (34 M.; jinrik, 70 sen, round trip) Yoshimine-mura, which has some curious artificial caves, cut out of the friable sandstone of a hill-slope and thought by some to have served as the homes of an ancient people known to the Japanese as Tsuchi-gumo, or ‘earth-spiders.’ There are about 200 of these ill-smelling holes, cruder even than the cliff-dwellings of the S.W. of the United States. From 48 M. Kumagaya, trains of the Jobu Rly. Co.’s line branch off to the left and run S. to 14 M. Hakure. A considerable trade in silk is carried on at Kumagaya, where there are several factories. Noticeable features of the region are the tree-hedges, 15–20 ft. high, which surround many of the houses. Good views of the mts. at the right. The clean-looking country with its thick groves of slim pine trees, recalls certain parts of New England. 44 M. Fukaya has a number of silk- and cotton-mills. The observant traveler will note that the tile- and pottery-kilns here and farther along the rly. are always built on the slope of a hillock, a nest of 6 or more ovens being strung slantwise under a single sloping roof in order to economize heat and produce a draft. On a clear day Asama-yama may be seen smoking furiously on the horizon (right). The mts. range farther to the right is that of Haruna.
Takasaki (406 ft.; pop. 40,000) in Gumma Prefecture Province, contains a number of silk-mills and kerry that supplies the surrounding country with loaf Inn: Takasaki-kwan, opposite the station; ¥2 and

Takasaki, the rly. climbs at once into the hills, crossing Karasu-gawa, then the Shimo Usui-gawa, both of which necessitate costly riparian work to confine their rocky beds. The narrow valley here is pictured as the houses have their roofs held down by a multitude of stones. The ventilating holes under the ridge-poles that the peaked lofts are breeding-places for silk-Pollarded mulberry trees, the leaves of which the weaver has conspicuous features in the landscape. 73 a poor town, has mineral springs which attract the bizarre mt. peaks visible on the S. (left) skyline is a part of Myōgi-san, the starting-point for which is 77 M. Matsuida (Inn: Hishiya, ¥2), a station near Usui River.

up of jagged, spire-like peaks are known collectively as Myōgi-san, perhaps named for a celebrated abbot of the Hiei-san Monastery who came hither in the 10th cent. and was deified under the title of Gongen. Individually they are called Haksan ('White Clouds'), Yodon Cave', and Kinketsu ('Golden Pheasants'). Originally an ancient volcano, they have been corroded by time and the ercacious shapes, now covered to their highest point (about 3800 reen vegetation. On the side of the first-named, a short walk up ilage nestling on its flank (2½ M. from Matsuida; jinriki, 75 sen trip), embedded in a grove of noble cryptomerias, is a Shintō cated to Yamato takeru nomikoto (see p. 68), 3d son of the Emi. The natural stone arches accessible by means of iron cables, squeeze environs; and the fine autumnal tints attract many Tōkyō

Matsuida the rly. follows the right bank of the river onches a highly interesting portion of the line. The highway is practicable for motor-cars. Many of the ave brick instead of granite abutments. Beyond 80 gawa (1364 ft.) the line begins its stiff climb over the, a difficult stretch of road but 7 M. long, but which 2 yrs. to complete. The work necessitated engineer of no ordinary kind; rocky mts. had to be cut away, led up, steep gradients introduced on reverse curves, rick-lined tunnels with an aggregate length of 14,644
ft. cut upward through the pass. The riskiest of the 18 bridges (which have an aggregate length of 1471 ft.) spans the Usui-gawa between the 5th and 6th tunnels; it has 4 spans of 60 ft. each, and is supported on brick arches (2,200,000 bricks) that rise 110 ft. above the river-bed. Until quite recently the Abt system (cog-wheels working in grooved rails) was employed, but electric traction engines (German; 3d rail system; direct current) have been introduced. The power-house on this side of the pass stands on a low terrace near the river edge, above the Yokogawa Station; an auxiliary station stands just beyond the pass, near the Yagasaki Block Station. The fleeting glimpses that one gets of the raging river as it tears through the gorge far below are fine. In some places the gradient is 1 in 15; No. 6 is the longest (1791 ft.) of the tunnels. No. 26 is 1419 ft. long.

On emerging from the Usui tunnels the train passe out of Kōtsuke Province, and over the threshold from the lowlands of the Kwantō to the highlands of Shinano; from the mild and fertile region in which the Tokugawa shōguns acquired their strength and built the Empire, to the rough, cold, mountainous interior, so little known to foreigners, yet so worthy of being known. Japanese familiar with the history of their country associate the Usui Pass with Yamato Dake ('warrior prince') or Yamatotakeru no mikoto, a famous hero and military genius of the olden times (A.D. 81-113). At the age of 16 he was ordered to suppress a rebellion in Kyūshū, which he did by disguising himself as a woman and entering the apartment of the chief of the rebels and slaying him. His several campaigns led him as far N. as Mutsu Province, where he repeatedly fought the Ainu. He died at 32, but lives in the hearts of the people as the conqueror of the Kwantō, that vast region E. of the Hakone Pass; between Tōkyō and Nikkō; and between Usui-tōge and the Pacific Ocean. This district is often referred to as Adzumi-kuni ('Country of my wife'), a designation referring to the lament of Yamato Dake over the loss of his beloved wife Tachibana-hime, who, on the passage across Yedo Bay, flung herself overboard in order to mollify Kompìra (Neptune) and to secure for her husband a prosperous landing on the Kazusa-Awa Peninsula. — For a continuation of the journey beyond Karuizawa see p. 76.

87 M. (from Tōkyō) Karuizawa (3180 ft.), a small, scattered town (see the map opposite p. 87) just over the border in Shinano Province (Nagano Prefecture), one of the most popular of the Japanese hill-stations, is noted for its fine, cool, healthful air; its many wild flowers, splendid views, and its proximity to the ever-grouchy Asama-yama, Japan's busiest volcano. It is the favorite summer meeting-place for Protestant missionaries, who between July and Sept. **
here in considerable numbers to recuperate, discuss and mission matters, and enjoy the splendid walks the environs afford. The air of the plain on which Karuizawa stands is a delightful tonic to the residents of the nitten coast; and about July 15, soon after schools close summer vacation, and holidays are in order, the place to fill and the hotels to be crowded. The flowering is about 30 days later than that of Tokyō, and the wisteria, and other flowers which bloom in Tokyō Okohama in early May do not appear on the highlands til early June. To many this is by far the loveliest and the most satisfactory. The hotels are then ally empty, winter rates (lower than in summer) prevail, the individual receives more attention than is possible the busy times. The display of azaleas, when vast hillsides are practically covered with the pink, is unexcelled in any part of Japan. No less beautiful in the wild wisteria decorates the ravines in exquisite festoons from the trees. The draw-frequent rains, the dense fogs which prevail in the mosquitos (the hotels furnish nets), and the sand-ugy, or buro) whose bite is as irritating as that of the to. The summer nights are cool; the winter climate is ith frequent deep snows. Most of the flimsy, primitives built of logs with the bark on, and owned by foreigners closed in winter, as the occupants usually take their n Sept. The native town is a poor place without attractions other than its mountainous setting. The floods of 1910 did considerable damage in and the place. The local specialty, or tokubetsu, is buō, a good jam made from grapes grown in the.

1. The small group of native houses clustering about the rly. station Shin (new) Karuizawa; the town proper, Kyō (old) Karuizawa, is M. to the right, at the base of the hills. Except in the summer sea-kis and luggage-porters are scarce, as the men are otherwise en-travelers should therefore write in advance to the hotel manager and rmet. Jiriki to the town (an easy 15 min. walk), 20 sen. To the Hotel (35 min. walk), 25 sen. A steamer-trunk or several suit-cases added into a jiriki at the regular fare. If there are several trunks, checks to the hotel manager and ask him to have them brought up: (50 sen is enough). To reach the town on foot turn left from the walk a few hundred yards down the main street, then turn up right w the long road. The stone tablet in the station-yard commemorates the opening of the Ueis-toy tunnels, and the advent of the rly.

(comp. p. xxix). The Mampe and the Karuizawa Hotels are in the Mikasa Hotel stands at the head of a ravine, 10 min. walk beyond, ft. All in foreign style, with plain but wholesome food. English Rates from ¥5-6 for one person, and ¥8-10 for two in a room for a long stay; reductions in the off season. The Bankeken, (comp. p. xxxiv) in the native style, is nearly opposite the Karuizawa 3 to 4 to 1850 (Japanese food). Certain of the private houses take at special rates made known on application. Laundry in the ¥5 per 100 pieces, irrespective of size. Ask for a room with a good
view, and preferably one with a balcony. Baths free. The well-water should be boiled before it is drunk.

The local Shopee are uninteresting and are usually devoid of supplies required by foreigners. The Yamato, one of the most popular of the Yokohama shops (see p. 6), usually opens its Karuizawa branch Aug. 1, and aims to supply travelers with what they need.

Christian Church Services are held on Sundays in one of the local cottages; notices are posted in the hotel lobby.

Walks and Excursions in the neighborhood are numerous, and many miles of footpaths lead up and around the mt. sides. While weeks can be spent exploring them the traveler will soon note that a certain sameness characterizes most of the views. None of the trips offer the diversity of sensation (nor the danger) experienced on the climb to the top of Asama-yama, nor the varied charm of the walk to Kose and return along the ridge to Hanare-yama. The lover of beautiful landscapes rich with foliage and wild flowers will want to repeat this walk again and again, as the pleasure of studying the untrustworthy Asama from a safe distance grows on one. The varied plant life is a sustained delight. Many of the minor walks described in the local guidebook are for those who linger at Karuizawa and find time hanging heavily. Horses and guides can be had upon application to the hotel manager at the following prices: Riding- or pack-horse by the hr. 35 sen for the day, ¥2.50; ½ day, ¥1.25; to Asama-yama, ¥2.50; to the Lava Stream, ¥2.50; to Kusatsu, ¥4 (pack-horse, ¥3) groom (bettō, or coolie) per hr., 15 sen. Guide up Asama, ¥1.70. Jinriki (with 2 men) to Kusatsu, ¥6; kago to the same place, ¥9. The lads who loiter about the hotels make just as good guides as older heads, and are cheaper (50 sen. for the day is ample). The country people are amiable, polite, and helpful.

To Kose Hot Spring (1 ½ M.). A good walker familiar with the road can do the outward trip in ¾ hr., but it will be pleasant if a leisurely morning can be devoted to it and the return made over the route indicated below. The road leads (left) behind the Karuizawa Hotel, bears right, and passes up the rocky river-bed beside the Mikasa Hotel. In June a host of odorless azaleas flame amid the green grass and young pine of the hillsides and idealize the beautiful landscape. A quinbell in a belfry stands on the hill opposite the Mikasa, in the yard of which are some fine double cherry blooms. The clear, cool, garulous little brook that whimpers down through the gorge here is deceptive, for when the spring rains give it size and power it is apt to tear giant trees out of the hills and dash them helter-skelter over the lowlands. The views from the road as it zigzags up the pass are beguiling. Hereabout the beautiful wild purple wisteria grows in riotous profusion along with fragrant honeysuckle and a host of other wild flowers. At the crest of the hill one follows the road leading
he left, in a line with Asama-yama. Many hills and ridges
tash away in crumpled folds at the right, while numerous
ferns and a species of lily with edible bulbs deck the slopes
be left. Along the outer edge of the pine grove (right) a
iad dainty, fragrant, lilies-of-the-valley grow wild; the
woods are flecked here and there with flowering trees,
from their cool depths comes the incessant, flute-like call
be cuckoo. When the wind is in the right direction one
as soon to note a sullen, reverberating roar like that made
a heavy ry. train crossing a bridge; but which emanates
the restless Asama-yama, and grows momentarily louder
ne descends the slope toward the base of the unruly mon-
. The path leads down a gentle declivity under overhang-
foliage, alongside a veritable wild garden of Solomon's-
Jack-in-the-pulpit, violets, buttercups, purple asters,
ce, and a charming, snow-white flower produced by a
ice of wild pear (konashi). At the foot of the descent,
ed of crossing the stream one turns up right to the small-
er of houses bordering a warm brook — the remains of
which was almost annihilated by the great floods of
). Many lukewarm springs trickle down from the hillside,
the primitive bath-houses where the natives bathe 'in
uff' before emerging for the customary sun-bath. Chil-
ilk-like the place for its 'paddling' possibilities.
eturning through the woods-road to the clearing, we bear
he right and ascend the hill over the path directly across
open from that followed on the descent. Some fine moun-
cherry trees (yama-sakura) put forth a host of whitish-
blossoms hereabout in early spring. Far beyond the
bled range of hills visible at the left from near the crest of
ridge lies Kuwatsu. The thunderous roaring of Asama-
a is heard distinctly here — an ominous note in the sweet,
efiled country-side where a myriad insects hum, birds
, and flowers bloom joyously. At the summit of the ridge-
path winds to the right and affords glorious and far-
ing views at the right and left. Microscopic towns,
ys, and streams are seen at the far left, and beyond them
arently interminable mt. ranges which fade into distant
peaks. At the right is a vast depression, the far side of
ch is formed by a shoulder of the angry Asama. A pecu-
fascination attracts one to this loftiest of all the Japanese
anoes, and as one lies shoulder deep in the wild flowers
deck the hill and watches the smoke curl upward from
one opposite — the while hearkening to the furious
wing within — one is brought to a fine realization of the
esdental powers of Nature and the impotency of man
he essays to cope with them.
he first section of the ridge-path is through a wooded
an, idealized by many flowers; the tall spires of Myōgisan,
at the far left, are strikingly like those of the Organ Mts. near Las Cruces, New Mexico, U.S.A. The snow-streaked giants at the far right of the Gothic-like pinnacles are the mts. of Shinano Province. Many day-lilies beautify this stretch of road in summer, and entomologists will find here an unusual assemblage of butterflies. The towering green side of Hanare-yama soon comes within view, and then Kutsukake is seen nestling at its base (right). [If time permits, one can diverge here to the right, follow the well-traveled road between Karuizawa and Kutsukake, and after quitting the latter village, return through Hanare-yama-yama-machi and inspect the monuments referred to below.] Karuizawa is visible at the (1 M.) left.—Should the traveler elect to return from Kose over the road taken on the outward trip, a side-trip can be made to a pretty cascade, about ½ hr. up a sheltered valley at the right of the Mikasa Hotel. The lovely clematis-like flower so much in evidence in the tall trees is that of the spindle tree — one of the dogwoods (mayumi).

The Bronze Monuments (45 min. walk) on the slope of Hanare-yama, immediately beyond Hanare village, are reached by following the Nakasendō to the latter place, and to a group of houses in a walled compound just beyond; then pass through the yard and follow the path (no fees) up the hill (5 min.) to the terrace. The statues stand on artificial pedestals of volcanic rock surmounted by gray granite plinths whence one commands a broad view over the valley to the distant mts. The figures are those of a rich merchant and his wife, the ancestors of the present dwellers of the house below; the man holds a fan in his hand, and looks self-complacent; the kneeling woman looks sorrowful. Both commemorate the pride of a man who became rich because of his ability to hoard his wealth.

Unless time hangs heavily, and one is fond of climbing, the ascent of Hanare-yama (about ½ hr.) will scarcely repay the effort; the hill, which is covered with grass to its rounded summit, with no trees to afford shade, is steeper than it looks from below, and the ascent, particularly in the hot sun, is arduous. An equally attractive view can be had with a smaller outlay of energy from the ridge followed on the return from Kose. The remarks are applicable also to Atago-yama, a rounded hill just back of the town, and notable for the outcropping of curious columnar rocks on its side. The ascent takes about ½ hr.; the shrine near the top is of no interest.

The Usui Pass (2 M.) about 780 ft. above the plain, is reached by continuing to the top of the main st., crossing the bridge over a mt. torrent, then following the road that zigzags up the hill. Forenoon is the best time, as fierce thunderstorms sometimes break quickly over the pass in the afternoons of spring and summer days. The stone monument on
the near side (left) of the bridge was erected (by the villagers) in 1908 to the memory of the Venerable Archdeacon A. C. Shaw, one of the first missionaries to bring Karuizawa into prominence as a summer resort. The curious, triple-headed stone image in the glade at the left of the bridge, on the far side of the stream, resembles the Trimurti of Hindu mythology. The grayish-white ejecta of pumice-stone everywhere visible beneath the thin layer of soil points to the great activity of Asama in times past. The view from the top of the pass, on which stands the omnipresent tea-house, is far-reaching and attractive. A slightly better view may be had from a point farther along at the left; from here one sees the castellated peaks of Myōgi-san, the smoking Asama, Shirane-san, the bulky Haruna Mts., and scores of lesser peaks and ridges. A yet wider panorama spreads below a point known as Fujimi-zaka (called also the Hog's Back) about 2 M. N. of Usui-tōge (follow the path beyond the temple and bear steadily to the right). On a clear day the impeccable Fuji-san is visible on the S. skyline. A number of plain trails radiate from the hilltop. By locating Karuizawa one may vary the descent without straying far afield.

YAGASAKI-YAMA, or Prospect Point, a short distance S. of the railway track, is known for the beautiful views possible from it. An entire morning should be given to the trip, as it is a stiffish climb of about 1 hr. from Yagasaki village to the crest. The return may be varied by following the path leading toward Kamado-iwa, a picturesque spot called Pulpit Rock.

IRIYAMA PASS can be included in the above trip by walking to Sakai and following the trail leading due E. The views over the valley stretching between the foot of the pass and Asama, and toward Myōgi-san, are pleasing. A popular 2-day trip is to (9–12 M.) The Kodhi Farm, beyond the Wami-tōge. The usual custom is to make the outward trip the first day, spend the night at the farmstead (excellent cream, butter-milk, strawberries, etc.), and return the following day.

The Ascent of Asama-yama (8260 ft.; 4330 ft. higher than Venereus), the largest, angriest, most accessible and treacherous volcano on the main island of Japan, is a simple matter, but the dangers at the summit are manifold and should not be regarded lightly. The symmetrical cone rises like a gigantic ulcer to a height of 5080 ft. above the Karuizawa plain, which it shakes to its center (but does no material damage), and covers with ashes whenever it is in one of its irritable moods. One might almost be justified in believing that it bears a special grudge against mt. climbers, for no sooner does a number of these assemble at the top than the baleful monster tos out thousands of tons of hot rocks that kill some and others. Until recently it was the custom to 'close' the
mt. in winter and 'open' it to climbers the first week in May. In 1911, on the day after the official 'opening,' while a throng of silent pilgrims were gazing into the fearsome vent, a furious explosion (one of the first for a long time), followed by a tremendous outburst, occurred, and numbers of the unfortunates were killed or wounded. A similar outbreak with lamentable results came in Aug., 1912, at the moment when a party of Karuizawa residents were at the summit. Prior to May 28, 1908, when a violent and unexpected eruption marked a new period of activity for the volcano, it had remained comparatively quiescent for 125 yrs. The eruptions are now frequent and formidable; the earth tremors are sometimes felt in Tōkyō and Yokohama, and the region roundabout the mt. is frequently strewn with ashes. During the vicious manifestation of Dec. 16, 1912, masses of lava and incandescent rocks streamed and rolled down the mt. sides, dense clouds of black smoke hung over the surrounding country, and violent explosions shook it. The configuration of the crater has been changed materially by these tremendous outbursts, the most violent of which (as Dr. Omori, of the Tōkyō Imperial University, points out) occur in May and Dec., when decided climatic changes take place. The fearsome eruption of 1783 lasted 88 days and spread terror and devastation for miles around. The scoriaceous lava-stream destroyed a celebrated primeval forest near by, along with 48 villages, thousands of people, and an unlisted number of domestic animals. Many of the survivors died later from starvation, as the rain stones and ashes covered the ground to a depth of several feet for miles around, destroying and burying all the vegetation. The neighborhood of the Nakasendō, between Ōwara and the Usui Pass, previously fertile and productive land, was turned into a blistering wilderness. Glowing masses of incandescent rock were hurled out of the crater in all directions, and the dense shower of ashes turned day into night. The stream of lava flowed N. to the bed of the Agatsuma-gawa, then turned to the E. Portions of this vast field, whose grayish-black masses of rock are mingled in wild confusion, are yet visible from Asama's summit, and in certain of its characteristics it bears a striking resemblance to the celebrated Pedregal, in the Valley of Mexico, near the town of Coyoacán. The contrast between the bleak lava and the luxuriant forest vegetation is remarkable; the one emblematic of death, destruction and the unthinkable and blighting forces of Nature; the other vigorous with life, vocal with happy birds and insects, and redolent of gay flowers. The huge lichen-covered blocks bear some resemblance to sea waves petrified and still in their headlong course. This Lava Stream (Oshidashi-gawara) forms a favorite excursion from Karuizawa; the better part of a day should be devoted to it, and a boy
should be taken from the hotel to act as guide and carry the lunch-basket. Ladies will find the walk tiresome.

...The most popular route up Asama is via the Watakara-nochaya, a tea-house on the Kusatsu road reached by way of Kunitake. The last 2 hrs. to the summit must be made on foot. A day and a local guide are needed for the round trip. The lower slopes of the mt. are covered with the small grapes which the local jam is made; higher up are inclined seas of sand, pumice, volcanic stones, and cinders; the grade is not as steep as that on Fuji, and there are no dizzy precipices to cross. The wide, dome-shaped summit is covered with recently ejected stones, many of them warm to the touch; a rain of almost impalpable ash often descends gently and steadily. The crater is about \( \frac{1}{4} \) M. in diameter and 600 or more ft. deep. The fact that it is filling gradually at the rate of 12–15 ft. each year, leads seismologists to the conclusion that within the next 20 yrs. a similar eruption to that of 1783 will occur — since the shallower the crater the more violent the outbreaks. When these occur all the telegraph wires in Karuisawa hum in unison with their menacing roar. The view from the summit is grand; the Kōtsuke Mts. are seen at the N., with the Nikkō Range on the sky-line. Haruna-san seems startlingly near, as does the commanding range at the W. which forms the boundary between Shinano and Hida Provinces. Fuji can be seen at the far S. on a clear day, and at the far W. the blue Japan Sea.

Kusatsu (p.99), a mountain resort with celebrated hot springs, lies about 20 M. N.W. of Karuisawa, at the end of a road practicable in the dry season for jinrikishas, but better adapted for pedestrians and horses. If the traveler is unwilling to walk up the steep hills behind Karuisawa, and also up the five-mile stretch between Tatsushi (the last rest-house on the journey) and Kusatsu, as well as at certain intervening points on the road, 3 men will be necessary. Horses are cheaper and more satisfactory. A pack-horse will prove better than a jinrikisha if there is much luggage. On a pleasant day the trip can be delightful, and on a rainy one execrable. The traveler bound for Ikao and points in N. Japan will save time and money by continuing on from Kusatsu instead of returning to Karuisawa. Before making arrangements for coolies or conveyances beyond Kusatsu consult Rte. 7, p. 95. The traveler will also do well to telephone to the manager of the Shirane Hotel at Kusatsu and inquire if the basha (p. xci) is in service between that point and Tatsushi. Should such be the case one can save horse- and coolie-hire by engaging these to Tatsushi only, and taking the cheaper conveyance to Kusatsu. The manager there will at any time send kagos, horses, and coolies to Tatsushi to meet travelers. A light
place) is contemplated, but until it is completed the latter town can be reached easiest from Ikao.

The road from Karuizawa leads toward Kose, but at the summit of the hill, we continue on at the right instead of descending the slope, and cross the crest of the ridge to the open country beyond. On clear days the views are extensive, with mts. everywhere cutting the sky-line, and grumpy Asama much in the foreground. The rest-houses by the wayside are poor, and offer little in the way of refreshments beyond low-grade boiled rice, small eggs, insipid tea, and poor cakes. A large section of the lowland hereabout is used by the Govt as a breeding-farm for cavalry horses. As we approach the Agatsuma River, the scenery becomes wilder and more picturesque; the country is sparsely populated, and wide stretches of it are uncultivated. Rice, wheat, a species of palma christi from which linen is made; Indian corn, and mulberry trees are the chief products. The poor town of Tatsushi has an inn in which few will care to sleep after seeing it. The road hence to Kusatsu is described in Rte. 7.

**Yokohama-Niigata Rte.** continued from p. 68. From Karuizawa the rly. continues across the plateau and soon skirts the base (right) of Hanare-yama with the hamlet of the same name sprawling against its base. Entering a broken country gashed by deep, green gorges through which plunging rivulets course and brawl, the train is soon drawn steadily upward to the 2d highest point (3234 ft.) yet reached by a Japanese rly. (see Rte. 25). From the crest of the ridge magnificent valleys stretch away to the far left and afford extensive views. Crossing a deep gorge with an iron-tinged stream plunging through it, the train runs up a spur track to 95 M. Miyoda (2710 ft.; Inn: Miyoda, at the station, ¥2), whence it descends gradually over many curves through a region devoted to the production of mulberry trees and its concomitant industry, silk. The paralleling Nakasendo hereabout is better for motor-cars than many a mt. road in America, and it bears broad testimony to the care which a paternal gov't devotes to side issues in remote sections. The huge Asama-yama, whose ugly personality dominates the entire region hereabout, is now seen at the right, unobstructed from the broad base to the squat cone; the deep rifts that gash the grassy slope form ridges that look like huge supporting buttresses, and add considerable massivity to the mt. Far below at the left, racing and plunging downward between high bluffs, stretches the Chikuma-gawa, while far beyond it, on a splendid upland terrace, tiny hamlets glisten and sparkle in the sun.

101 M. Komoro (2276 ft.), a clean town into which water is brought through bamboo pipes overhead (Inn: Tsuruya, ¥2), has some splendid old trees, a pretty public garden which was formerly within the castle-grounds of a powerful daimyo,
and a locally celebrated temple, the Shakuson-ji, a favorite excursion for folks from Karuizawa.

The temple stands on a high bluff overlooking the Chikuma River, about 3 M. from the station (1 hr. walk), in a wild and romantic spot whence there are fine views. The priests (of the Tendai sect of Buddhists) have copied the Chinese custom of making a labyrinthine maze of paths in the vicinity of the several shrines, in some places piercing the rocks and tunneling the hills to accomplish their purpose. The approach to the monastery (often called Nunobiki no Kannon) is along a narrow gorge which winds up from the river. The general style of the place is similar to that near Lake Haruna, and differs from those of W. Japan in that gorges instead of mt. tops are favorite retreats.

As the rly. continues down the Chikuma Valley one gets adorable views of the bold bluffs beyond the stream, and of the bulky Yatsugatake Range on the S. sky-line. The river itself, though here an impetuous mt. stream, later broadens into the Shinano-gawa, and before reaching the sea at Niigata becomes one of Japan’s finest rivers. Every foot of the lowlands along its course is sown to rice, barley, wheat, and vegetables, while stunted mulberry trees deck the higher slopes of the hills. The unusual productivity of the land is perhaps aided by the subterraneous fires of Asama-yama. Scores of Moorish-looking water-wheels are employed to irrigate the wedge-shaped plots of land that run back from the river into the hills, and they impart an added air of thrift and purpose. The peasants one sees trudging down the hillsides nearly all bear big bundles of freshly-cut mulberry twigs for the colonies of silk-worms in the homestead. Tall white silk-mills, constructed like Swiss chalets, are seen in some of the wayside towns.

109 M. Ōya (Inn: Ōya-kwan, ¥2) is usually considered the starting-point for the overland trip to 161 M. Gifu, near the so-called S. terminus of the Nakasendō — a sometime celebrated highway now practically supplanted by the Central Line of the Imperial Gov’t Rlys. Below Ōya a number of substantial granite retaining walls keep the hillside terraces in place, just as the numerous whirligigs in the grain-fields are supposed to keep the predaceous crows in theirs. 113 M. Uyeda (1562 ft.) produces (in several mills) silk of durable quality and a special fabric (the chief product of the district) called Uyedajima — a sort of Japanese pongee. The old castle which once stood on the river-bank beyond the town is now a ruin. The Bessho Hot Springs lie about 7 M. westward of the town (jinriki, 60 sen). The wide river racing downward at the left, the many quaint foot-bridges, and the houses perched on the steep hillsides make a pretty picture. Beyond (left) 119 M. Sakaki is a bizarre hill like a primitive church; the exit from the amphitheater which it overlooks is through a great gap in the mts. just wide enough for the river, the rly., and the highroad; and as the train threads it it is seen to be a sort of great entrance-way to a lovely, sun-warmed valley intensively cultivated, dotted with hamlets, and flecked
with flowers. The thrifty housewives can be seen at work busy with cocoons or reeling the moistened silken threads on primitive single or compound reels. Beyond 135 M. Yashiro the Chikuma-gawa is crossed (bridge 694 ft. long) to 128 M. Shinonoi (Inn: Maruya, ¥2), a historic town on the edge of the Kawanaoka-jima plain and known for a great battle fought (in 1561) between the unscrupulous feudal chief Takeda Shingen and Uyesugi Kenshin, an equally powerful baron, then Lord of Echigo Province. A branch rly. runs S.E. via Matsumoto and connects at Shinjiri with the CENTRAL RLY. LINE (Rte. 25).

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The Fujiya Hotel, an inn on the main st. 10 min. walk from the station (Unoki, 1½ sen), is better equipped to entertain foreigners than its branch opposite the station. Rates from ¥4 a day; a little English spoken. The best rooms are at the rear, overlooking the quaint garden. There are a number of other inns hard by, chief among them the Gomei-kwan (¥2). — The line central st. is very lively and picturesque with its scores of tidy shops crowded with merchandise indirectly associated with the temple and the pilgrims who come in throngs to worship its relics. The big mts. at the left of the town are Asashiyama and Ishi-yama.

The Zenko Temple, the property of the Tendai sect of Buddhists, stands at the top of the main st., 5 min. walk from the inn and 20 min. from the station. The traveler pressed for time can easily get a comprehensive idea of it between trains (2 hrs. is ample) or can make the excursion hither from Kanazawa and return there the same day. Fees are not obligatory, but are always acceptable. According to tradition the original temple was founded in A.D. 670, and history records that the oldest part of the present structure was erected in the latter half of the 15th cent. The founders are supposed to have been Honda Yoshimitsu, his wife Yajoi-no-Mae, and his son Yoshiteru, who are worshiped along with the three divinities to whom it is dedicated—Amida, Kannon, and Daisoishi. The great popularity of the fane is associated with the images of these saints, which are enshrined in a special sanctuary in the smallest of a nest of 7 boxes. The reliquary itself (said to date from 1369) is protected from the profane gaze of foreigners by an elaborate brocade curtain which is drawn aside during the chief festivals—the Great Invocation of Buddha, held July 31; one on March 14, in commemoration of the great earthquake of 1847; and others at the spring and autumnal equinoxes. An elaborate figure enshruds the origin of these furies, which seems to have blended into one and which the natives worship with a frenzied reverence. The story runs that while Buddha was preaching his doctrines in India a certain miserly Hindu became convinced of the impiety of avariciousness and declared his intention of making a gold (or platinum) image of the great teacher and worshipping it. The metal was somehow obtained from the Dragon Palace on Shumisen (a fabulous m.t. of wonderful height which rises from the middle of the ocean and forms the axis of the universe) and three images fashioned from it. In A.D. 413 they were brought to Korea; and in the 6th cent. were presented by a king of that country to the Emperor KIMMEI. A high military officer who was opposed to the adoption of Buddhism in Japan secured the images and threw them into a pond at Nonzen (now Zenko). In the reign of the Empress Suiko (A.D. 556-585) was Zenko Honda, while passing the pond (later called Amida Pond) notes a glimmer of celestial light making up through the water. The images, see
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Edifice was a native of Japan Province, he brought the image with him to Nagano and caused it to be known by his name. Because the idol had reached Japan from another country, it was called *Sangoku-denjō* ('unrivaled object imported through 3 countries'). Miracles are said to have been worked by it.

The first building at the left within the entrance to the temple grounds is the Imperial Paulownia crest and the official residence of an abbess (Miya Same) belonging to the Imperial family and to a sisterhood of one. Adjoining it, back from a big gateway facing the flagged walk, is the portico *Dōkoro*, renovated in 1900 and profusely decorated in blacks and reds with a red-and-gold lacquered shrine. The light from the tall, brightly lighthouse on the next terrace can be seen for miles across the plain is the beacon for many a footsore pilgrim. Varied assortments of war-horses — ammunition-wagons, cannon, etc. — captured from the Muscovites stand about the court. Midway at the left, behind a quaint bridge spans a lotus-pond overhung with some ancient gnarled pines, is the 1-Komachi, adjoining the abbot's residence. Some excellently carved and in the natural boring, *tenjin*, waves, flowers, and other signs are features of the porch, which is newer than parts of the interior. In juxtaposition to the elaborately and freshly decorated altar and vases, there are a number of beams used in the erection of the primitive temple centuries ago. To this place come all the pilgrims from remote districts, to buy and take home with them the locally celebrated 'sutra shirts' *byakata*, a shroud (sold by the women for 10 sen) made of sleazy white silk, 14 in. wide by 34 in. long, fashioned into a cut or bosom, and stumped with cabalistic signs. Pilgrims preserve these be inured, along with another mystic charm, *ketchimyaku*, also sold at the temples.

Facing the entrance, across the main court, is a huge pedestal surmounted a bronze, seated Jizo, flanked on one side by six smaller ones (roku-zai); each in an attitude different from the other, and each with a baby's round face. In the position at the head of the pathetic row holds a tiny baby in its arms. Jizo is one of the most popular divinities of the temple, and many stone images representing him in the yard. The *Sarmon* or great gate, is older, time-stained, and dingy. The large, strikingly handsome green bronze door-receptacles at the right and left of the main entrance are almost covered with crests and ideographs and are worth noting. The tall concrete pillar at the left, with names stamped in the composing sections, was erected the memory of those who subscribed appreciable sums to the upkeep of the temple. The sarmon, adorned with a number of gilt, mounted by the customary bronze *hōshi no tama*, is closed to the public. An old graveyard near by is not worth looking at. From a point just behind the library one may get a comprehensive idea of the vastness of the multi-storied structure (108 ft. wide by 198 ft. deep) with its immensely heavy gabled roof (upheld by 136 pillars) marked by a ridge in the style of *shumoku*, from its resemblance to the wooden hammer used by the abbot to strike a bell employed in their religious services. The 384 rafters (said to have been used in constructing the temple) are symbolic of the number of characters in the Chinese version of the Buddhist scriptures. Many of these are needed to bear the weight of the ponderous roof, which is marked by an intricate and puzzling system of compound brackets masked by time and the elements to a rich, bronze brown. Quaint wind-bells and from the corners and tinkle in response to the wind that sighs through the lofty trellis, which rafters are laid on a foot or more thick, after the aetrical manner of the roofs of wealthy Shinto shrines.

The upper part of the great central nave with its two lateral aisles resembles a dismantled junk-shop, so littered is it with huge drums and relics of various sorts. The high, dark, coffered ceiling with its sunken panels, each ornate with a 16-petal chrysanthemum, — in token of the imperial patronage, — imparts a gloomy, even dismal, aspect to it, and this is heightened by the pigeon-colored metal lanterns which hang at every available point from the rafters. The side aisles flanking the aisles contain a tatterly lot of relics on a par with the big seated figures of the Regent of Hell; the disfigured *Binzuru*; of Buddha, and other lights that occupy the broad nave.
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ded into one, were forthwith discovered, and as Zenkō was a native of Inano Province, he brought the image with him to Nagano and caused to be erected there a temple (5) to be known by his name. Because the idol had been in India, and had reached Japan via another country, it was (and is called Sankoku-den, "unrivaled object imported through 3 countries"). any miracles are said to have been worked by it. The first building at the left within the entrance to the temple grounds are the Imperial Paulownia crest and is the official residence of an abbot of Miya Saigo) belonging to the Imperial family and to a sisterhood of maids. Adjoining it, back from a big gateway facing the flagged walk, is the elaborate Daitō-mon, renovated in 1900 and profusely decorated in black-cut style, is the main lacquered shrine. The light tao, or lighthouse on the next terrace can be seen for miles across the plain. It is the beacon for many a footsore pilgrim. Varied assortments of warships — ammunition-wagons, cannon, etc. — captured from the Muscovites stand about the court. Midway at the left, behind a quaint bridge each spans a lotus-pond overhung with some ancient gnarled pines, is the Kusakabe, adjoining the abbot’s residence. Some excellently carved ert in the natural wood, carrying dragon, tiger, waves, flowers, and other signs of the porch, which is newer than parts of the interior. Here, in juxtaposition to the elaborately and freshly decorated altar and shrines, are a number of beams used in the erection of the primitive site centuries ago. To this place come all the pilgrims from remote districts, to buy and take home with them the locally celebrated "sutra shirts" kūkata, a shroud (sold by the boxers for 10 sen) made of sleazy white cotton cloth (14 in. wide by 34 in. long, fashioned into a roll or bosom, and stamped with cabbalistic signs. Pilgrims preserve these be buried in, along with another mystic charm, kechimakku, also sold at a temple.

Facing the entrance, across the main court, is a huge pedestal surmounted by a green bronze, seated Jizo, flanked on one side by six smaller ones (rōku zō); each in an attitude different from the other, and each with a baby’s round its neck; the last in the pathetic row holds a tiny baby in its arms. Jizo is venerated by the most popular divinities of the temple, and many stone images representing him stand in the yard. The Sammon, or great gate, is large, time-stained, and dingy. The large, strikingly handsome green bronze stupa-receptacles at the right and left of the main entrance are almost covered with crests and ideographs and are worth noting. The tall concrete tower at the left, with names stamped in the composing sections, was erected the memory of those who subscribed appreciable sums to the upkeep of the library, adorned with a number of gilt vermicular mounted by the customary bronze hōshū no tama, is closed to the public.

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NAGANO 6. Route. 79

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The Fujiya Hotel, an inn on the main st. 10 min. walk from the station (junriki, 15 sen), is better equipped to entertain foreigners than its branch opposite the station. Rates from ¥4 a day; a little English spoken. The best rooms are at the rear, overlooking the quaint garden. There are a number of other inns hard by, chief among them the Gomei-kan (¥2). — The long central st. is very lively and picturesque with its scores of tidy shops crammed with merchandise indirectly associated with the temple and the pilgrims who come in throngs to worship its relics. The big mts. at the left of the town are Asashi-yama, and Ishi-yama.

The Zentsū Temple, the property of the Tendai sect of Buddhists, stands at the top of the main st., 5 min. walk from the inn and 20 min. from the station. The traveler pressed for time can easily get a comprehensive idea of it between trains (2 hrs. is ample) or can make the excursion hither from Karuizawa and return there the same day. Fees are not obligatory, but are always asked. In the original temple was founded in 670, and history records that the oldest part of the present structure was erected in the latter half of the 15th cent. The founders are supposed to have been Honda Yoshimitsu, his wife Yagot-no-Mae, and his son Yoshizuke, who are worshiped along with the three divinities to whom it is dedicated — Amida, Kannon, and Daisetōshi. The great popularity of the fane is associated with the images of these saints, which are enshrined in a special sanctuary in the smallest of a nest of 7 boxes. The reliquary itself (said to date from 1369) is protected from the profane gaze of foreigners by an elaborate brocade curtain which is drawn aside during the chief festivals — The Great Invocation of Buddha, held July 31; one on March 14, in commemoration of the great earthquake of 1847; and others at the spring and autumnal equinoxes. An elaborate fable enshrinds the origin of these figurines, which time seems to have blended into one and which the natives worship with a frenzied reverence. The story runs that while Buddha was preaching his doctrines in India a certain miserly Hindu became convinced of the impurity of avariciousness and declared his intention of making a gold (or platinum) image of the great teacher and worshiping it. The metal was straightway obtained from the Dragon Palace on Shumisen (a fabulous mt. of wonderful height which rises from the middle of the ocean and forms the axis of the universe) and three images fashioned from it. In A.D. 413 they were brought to Korea, and in the 6th cent. were presented by a king of that country to the Emperor Kōkō. A high military officer who was opposed to the adoption of Buddhism in Japan secured the images and threw them into a pond at Nanw（now Ōsaka). In the reign of the Empress Suiko (503-628) one Zenkō Honda, while passing the pond (later called Amida Pond) noted a glimmer of celestial light making up through the water. The figurines, now
to one, were forthwith discovered, and as Zenkō was a native of Morroco, he brought the image with him to Nagano and caused it to be the object of reverence and worship. The temple (Gyō-ji) where it is housed is called the "sangoku-denrai" ("unrivalled object imported through 3 countries"). Miracles are said to have been worked by it.

The first building at the left within the entrance to the temple grounds is the Imperial Paulownia crest and is the official residence of an abbot (Miyagama) belonging to the Imperial family and to a sisterhood of Adjoining it, back from a big gateway facing the flagged walk, is the Dai-Hongman, renovated in 1900 and profusely decorated in black and gold. A red-and-gold lacquered shrine. The light from the tall lighthouse on the next terrace can be seen for miles across the plain, the beacon for many a footsore pilgrim. Varied assortments of war—ammunition-wagons, cannon, etc. — captured from the Musou and about the court. Midway at the left, behind a quaint bridge spans a lotus-pond overhung with some ancient gnarled pines, is the maon, adjoining the abbot’s residence. Some excellently carved in the natural wood, carrying dragon, tennō, waves, flowers, and other are features of the porch, which is newer than parts of the interior. n juxtaposition to the elaborately and freshly decorated altar and shrines, are a number of beams used in the erection of the primitive centuries ago. To this place come all the pilgrims from remote dia—buy and take home with them the locally celebrated "sveta shita" atbara, a shroud (sold by the bosses for 10 sen) made of aleuzy white silk, 14 in. wide by 34 in. long, fashioned to fit the r bosom, and stamped with cabalistic signs. Pilgrims preserve these uried in, along with another mystic charm, kechimakai, also sold at spiels.

At the entrance, across the main court, is a huge pedestal surmounted in bronze, seated Jizō, flanked on one side by six smaller ones (roku each in an attitude different from the other, and each with a baby’s hand paper; the last in the pathetic row holds a tiny baby in its arms. one of the most popular divinities of the temple, and many stone representing him stand in the yard. The Sammon, or great gate, is ime-stained, and dingy. The large, strikingly handsome green bronze sceptacles at the right and left of the main entrance are almost com-crest and ideographs and are worth noting. The tall concrete st the left, with names stamped in the composing sections, was erected memory of those who subscribed appreciable sums to the upkeep of up. The library, adorned with a number of gilt crowns att ated by the customary bronze hōshū no tama, is closed to the public. d graveyard near by is not worth looking at. From a point just the library one may get a comprehensive idea of the vastness of the square structure (108 ft. wide by 198 ft. deep) with its immensely heavy abed roof (upheld by 136 pillars) marked by a ridge in the style shumoku, from its resemblance to the wooden hammer used by the 3 priests to strike a bell employed in their religious services. The rafters (said to have been used in constructing the temple) are sym the number of characters in the Chinese version of the Buddhist art. Many of these are needed to bear the weight of the ponderous roof, a marked by an intricate and puzzling system of compound brackets by time and the elements to a rich, bronze brown. Quaint wind-bells om the corners and tinkle in response to the wind that sighs through the trees. The shingles are laid on a foot or more thick, after the atimbers of the roofs of wealthy Shintō shrines. of the outer part of the great central nave with its two lateral aisles reman-dismantled junk-shop, so littered is it with huge drums and relics of sorts. The high, dark, coffered ceiling with its sunken panels, each ith a 16-petal chrysanthemum, — in token of the Imperial patron—imports a gloomy, even dismal, aspect to it, and this is heightened pigeon-deft metal lanterns which pend at every available point ne side. The diaphragms, flanking the aisles contain a trash of old ices on a par with the big seated figures of the Regent of Hell; the dis-Bōsatsu; of Buddha, and other lights that occupy the broad nave.
Midway of this is a vast wire screen reaching from floor to roof, to which are tied many locks of hair and other dubious and unclean mementoes. Against the opposite panels forming the architrave are many large and small figures illustrating the terrestrial manifestations of Kwanon; immense gilded Buddhas sit in the loggias at the right and left. The paneled ceiling of the sanctum (shoes must be removed), as well as the curtains adorning it, are decorated with crests, prominent among them the frequently recurring swastikas. An elaborate pagoda-like shrine, richly and intricately decorated; a medley of metal figures, gongs, drums, sutra-boxes, and huge gilt cymbals, are, are features of this room, at the left of which is a strikingly attractive reliquary containing a seated Buddha backed by a gilded mandorla that suggests Borromenesco work, with its exquisitely carved scrolls in low relief. Surrounding the Buddha are a host of wonderfully lifelike and excellently sculptured figurines of demons and saints in high relief; a mysterious and impressive ensemble radiating mysticism and work of a high order. Immediately at the right of this is the Hon' or Horime with the shrine in which the sacred gold trinity is kept. A somber curtain stamped with a gold dragon breathing crimson flames screens the outer case, which may be seen on payment of a small fee.

Before leaving the temple visitors usually go through the Naljin Make, a gallery beneath the floor enveloped in Stygian darkness. The entrance is down a few steps at the extreme right of the high altar. The inky black passageway is clean of all obstruction, is sheathed with smooth boards (so slippery) and is about 6 ft. high and as many broad. For 2 min. or more one gropes along to a point about 3 of the way, where, at the right, on a level with the hand, is a cow-bell which one rings to prove that the circuit has been made. Three times round is supposed to provide eternal fire insurance for the sinful. Pilgrims make the cheap and safe journey with great eagerness. The exit is through the entrance. — At the back of the temple is a chain of pretty lakeshore of the country is broken, with tall mts. at the left; the Taku River and two tunnels are passed before 152 M. Kashinabara (2304 ft.) is reached. The old town (1 M. to the left) stands on a wide sweep of country, 2 M. from the pretty Nojiri Lake (2 M. long from E. to W.) — a resort for wild fowl. The region is a vast watershed, and hence onward all streams flow W. to the Japan Sea. The climate changes in accordance and long lines of snow-sheds flank the rly. but fall sometimes to guard it from the great drifts (8–10 ft. deep) which accumulate here to be protected by the environs mts. 162 M. Taguchi (1774 ft.) is the point of departure for the (3½ M. to the W.) Akakura Hot Springs (Inn: Kōgakurō, ¥2), a popular native resort. A deep gorge now flanks the rly. on the right and
affords awe-inspiring views. The train races downward over a sharp grade through several uninteresting stations to 176 M. Takada (140 ft.), a spruce-looking town in Echigo Province (Inn: Kyo-san-kwan, ¥2.50), with a military barrack, and a new and attractive Shinto shrine visible from the left of the train. Snow often lies 10 ft. deep in the sta., and to permit the people to move about, the high, peaked-roof houses are built with connecting porches or cloisters, like the portales of a Spanish town. This style of architecture is common in the region beyond, the houses being long and narrow, with the narrowest part facing the st.

182 M. Naoetsu, 109 ft. above the sea (visible in the distance), is the junction of the West Coast Line (Rte. p 32), which comes in from the S., and which links the district with Tsuruga, Kyoto, and other ports and cities of W. Japan. The placid Arakawa flows near it, and the junk which come in from the sea on its broad bosom carry to distant ports much of the oil for which the rich Echigo Province is celebrated. (Inn: Matsuba-kwan, ¥2.50.) A specialty of the town is a sticky, honey-like amber liquid called awa-ame, made of millet and sold (small round boxes, 10 sen) at the rly. station. The Temple of Go-cho-Nyorai, about 1 M. to the S.W., is uninteresting. Oil is the shibboleth of the region, and tank-cars and oil-trains clutter the station-yard.

The rly. (known formerly as the Hokuyetsu Line) now bears to the N., and for many miles skirts the shore of the lovely Japan Sea, affording charming views of this on the left and of the lofty mts. of Echigo on the right. The Arakawa, then the Hokuragawa, are crossed, and after 194 M. Hatsu-saki eight tunnels are threaded (through Yone-yama), the longest 1450 ft. The unimportant stations look solitary and as poor as the straw huts one sees on the silent beach. Rugged and densely wooded promontories come down to the sea; a solitary steamer wending its way up to the Siberian port of Vladivostok, down to Tsuruga or the China Sea, or two or three lone fishing-boats, are all one descries on this silent, back-yard Sea of Japan — the aqueous buffer which separates the joyous islands of Nippon from the forbidding steppes of the Great White Tsar. It is strangely deserted, and appears to brood in melancholy; but like the misnamed Pacific it can be turbulent enough at times. The shrieking typhoon whips it in summer, and rival blizzards roar over it in winter. One notes that as precautionary measures against these the straw boat-houses; the flimsy shacks pathetically called ‘home’ by the impoverished fisher-folk; the piles of fuel, pine cones and what—not along the shore, are all tied down with ropes, like some of the houses in Kansas, to prevent expatriation. A tangled mass of convolvuli trails over the shifting sand-dunes and adds a single blotch of enlivening.
color. But for the sounding waves which break and die on the shingly beach or burst into the rocky caverns of the cliffs, the scenery would be too severe to be attractive. Many rocks dangerous to inshore navigation raise their brown backs above the blue water, and all the cliffs seem impregnated with iron. Sado Island looms through the haze at the N.W. At some points the sturdy fisher-folk — the women as strong as the men — use the big caverns in the cliffs as natural harbors for their craft. The sea yields bream (tai), sole (karei), a kind of brill or mackerel (hirame), repulsive but delectable squid, and myriad marine creatures that serve the natives as food and manure. The yards of the more pretentious houses resemble corrals, as pine saplings tied with withes are used as fence-posts and rails.

202 M. Kashivazaki (Inn: Iwato-ya, ¥2), a large town sprawling along the shore, makes a specialty of the bentō sold at the station and much liked by native travelers. The fish and rice which in part compose it are good, but foreigners are apt to avoid the tiny pickled octopi contained in it. Many oil-tanks dot the environs, and considerable oil is produced in the surrounding country. The rly. now bears to the right and runs E. through a densely wooded region to 214 M. Tsukayama, whence it resumes its N. course. Significant features of the view are the small herds of Holstein cattle, unknown in the days of Old Japan and still noteworthy because of their rarity. Here as elsewhere in the island milk (gyū-nyū) is fast becoming a necessary food. From 219 M. Raikōji, a branch rly. is in process of construction to the near-by town of Kosen-dani, and will eventually skirt the base of the lofty Shimono-dake, visible at the far right. The great staple of the lowland country is rice, and the wide paddies are laid out in a multiplicity of patterns, ranging from plots a few feet square to others acres in extent; all are carefully separated from one another by small mud dykes or ridges pierced by sluiceways. The Sugawa, then the broad Shinano River are crossed, the latter on a 6-span steel bridge. Many rafts of logs float down, and many picturesque and stately junk sail up its sluggish current, the latter making unusually pretty pictures when seen from afar, with the white sails only showing above the green foliage. Many bicycles spin along the country roads, which are practicable for autos. The people hereabout prepare for the severe winters by putting up along the sea aspect of their dwellings, at distances of 3 or more ft. from the walls, tall frameworks or lattices, the interstices of which are filled in with brushwood, moss, etc. Where there are trees, fences are erected between them, or they are interlaced and formed into a protecting wall to ward off the winds which blow with such violence that steamer travel on the Japan Sea is interrupted at times.
235 M. Nagaoka (Inns: Masu-ya, Seiyoken, etc., Y2.50) a thriving town (pop. 38,000) 170 ft. above the sea, in Echigo; 2d in importance to Niigata and formerly the residence of Makino, a faithful feudal adherent of the Tokugawa régime; played a prominent part in the war for the Restoration and was practically demolished in consequence. Long cleated poles and rocks hold down the roofs of many of the houses, which are provided with the cloister-like arcades so necessary during the heavy winter snows. The numerous oil-wells and tall pumps on the hillsides remind one of a Pennsylvania town. The chief wells are in the near-by Higashi hills, and the refineries in Nakajima.

The oil industry in Japan centers in Echigo Province (which supplies 99% of the petroleum consumed) and particularly about Nagaoka. Oil was known to exist about 200 yrs. ago, but the first well was not put down until 1818. In 1876 an American geologist in the employ of the Japanese Gov't visited the region and made a report on the fields, but the industry produced but little until about 1890, when it assumed noteworthy proportions. The geological formation of the fields is similar to that of other countries, and foreign practice is employed in the matter of wells, refineries, etc. — Echigo is noted for its pretty women, its rich farmers, the number of emigrants which go to other parts of Japan and to foreign countries; for the courtesy of its people and for its Shishimai performers—a dance executed by men or boys wearing a shishi-gashira, or lion-head mask, lacquered and painted red.

239 M. Sanjō; a big stratum of gas is supposed to underlie the region hereabout, as in some places gas bubbles up through the soil and is utilized by the peasantry for lighting and cooking. About 15 M. to the S.E. lies the small summer resort of Yagi, near the Igarashi River, with some picturesque scenery. 10 M. farther on, at Yoshi-ga-hira, is a lake 1350 ft. above sea-level with a boiling spring in its center. Fine groves of bamboo and cryptomerias now become features in the landscape, and petroleum wells mark the near-by hills. A number of these cluster about (255 M.) Niitsu, where there are also several big tanks. Acres hereabout are devoted to pear culture. The Koaka River is crossed at Kameda station, then an arm of it to 264 M. Nuttari, the sometime terminus of the rly. For a short distance the rly. skirts the Shinano-gawa which here is about as wide as the Ohio at Cincinnati.

266 M. Niigata (population 62,000), capital of Niigata Prefecture and Echigo Province, with 12,000 houses, many of them picturesque and curiously constructed, stands on a sandspit between the Shinano River and the Japan Sea. The flat, clean, and attractive city was one of the first ports opened (in 1869) to foreign trade, and at that time was regarded as one of the quaintest towns on the W. coast. While advanced architectural ideas have changed many of the primitive features, others remain. Formerly the majority of the houses were long and narrow, with peaked, gabled roofs; the narrowest part, facing the st., being provided with portals as a protection against the summer sun and the winter snows. These
have now shrunken to unusually wide overhanging eaves which serve to prevent the snow from sitting through the shōji. The new gov't buildings, the banks, and other semi-foreign houses, rank with those of other Japanese cities. Many canals intersect the city, and are overhung with weeping-willow trees. When the tide makes in, lines of mediaeval junks ply up and down the shaded surface of the streams; receive and discharge cargo at the very doors of the warerooms; and recall certain Netherland towns. Jan. is the coldest month and Aug. the hottest. Despite its more N. situation, and the prevalence of heavy snows, the temperature varies but little from that of Tōkyō, the altitude of the barometer being 25.6°. The city stands in lat. 37° 55' N. and in long. 139° 03' E. of Greenwich, and is therefore in practically the same lat. as San Francisco and Lisbon.

A wide foot-bridge, the Bandai Bashi, or 'Myriad Ages Bridge' (400 spans, each 1 ken, or 6 ft. long), arches over the river and connects the city proper with the rly. station. Jiirikis are the chief mediums of conveyance, the omnibuses being usually thronged with natives; fare to the center of the city (15 min. walk), 1.50 yen. Inns (comp. p. xxiv), Shinoda, overlooking the river, 3 min. left of the city terminus of the bridge; ¥3.50 to ¥4, according to location of rooms (upper rooms preferable). The Sumiyoshi-ya is at No. 3. Furomachi. Luggage can be taken in a jiiriki at the regular 15-zen rate.

The rly. line which runs E. from the suburban town of Nīitsu connects with Kōriyama, an important jet. in Rte. 18. Travelers to N. Japan, or those who wish to return to Tōkyō by a different route may elect to follow this road, which goes through highly picturesque scenery. The line which runs N. to 10 M. Shibata is under construction and will eventually be built to Sakata (Rte. 18).

Coasting steamers of the Otaru-Vladivostok Line of the Ōsaka Shōwa Kōsha call each week at Nīgata (in the summer season) and connect the port with Aomori (fare, ¥14), Hakodate (¥14), and Vladivostok (¥33.50; passports necessary, comp. p. xxiv). Ebisu (see below) is a port of call. For information relating to the winter schedule consult the (Niigata Agency) Kaisen Goshikan, Kami Okawamayō-dōri, Jubancho.

The river-front is one of the most animated districts of Nīgata. Long lines of junks, rafts, etc., are usually tied up near the bank; whence small steamers leave for the near-by Island of Sado. Owing to the violent N. winds, navigation over the shallow bar at the river mouth is suspended during several months of the year, at which time only small craft can come up to the city. The sand-dunes which border this on the W., and which exclude the sea-breeze while cutting off the sea-view, are partially covered with fantastic pine trees and in places rise to a height of 50 or more ft. Perched along the ridge are signal stations, the big Normal School with its adjacent Red Cross Hospital, and a number of dwellings. From the crests of the hills fine views are obtainable of Sado Island and of the lofty mts. of Echigo. On the slope of the high hill (called Hakusan, or 'White Mt.' ) at the S. edge of the city, there is a restful park, some pretty trees, and a time-stained Shibatō shrine near an elaborate monument to Nisshō Tennō. Coarse lacquer-ware is a specialty of Nīgata, and is made in hundreds of homes, along with considerable lace.
YOKOHAMA TO IKAO.

7. Rts. 85

Sado Island (Chinese: Šashū), 17 M. W. of Niigata, in the Japan Sea, beyond a deep channel (310 fathoms) across which the local steamers (the boats of the Ōsaka Shosen Kaisha are the most comfortable) run daily (in 5 hrs., to 32 M. Ebisu Minato, ¥3, 1st. cl.) between April and Oct.; is approximately 32 M. long and 17 M. wide at its narrowest point. It forms (338 sq. M.) a division of Niigata Prefecture; has about 120,000 inhabs., and is conspicuous for 2 mt. ranges (chiefly limestone) which overlook a cultivated plain with large bays at the N.E. and S.W. extremes. Kimpoku-san at the N. rises to a height of 3895 ft. From Ebisu Minato (Crab Port), a poor and unattractive town (Inn: Yamagata-ya, ¥2) at the N.E., to Atkawa (chief town of the W. side of the island; Inn: Takada-ya, ¥2), is about 16 M. Just before reaching Atkawa the road ascends to a pass 500 ft. above the sea-level. The locally famous gold and silver mines (owned and operated by the Mitsui Bishi Co. of Tōkyō) which anciently belonged to, and were worked by (forced labor), the Tokugawa shōgunate, are located in a steep-walled valley. The silver sulphid, native gold, and chalcopyrite ores are found in quartz lodes in quartzite veins varying from 3 to 18 ft. in thickness. The annual output of gold is about 14,000 ounces; silver, 115,000; copper, 50 tons. Cattle-breeding is a growing industry, and the island supplies many of the mainland cities with good beef. In the early days Sado was a sort of Botany Bay for exiled criminals and other undesirables with political aspirations. The militant Nichiren was imprisoned here in 1271–72.

7. From Yokohama to Ikao and Kusatsu.

Ikao, or Ikaho, a beautiful and popular summer resort in the splendid Ikao Mts., 2600 ft. above the sea (in Kōtsuke Province), on the steep northeastern slope of Haruna-san, 7 hrs. by rail from Yokohama, celebrated for its fine, bracing air; its many hot springs which gush from the hills and plunge down innumerable gorges to the lowlands, its charming views, grand old forests and its Imperial Reserve, is one of the most accessible and thoroughly delightful of all the Japanese hill-stations. None possess more diversified scenery, a greater profusion of exquisite wild flowers, a more picturesque town, and a wider range of interesting walks and rides. It unites nearly all the most desirable requisites of an ideal summer outing place: a quaint, clean, comfortable, non-luxurious, semi-foreign hotel (English spoken), where good food is given at reasonable prices (one replete with Japanese charm, and from the balconies of which one enjoys one of the most magnificent prospects in nature); a comparative immunity from mosquitos; a multiplicity of trails leading through forests to entrancing peaks, ferny dells, sparkling brooks, and steam-
ing gorges; and a gem of a lake (excellent skating in winter)
stocked with big carp and trout. Hard by, in a green and
romantically picturesque gorge, is one of the most bizarre
temples in the Empire. The entire region around Ikao is
studded with roaring waterfalls, and rent by deep gorges from
which steam rises incessantly. On rainy days, when this hangs
low above the town, it imparts a decided Plutonian aspect to
it. Hissing hot medicinal water straight from the seething
heart of the adjacent hills is piped directly into the many
bath-houses, there to be tempered by cold water from the
same hills. The town is built on a series of terraces reclaimed
from the sloping hillside; and the main st., Odōri, comprising
a score or more flights of stone steps 20 or more ft. wide, is
one of the quintest in Japan. The air is crisp in April; cool in
May; delightful in June (barring the rains); and cooler in
July and Aug. than one finds it at the seashore. The season
begins usually about July and terminates with the Oct. (20th)
festivals. During this period rooms in the hotels or inns should
be engaged in advance (telephone and telegraph connections).
At the beginning of the cold winter crowds of peasant pilgrims
begin to arrive — folks who aim to get lower rates at the inns
and who profess to believe that in the cold weather one gets
more benefit from the baths. The best skating on Lake Haruna
is in Feb.

In the vicinity of Ikao the hunter (open season Oct. 1 to
April 1) will find copper pheasants (yamadori), quail (udausa),
wild pigeons (yamabato), whose booming notes ring musically
through the green woods; green pheasants (kiji) and a wide
variety of smaller game. The flower-lover will find so many
exquisite flowers growing wild that he will be reminded of the
celebrated region roundabout Cape Town, in South Africa,
which ships tons of everlastingst each year to England. White
magnolia; the Paulownia Imperialis; a wealth of wisteria;
azaleas; Jack-in-the-pulpit; white dogwood; spirea; Cherokee
roses; wild hydrangea; fox-lily; rhododendrons; columbine;
several varieties of clematis, iris, and lilies; funkia; peonies;
several rare ferns, and a host of other flowers grow wild in
the woods and dingles, along with specimens of nearly all the
trees represented in the Japanese flora. Owing to the frequent
rain — a dampening characteristic of most of Japan's hill-
stations — every inch of the mt. slopes is carpeted with
green, while the deep gorges are literally choked with vigor-
ous plant life. The immensely tall cryptomerias and the
lithe pines which often reach up the sides from the very bot-
toms of the cañons, are always attractive, but particularly so
when they are interspersed with flowering trees, wild rasp-
berries, and the strong, sinewy, suffocating wisteria vines —
the lianas of the Japanese woods. The frail pretty pink flower
which grows so profusely in the interstices of the massive walls
throughout the town is the *Saxifraga sarmentosa* (Japanese *Yukinoshita*). The display of cherry blossoms in April is charming.

The rly. from Yokohama to (60 M.) Takasaki (fare, ¥3.08, 1st cl.; ¥1.85, 2d) is described in Rte. 6, p. 65. An electric trolley runs hence (fare, 31 sen) to (1 hr.) Shibukawa, where a change must be made to another line for *Ikao*. The station at Takasaki is opposite that of the rly.; luggage-porter, 5 sen. The rly. company sells tickets to *Ikao* and will check baggage to destination, thus saving one the trouble of looking after it *en route*. At Shibukawa the cars stop in front of a tea-house with a primitive waiting-station; the *denaka* for *Ikao* comes up the main st. of the town (celebrated for its silk) 1 min. to the left. Cars leave at intervals of 1 hr. and climb the 2000 ft. (6 M.) to *Ikao* in another hr.; 1st cl. fare, 63 sen; 2d cl. (as good as the first), 41 sen (return fares, 48 and 31 sen respectively). Travelers who approach Shibukawa from Tōkyō by way of Maebashi (7½ M. in 1¼ hrs.; fare, 23 sen) will find the electric car waiting at the station. At Shibukawa it stops a 2-min. walk from the *Ikao* line. The climb is picturesque, with good views; the line crosses the highway from time to time — a shaded, zigzag forest road down which many travelers prefer to walk on the return. The 12-15 inch soil rests on a thick stratum of white volcanic ejecta, the outpouring of the mts. in the distance. The *Ikao* station is 10 min. walk below the town. Hotel (Jinriki, 15 sen) 'cocos' will be in waiting for the traveler who advises in advance of his arrival.

**Hotels** (comp. p. xix). *Ikao Hotel*, semi-foreign, with foreign food, good baths (free) and attendance; from ¥6 and upward; small reduction for 2 pers., in one room; special rates for a long stay. — *Kogure Budayū Hotel*, ¥13-14. There are 40 or more native inns, rooms in which can be had for ¥5 a week, and a special price arranged for food. The *Chikira* has fine views.

The name *Ikako* means 'High Mountains,' and is derived from the huge *Haruna* Range rising behind it. According to the local tradition (which should be taken with a grain of salt) the springs were discovered during the reign of the (11th) *Emperor Suinin* (b. c. 70–a.d. 70). The 12 chief families (who have adopted for their crests the 12 signs of the zodiac) trace their lineage to famous personages of the 6th cent. The uninteresting *Ikko Jinja* on a terrace (2716 ft.) back of the town is intimately associated with the early history of the place, and the present (modern) structure is said to stand on the site of one erected in 854. The large Buddhist temple, the *Tenshō-ji*, erected in 1583 on the site of the present schoolhouse, was burned during the last decade. The Imperial Preserve, opposite the *Ikao Hotel*, is the favorite summer retreat of a Prince of the Imperial Household. The *Yachiō Park and Athletic Ground* is at the lower end of the town, near the rly. station.

The chief constituents of the *Ikao* springs are bicarbonate of calcium; magnesium and ferric oxide; sulphate of calcium; magnesium and sodium; chloride of sodium; silicic acid and minor solids. Some are more strongly impregnated with iron than others, and some are decidedly sulphuric. Their temperature ranges from cold to 113°F. The waters run out of the little clouds of steam, through open conduits or into bamboo pipes, a multiplicity of which cross the town and lead into the different houses. The gorge at *Yumoto* is stained a bright yellow by the precipitations from certain of the streams, and these give rise to a valuable local industry — that of dyeing cloth. The natives believe that belts saturated with the metallic deposits have medicinal qualities, and that *kimono* so dyed and worn are equal to a course of the baths. In many of the shops small bolts (14 in. wide) long) of cotton crepe of different patterns, dyed (in Takasaki) the
characteristic yellow hue, are sold (¥1) to the pilgrims as local productions. The yellowish-bronze sediment is cleared out of the pipes twice yearly and sold to dyers and to those persons who wish to benefit by the Ikao waters but cannot come to them. The natives bathe in the A.M., at noon, and after supper. — Other specialties of the town are turned woodwork articles in many forms; pretty basket-work, and a superfine charcoal made from the wood of the Nara, a species of oak. In many of the shops will be seen bizarre and lustrous specimens of petrified wood which has been so converted, it is said, by the chemical action of the waters. The power obtained through the many big overshot and undershot wheels which creak all over the place is used to turn lathes for the workers in wood.

Dozens of greater and lesser peaks, rounded and wooded hills, and deep ravines environ the town, and from the crests of some of the loftier mts. extensive and awe-inspiring views are obtainable. Because of some odd slant in the native mind the local authorities have not added English to the many guide-posts which point the way about the region to those who can read Japanese, but on some of these thoughtful travelers have penciled instructions in English that are an aid to the pedestrian. The hills are gridironed with a multiplicity of well-defined trails, and the author has tried to make his observations regarding these as clear as possible. The visitor whose time is limited is advised to take with him on his rambles, as guide and carrier, one of the native boys about the hotel; as a rule they are willing to give a day's service for 50 sen, and certain of them have a scattered knowledge of the lore of the woods, the birds, and the flowers. The birds are as numerous as the latter, and on any stroll through the forest one will see cuckoos (hotologisu); lovely Japanese blue flycatchers (ruri); woodpeckers (bitoseuki); wagtails (sekirei); bull-headed shrikes (mosu); Manchurian great tit (shiyukara); Japanese jays (kakesu); silver-eyes (mejiro); the sweet-throated uparu, or Japanese nightingale (p. coeli); and many familiar and unfamiliar birds. Beautiful pheasants rise from the bamboo grass on the hill-slopes, and the wild pigeon imparts music and mysticism to the cool forests. These common people call the cuckoo kakkodori from the similarity of its call to the word kakko. The numerous Skylarks (hibari) are of a species known as Alauda japonica.

Walks and Excursions (see the accompanying map). These are enough of these to occupy one's time for weeks; the most popular only are described below. The local guides, obtainable through the hotel management, get ¥1.20 a day, and are supposed to provide their own food, besides carrying that of their employers. The woods are said to be free from poison ivy and its concomitant miseries.

To (¾ M., 15 min.) Yumoto (‘Source of the Hot Water’), picturesque spot back of the town whither pilgrims go in the early A.M. to drink of the evil-tasting water. The walk can be included in the one described below. Proceed from the hot spring to the main st., turn up left to the foot of the steps leading to the Ikao Jinja, then bear round to the right along the edge of the Yusawa ravine, beneath overhanging cliffs clothed with vegetation. There are some pretty shops, a good view of the gorge (right), and a quaint bridge. On reaching the latter turn abruptly to the left on the near side, and follow the steam- ing hot stream to its source. The dell is romantically and wildly picturesque, though very suggestive of the sullen demoniacal forces which lie but a few yards beneath one's feet. At one place under the green tunnel there are seats and a dipper — the latter to be avoided. The water tastes of iron and is unpalatable. Scores of rills rush noisily out from as
many crevices in the hillside, and leave yellow, plushy tracks where they have passed.

To Kompira-san (or Monokiki-yama, 3 M.; 1 hr. stiff climb over a good road beneath trees), Miharashi (1 M.), Mushiya (3½ M.; chair for the round trip, ¥2.40), and Yumoto. Kompira is the name of a deserted shrine 10 min. walk down left from the point (beyond the bridge and post-office) where one turns off the main road and begins the ascent of the hill; the path is well defined, with stone steps at intervals. Keep the rocky gulch at the right; the glades are lovely and primeval, and usually echo to the cuckoo’s call. At the summit there is a tiny shack of a tea-house oblivious to a view that holds one spellbound by its immensity. Far below, wriggling along the valley floor backed by towering foothills of the Nikko Mts., goes the Tone River; a silvery streak which farther up at the left is stained by the untidy inflow of the petulant Agatsuma-gawa. Cutting the E. skyline is the lofty Tsukuba Mt., rising 2925 ft. from Hitachi Province. Akagi-san (5000 ft.) is nearer, while trailing away at the left, their giant ridges threatening the sky, are Komochi-yama, Onoko-yama, and a half-score formidable humps and cones, with Shirane-san (7500 ft.) lording it above them. The delighted eye takes in hundreds of sq. miles of valley land hemmed in by bulky hills, planted to various grains that reflect all the shades of green from that of sprouting rice to the more somber hue of brooding pine trees. At this tea-house one may, perchance for the first time, be offered a tea-substitute popular throughout Japan. It is made of parched barley; is called mugi-ya [mugi is a generic term for barley, wheat, oats, and rye]; has a dark amber tint; a taste true to the grain; is said to be less injurious than tea, and is drunk extensively by Japanese soldiers.

At the right of Kompira-san (path at the left), on a bold, bald bluff (20 min. walk) called Miharashi, one may enjoy another remarkable panorama. Thither the trail descends the hill at the right and soon joins the long path winding across the slope to Mushiya. Notwithstanding the houses of this (uninteresting) place are visible, the walk is deceptively long (1 hr.), as the last portion rounds a number of hills and incipient ravines. Malodorous sulphurous gases issue from pipes stuck in the ground and supply a sort of al fresco bath for rheumatic rustics. Returning, one descends into the ravine and bears round to the left, skirting on the way the base of the twin peaks of Futatsu-dake (chair to the summit and return to the hotel, ¥4.20). A 20-min. walk brings one to the 1st tea-house on the Haruna road, whence it is 30 min. back to the hotel. Yumoto can be included in this trip, the whole of which can be accomplished in one forenoon. If one elects to return to the hotel from Miharashi, the path to its intersection with 1st from Kompira-san should be followed, thence downward.
for 20 min. (keeping the ravine on the left) to a hill behind the
Ikao Jinja.

To the Nanoe, or Seven-Fold Cascade (3½ M.; chair, ¥1.60); Benten-daki (2½ M.; chair, ¥2.40); and the (near-by) Odaki Cascade (chair for the round trip, ¥3). The walk can be made leisurely in about 2½ hrs. and allow ½ hr. for a rest at each place. Descend the steps of the main st. (picturesque view in retrospect) to the bisecting path at the foot, then turn left and go down through the cryptomeria forest to the torrent flowing through the gorge. Thence the road leads up the slope beneath lines of immensely tall trees rising from the flank of the hill. The path is idyllic and recalls certain of the heavily shaded roads through the Karlsbad region. Beyond the summit of the ridge the trail descends abruptly to the left; the by-path leading back up the hill-side goes to Baron Kawasaki’s country villa where a sign-board forbids admittance ‘unless on business.’ A few minutes’ walk down the charmingly irregular and rocky path brings one to a series of pretty cascades seen to the best advantage from the tea-house facing the lower one. As we shall approach this later from below, we now cross the small bridge at the foot of the first fall and climb the path at the left. Fine views at the right as we cross the glades. Many lovely flowers and some wild raspberries (yama-ichigo) grow hereabout. The hamlet at the far right, on the brink of the stream below Odaki, is Yunokago. Avoiding the numerous confusing by-paths which branch to the right we follow the main trail as it hugs the hillside, anon descending and ascending, trending always to the left until the roar of a waterfall is borne in from the right. The last path that leads sharply down at the right before we reach (15 min.) Benten-daki, must be returned to later and followed to Odaki. The long steel flume below the waterfall here conducts the water which generates the electricity used for lighting Ikao.

The Benten-Daki (Waterfall of the Goddess Benten), about 18 ft. wide and 40 ft. high, stands at the upper end of a rocky and picturesque gorge. The water comes from Lake Haruno, and after falling with a deafening roar into a turbulent pool, it dashes down the ravine to form a number of insignificant rapids and then the Odaki (‘Big Fall’). The inevitable teahouse with its highly colored sweets and insipid, non-exhilarating mugiyu, shrewdly extracts the customary toll (in lieu of fees) by occupying practically the only vantage point from which the falls can be seen satisfactorily. Above, on a considerably higher level, is a foot-path which leads (about 2 hrs. going up; less returning) to the head of Lake Haruno. — Returning along the trail to the first by-path at the left (so narrow that it resembles a watercourse), a sharp 10 min. descent is made between overhanging trees to the river-beds.
Sections of the path beyond to Yunokago village are a bit roughish and are not much liked by ladies; for some distance the trail is indistinct and leads through the river-bed (right). After the woods-path is picked up again, a slight climb brings one to the rather insignificant Odaki fall (20 ft.; 50 ft. across). The village is a few yards farther down the stream. Instead of descending to it, we turn up at the right to (5 min.) another path (leading right) which should not be followed. The main trail continues (5 min.) to a deserted shrine at the upper end (right) of a twin line of splendid cryptomerias — the largest measuring 13 ft. in circumference just above the base. Hence the path bears round to the right, crosses a small brook, and reveals the Nanae Cascade. The return to the hotel is along the trail pursued on the outward journey.

To (5 M.) Lake Haruna and the (6½ M.) Haruna Jinja (horse, ¥2.20; chair, ¥4.20). A beautiful walk to which a leisurely day should be devoted. The first ½ is along a steady incline to the plateau; the 2d, a gentle descent to the lake; and the last lap, an abrupt descent (good wide road) into a wild and romantically beautiful ravine where the temple stands. The return is a steady 45 min. trudge out of the gorge; a gentle uphill walk to the 2d tea-house; thence a descent of 1 hr. to the hotel. The whole is easily equivalent to 15 M. on a level. The views from the mt. ridges are glorious, and the lake is a gem of beauty. Steps can be economized by taking a lad from the hotel (50 sen) to carry the luncheon and rain-coats, point out the different mt. peaks, and set the right pace so that one may not have stiff muscles the next day. By starting at 7 A.M. (breakfast can be had as early as one may wish it) and walking methodically, one can easily reach the temple at 10; 2 hrs. to inspect the fine carvings, the gorge, and the village; then a leisurely walk of 1 hr. will bring one to the tea-house on the lake shore. The luncheon can be pieced out here with hot tea, etc., and by ordering this sent to the back veranda one may enjoy a delightful vista of water and mts.

Beyond Yumoto, where the bridge spanning the gorge is crossed, the zigzag road (several short cuts) leads to the 1st tea-house. Futatsu-dake looms up bulkily at the left, and the hills resound to the liquid whistle of meadow-larks, the booming note of wild pigeons, and the answering call of the cuckoo. In summer the slopes are decked with a glorious display of day-lilies; on rainy days one passes through dense clouds of mist that fill the cãños with great rolls like cotton-batting, and hide the mts. behind an impenetrable veil. The vast, silent upland plain, which stretches from the top of the ridge and the 2d tea-house to the shore of the lake, is strangely beautiful. Great herds of cattle could be pastured in the deep grass that grows unchecked and uncut on its gentle slopes,
and charming pictures could be painted of its unforgettable views. The sub-soil is volcanic ash, and should one happen to pass here (as did the writer on one of his trips to the lake) when the distant Yarigatake is erupting, and the wind is blowing in the right direction, one will experience the curious sensation of walking beneath a steady fall of fine ashes. On the other hand, if the above phenomenon be present and is added to by rain, one will be reminded of similar predicaments in towns of N. China, when the sand from the great Loess combines in the air with the water and precipitates a fluid mud upon the just and the unjust.

Haruna Lake (called also Kami no se, and Ikao-ko), a deep, pear-shaped body of water approx. 4 M. in circumference, is thought to fill the crater of a long-extinct volcano, and is well stocked with salmon trout (masu) and carp (koi). It freezes solidly in Feb. (the coldest month of the region), and, besides affordine fine fishing and skating, supplies ice to Ikao and neighboring points. At the Kohantei Restaurant on the beach, boats can be had at 50 sen an hr., along with fishing-tackle (tsuridōgu). The fish sometimes attain to a good size (5 lbs.; 18 in. long) and afford good sport for line fishermen; the catch can be cooked to order in the restaurant. The tall, conical peak at the right of the lake (1 hr. to the rocky summit) is the Haruna Ōtaki (so called for its resemblance to Fuji-san). The bold cliff at the left of it is Eboshigatake; the one farther along, Bingushi-yama; and the odd pinnacles at the left, Suzurigatake. Beyond the tea-house the surplus water of the lake flows through a tunnel seen after crossing the pass. The flat patch of shore land at the edge of the plain, at the right as one approaches the lake, is beautiful with multicolored irises in summer. From the meadow end of the lake, the road winds along the base of the hill under a tunnel of green foliage. On the near side of the restaurant it turns up sharply to the left and ascends to the Tenjin Pass (1000 ft. above Ikao), flanked on both sides by small tea-houses. From one side here a splendid view is had of the lake and the surrounding mts., and from the other an equally extensive one over the semitropical gorge in whose lower depths the Haruna Temple stands. The big red torii under which we pass marks the rear entrance to its domain. The gradual descent along the winding, well-kept road, over quaint bridges spanning plunging waterfalls, with alluring vistas ahead and constantly rising mts. behind, is beguiling. The precipitous slopes are covered with growing things which the wild wistaria and honeysuckle bind in an almost impenetrable jungle. After sampling the wild grapes which abound one is usually tempted to refer to them with the Cockney's pronunciation of the a.

Three hrs. out from Ikao one passes beneath the weather-beaten outer gate flanked by a wooden sign depicting two mus-
kets crossed, and skirts the side wall of the terrace leading to the inner gate. The setting of the structure is so unique that one is usually unprepared for its astonishingly fantastic appearance. Nothing in Japan is quite like it, and it bears a striking resemblance to pictures of gnome-land or the hidden glens that Rip Van Winkle saw in his weird dreams. The narrow cañon through which a tumbling torrent (the Numa-ogawa) rushes like some wild thing flying for its life, is choked with cryptomerias and Chamaecyparis so immense and so tall that they appear to rise for a thousand feet in an effort to reach the heat and light. To trace their upward passage one must stand still and throw the head far back, and even then the tops are scarcely discernible. High above the quaint temple, and seemingly ready to topple over and crush it, rise moss-covered, craggy, granite spires, ever-menacing but strangely beautiful. Across the great rift in the earth rises the opposite wall from which many of the original trees have partly detached themselves, and as if unable longer to maintain the perpendicular on its sheer sides, hang head downward awaiting the freshet or the axe that will dislodge them. A delightful coolness pervades the place, and white-clad pilgrims glide quietly to and fro in a setting that any artist would love to paint.

A tea-house stands on the edge of the lowest terrace, while higher up, on a broader one, are the priests’ apartments. From this point a flight of stone steps leads up to a fine gateway in the natural wood (keyaki) with doors, posts, and panels (both sides) covered with wood carvings (the work of Myaguchi Genzaimon in 1830) so noteworthy in detail, so broad in scope, and so effectively presented that one ungrudgingly ranks them among the best in the Empire. Mythological dragons, impossible quadrupeds, birds, animals, men in fighting armor, and warriors on horseback and on foot, are all here portrayed in high and low relief with a crispness and vigor that amaze and attract. The bronze finials of the gateway and the involved dragon rosettes on the panels of the doors are also worth noting.

The Temple proper, a Shintō structure erected in 1725 and dedicated to Homosubi (said to be the Shintō God of Fire) and to Haniyasu-Hime (Goddess of Earth and Growing Things), shows the effect of a moist situation and of great age. It backs up squarely against a sheer rocky wall, in the depths of which, entered through gold-lacquered doors at the back of the inner shrine, is a sacred cave, very moist and gloomy, but withal too sacred to be profaned by ordinary eyes. Here centuries ago were found a strangely fashioned bronze horse, a Chinese metal mirror, and other things preserved in the reliquary, but which the amiable bonzes show with beaming faces to whosoever is genuinely interested. Conspicuous among these relics are some sculptured kakehotoke, or Hanging Buddhas (metal disks with ears carved with
figures of Buddha and of Kwannon; some Chinese (or Korean) nickel mirrors made more than a thousand years ago and bearing a striking resemblance to those in the Shōsō-in at Nara; a remarkably preserved sword about 2 ft. long made by the celebrated master Okazaki Masamune in 1330; another one forged for the celebrated Morinaga-Shinnō (1308–1335, son of the Emperor Go-Daigo), and a number of minor objects. The big sculptured and gilded ascending and descending dragons on the side beams of the porch are said to be carved each from a single piece of wood. Black lacquer and gold are the prevailing tones of the interior. The 60 panels of the coffered ceiling are painted with flowers and winged dragons; the characters adorning the circle inclosing the four central ones represent the cardinal points. Around the inner shrine are some painted dragons and bold carvings. At the left of the temple yard is a much-prized lantern made of a special imported iron (Namban-tetsu) and ascribed to Nitta Yoshiisada. The detached buildings contain nothing especially interesting. The tall rock at the left of the gateway is called Hoko-iwa (halberd rock). The pinnacle rocks which rise in such grandeur above the temple all bear fanciful names—Thunder-God Rock, Armor Rock, Tortoise Rock, etc. Of the thousands of pilgrims who visit the temple each year, many come during the great festivals of May 8–15.

A few yards below the temple, on the near side of the (red) Bridge of the Gods (shinkyō), in a high cliff at the right, is a cave which stood formerly at the rear of a temple erected in the 14th cent.; the roof marks are still to be seen against the wall. Farther along is a 3-storied, time-stained pagoda. The flagged walk is pieced out by stone steps as it descends farther into the chasm, across which, high up at the left, is a curious natural stone arch called Kurakaki-iwa, or Saddle Rock. Still farther down the stream is a huge gateway, and beyond it a big bronze torii marking the upper end of Haruna Village (machi). This is referred to as the ni-no-torii, because 3 M. farther down is another big wooden one, the first. In years gone by a succession of torii marked the 17 M. of now wretched roadway to Matsuida (see Rte. 6), and up it from the companion temples at Myōgi-san there trudged each year perhaps 3 times the 40,000 that are said still to come to this hoary old temple to pray to its divinities for good crops and prosperous times. To aid in this desideratum each pilgrim brings with him a gourd which he fills with sanctified water to take back and scatter over his little realty holdings. Near the 2d torii are the ruins of several temples that were in their prime 300 yrs. before Columbus discovered America, and when the entire gorge was

1 The dried bottle-gourds (kōsitan), which in China are tied to the backs of children on the boats to assist them in floating if they should fall overboard, are common in Japan, and pilgrims usually carry them on their journeys.
a scene of Buddhist activity. The red, metal-trimmed bridge, the moss-grown stone lanterns, and the multiplicity of dismantled stone-work are relics of those palmy days. The rushing stream that seems to whisper of vanished glory, the singing birds, the lovely flowers, and the park-like aspect of the sequestered place, so many miles removed from the strenuous world, are all very charming and restful.

The traveler so inclined may vary the return trip and lengthen it a bit by diverging from the main trail (right) about midway between Haruna Lake and the 2d tea-house, and proceed to (4 M.) Garamachi, which has a mineral spring and whence the shortest way back to Ikao would be to descend the path to Mushiyu, thence via the 1st tea-house, or over the Miharashi trail. The Putatsu-dake can also be ascended over one of the several clear paths to the summit. Haruna Fuji is scalable, and a guide (¥1) can be obtained at the lakeside tea-house. The summit is not so needle-pointed as the natives love to picture it, but the views from it are inspiring and are worth the climb. Soma-yama (4850 ft. above the sea, 2250 above Ikao), the highest of the Haruna peaks, is near the 2d tea-house; the trail is clearly defined and a good walker can reach the base in 25 min. Another ¼ hr. of stiffish climbing (chains fixed in the rocks help one over the worst places) will bring him to the summit, whence Fuji-yama is visible at the S., beyond the Chichibu Range. A small shrine stands at the top, and to this many devout pilgrims go each year, usually via the considerably harder and roughish trail from Mushiyu. A half-score chains and a ladder help one to the top on this side, but a greater spiritual reward awaits one because of the increased difficulties of the ascent. The trip from Ikao to the summit and return can be made in one forenoon by getting an early start. The return journey can be varied by proceeding first to Benten-daki, then Odaki and the Nanae Cascades; also via Mushiyu, Miharashi, and Komptra-san.

The walk down to the (2½ M.) Mizusawa Kwannon Temple (1½ hr. via the Shibukawa jinriki-road, thence through the woods at the base of Sengen-yama; chair, ¥2.40; horse, ¥1.30) will not repay one unless time hangs heavily. The Buddhist temple is weather-beaten and as uninteresting as the idols it contains. Beyond it (2 M.; 1 hr.; chair, ¥2.60; horse, ¥1.60) is the attractive Funao Waterfall, but the last part of the journey is tiresome. The traveler with time to spare will find the walk down the old highway to Shibukawa prolific in panoramic views; some travelers walk this (delightful in the early A.M.; time, 1 hr.) on leaving Ikao, and send their luggage down in the electric car (chair, ¥2.60; jinriki, 50 sen).

Ikao to Kusatsu (a 3-day trip). While the all-day (30 M.) ride in a tram-car, basha and kago, is apt to prove a bit wearisome, the country through which one passes is magnificent —
the scenery ranking with the grandest in the Empire. Kusatsu, in its primeval volcanic setting high-poised in the Kōtsuken Mts., with unusually interesting hot mineral baths, is unique. No place is just like it, and the curious phases of life one sees there are unforgettable. While one quarter of the town is crowded with lepers, the visitor need have no fear of contagion (possible only after long and frequent intercourse), as the sulphurous (and other chemical and diabolical) stenches that his out from the seething subterraneous furnace below it act as corrective and curatives. Few places of the world will remind one so much of what one imagines the nether world to be like. The hotel is clean and comfortable, with delightful sulphur baths.

Several routes are practicable from Ikao, but the best, easiest, and most popular is by electric tram (43 sen) to Shibukawa, thence basha (p. xxi) to (¥1.50) Tatsuishi, and from there up the winding mt. road (kago, ¥2.50; horse, ¥1.50) to (5 M.) Kusatsu. Before undertaking the trip one should have the manager of the hotel at Ikao telephone to Nakano and Kusatsu and ascertain if the road is open. The Agatsuma River is powerful and capricious, and is subject to devastating floods. That of 1910 wrecked the road so badly that 2 yrs. were required to put it back into commission. When it washes out the bridges the traveler is obliged to ford and re-foad the river (wire-ropes ferries), walk long stretches, and make wide detours over talus hills. A clear day is necessary to the full enjoyment of the mt. views, and an early start is advisable. The 6.30 A.M. tram-car from Ikao reaches Shibukawa a little after 7, and the basha leaves (or is supposed to leave) at 8. The horses are fed with such frequency en route that one cannot hope to reach Tatsuishi before 6 P.M. (or 7), and the walk or ride thence will consume 2 hrs. more. Those who dislike walking should telephone ahead to the hotel at Kusatsu and ask to be met at Tatsuishi by coolies, ponies, and a kago — the latter very uncomfortable for any one weighing over 100 lbs. Unless one is met there, a guide and lanterns should be taken along, as the road through the cañon at night is of a blackness similar to that of Erebus. [The basha are expected ultimately to make Kusatsu their terminus.] If one can find an idle horse in Tatsuishi, it can be had for the trip for 75 sen. If there are several in the party, it is advisable to hire a special basha from Shibukawa (¥8-10), for when the ordinary vehicles are crammed with the proletariat they are almost as uncomfortable as a Black Maria. The seat up near the driver is usually the most sheltered from rain. The lurching of the crude conveyance is apt to pitch one (particularly when drowsy) out from the rear seat.

By telephoning from Ikao to the basha bating-stable at Shibukawa, a boy will meet the Ikao tram-car and carry luggage to the stable for a small fee. The basha proceeds to the N. end of the town, thence to Kanai Village, where the roaring Agatsuma-gawa is crossed to the shore town of Koisawa. At the right hereabout the Agatsuma pours its cold mt. water into that of the Tone River, known for its trout. The diverging tramway at Koisawa goes to Numata and forms a link in the trip from Nikkō hither over the Konsei Pass (Rte. 16). Beyond the bridge our road turns abruptly to the left and follows the river almost to its source (near Kusatsu). Ikao and the commanding summits of Futatsu-dake are soon seen perched high in the mts. at the far left. Although the highroad here is good enough for motor-cars, the instability of some of the bridges farther on — particularly those propped on brackets against the granite walls high above the swirling river — should
make the motorist think twice before proceeding. While stout enough to bear up under a loaded basha weighing a ton, they might collapse under a 2-ton automobile. In the springtime the fields by the wayside are brown with ripening winter wheat, which contrasts sharply with the tender green of sprouting rice, the more somber green of the lofty pines which clothe the hill-slopes, and the yet richer hues of the omnipresent hemp (plant and product called asa), widely cultivated for its fiber (which is made into a stout linen). The power generated by the many water-wheels seen along the route is used for cleaning rice and hulling wheat and buckwheat (soba), much of the flour of which is made into a kind of macaroni called soba (and sobaiki). Roses, hydrangea, spiræa, honeysuckle, and a host of wild flowers deck the countryside and enliven the humble cottages of the peasantry. Striking features of the highroad are the swift mail-carriers one sees sprinting lightly along with small bundles of mail-matter strapped to their shoulders, or piled in a light hand-cart which they pull rapidly after them. Tall mts. flank the entire route at the right, and into gashes in their sides the road winds frequently, to round gulches or to escape the undermining effect of the greedy river. The capricious nature of this has necessitated massive and expensive granite revetments, swinging bridges suspended by coarse wire, and miles of costly riparian work of the style known to the natives as ‘serpent-baskets,’ and referred to in Rte. 25. Even these do not prevent the rapacious waters from eating deeply into the paddy-fields and the mulberry plantations that flank the stream on its opposite bank. Adown the swift current one sees occasional rafts of logs that swing round the wide bends with grace and speed and shoot the rapids with ease and safety.

The Nakanojo baiting-station is usually reached about 10.30, and as the Shibukawa basha turns back here, the traveler must wait (sometimes 2 hrs.) for the corresponding basha to come in from Tatsuiishi. The time can be passed to better advantage in one of the several tea-houses, the Takeno-ya (where the coach stops), the Fukuda, Nabe-ya, etc. In the former a palatable soup, rice, eggs, tea, and some minor native dishes are served for 25 sen. If the amiable proprietor quizzes the traveler as to his destination, etc., it is usually with the laudable intention of telephoning ahead to the hotel manager at Kusatsu to apprise him of approaching travelers so that he may have horses and kagos in waiting at Tatsuishi. Beyond Nakanojo the road bears to the left, crosses the Yamada-gawa (a tributary of the Agateuma-gawa), and continues along the right bank of the latter. Haramachi (Inn: Tachibana, ￥2) is reached about 1 p.m.; beyond it the road climbs into the hills, which are marked by many cascades and plunging waterfalls. For the following 3 hrs. the scenery is extraordinarily grand; the road
rises gradually to a point hundreds of feet above the angry river, which anon spreads out in wide, fan-shaped rapids, or tears with a sullen roar through deep gorges so narrow at some places that a goat could almost spring across them. Here Nature shows herself in one of her wildest and most unbridled moods. With every mile the prospect changes; at times the hills slope back from the roadway, showing tiny houses and shrines perched high like those of the Austrian Tyrol; at others they rise sheer hundreds of feet, and the creaking stage-coach has to crawl gingerly along on narrow terraces cut from their soggy sides. In the angles of some of the awe-inspiring gulches the hard granite has so repelled encroachment that the rickety wood bridges are swung on stout piano wires over spaces down which one looks 500 ft. upon miniature Niagaras or slanting cascades. Tremendous rifts in the earth’s crust, awe-inspiring mts., dense forests, yawning chasms, and fetching views mark the road to a point (reached about 4 P.M.) where a foot-bridge spans the river and a road leads left to (¾ M.) Kawarayu Hot Springs (Inn: Kavarayu, ¥2.50), a popular and highly picturesque resort perched on a beautiful and lofty terrace above the river. Here pedestrians who make the short-cut overland trip from Ikao to Kusatsu usually stop for the night. (Horse from Ikao and return, ¥5.) Farther along another bridge leads across to the town.

The river now broadens and we traverse a tunnel gouged through a rocky scarp with a perpendicular drop of hundreds of ft. to the river below. The stone retaining-walls hereabout are 50 or more ft. high and were built at great expense. Above this splendidly massive work is thrown a suspension bridge below which the river rushes at tremendous speed. Nagano-hara (Inn: Ōtsu-ya, ¥2), 7½ M. from Kusatsu, is reached about 5.20; hence to Tatsuishi the road is fairly level and uninteresting. The poor town of Tatsuishi is the junction-point of the trail from Karuisawa (p. 75). A limited range of food can be had at the inn, where the basha stops (and whence it starts back to Nakanojō at 8 A.M.), but whosoever plans to sleep here in order to climb to Kusatsu by daylight must be equipped with a good flea-powder or be prepared to share his bed with numerous bizarre and biting entomological specimens. Here the side-road to Kusatsu goes up (N.) the gorge at the right — unless washed out by the violent torrent which rushes down it and merges its muddy waters with the trickling head-waters of the Agatsuma-gawa. In such a case a roundabout trail is followed across the hills. The scenery is wild and picturesque. The first 3 M. are between the high, sloping sides of the cañon, which are densely wooded, fragrant with wild flowers, and dotted here and there with charcoal-burners’ huts. The wild wistaria is a glory in early June. The trend is steadily upward, and about 1½ hrs. out from Tatsuishi the road emerges from
KUSATSU HOT SPRINGS 7. Route. 99

the ravine and skirts a series of tall hills at the left. The views across the wide country at the right, to the lofty Shirane-san, are splendid. The traveler who tramps downward over this trail in the early hours of a spring morning will be charmed by the beauty and brooding solitude of the place.

Kusatsu (4500 ft.), celebrated for its hot sulphur springs, bears practically the same relation to North Central Japan that the Hot Springs of Arkansas do to the Middle West of the U.S.A., since it is the rendezvous for rheumatics; those unfortunates afflicted with the dread disease which No. 606 aimed to cure; lepers and other physically infirm persons. The fastidious may not like some of the sights they will witness in the baths to which the members of the leper colony go, but these can be avoided. The small, scattered town (more like the resort of the ‘Old Scratch’ himself than of humans), is built on the sloping sides of a V-shaped ravine through the bottom of which flow streams of steaming water that paint their runways with all the colors of the spectrum, and distribute a stench which delicate nostrils find some difficulty in assimilating. The gulch is on a lofty plateau surrounded by plains and hills which shut in the town in such a way that one enters the upper end of the main st. almost before one is aware of its existence. On moist, lowering days clouds of steam hang over the gorge and impart an infernal aspect to it. Great clouds of steam rise from the baths which flank the central square, and when one approaches this at night the scene is weird in the extreme.

Hotels (comp. p. xxix). The Shirane Hotel (English spoken), in semi-foreign style, stands at the extreme W. end of the town, in a semicircle of hills higher than the town proper, and facing a gorge down which rush streams of scalding sulphur water. This water is piped direct into the hotel baths, which are clean, and free to guests. Rates from ¥5 a day and upward. Am. pl.: 5% reduction for a week or more. A small room by the month, ¥4 a day; large room, ¥4.50; Japanese room with foreign bed, ¥3.50. There are a number of inns in the native style, but they are apt to house guests (10,000 repair hither annually) with whom the traveler might not like to come into contact. Rates from ¥3 to ¥3.50 a day; native food. — Certain of these hostels have elaborately sculptured façades in which the turtle figures as a symbol of the longevity assured by the cure.

The Hot Springs, which came prominently to the fore in the 16th cent. and which range in temperature from about 75° to 160° F., contain a large percentage of sulphur, alum, iron, arsenic, and a combination of mineral acids, and are much extolled for their curative properties. Some of the cold springs are of corrosively acid water. All issue from fissures in the volcanic breccia, and where the hottest of the waters run down through open gulches or bamboo pipes to the primitive bathhouses the rocks are in some places stained vitriolic blues, brilliant yellows (with thick incrustations of flowers of sulphur), jade greens, and copperas streaks that present a beautiful appearance when the sun shines upon them. In the pools the
sulphur flowers cover everything several millimeters thick; many of the near-by rocks are hot to the touch. In the center of the town the steaming water is led into wide evaporating pans where the sulphur deposits are collected. The sulphuretted odors which rise all over the town are said to keep mosquitoes and noxious insects away and to be antiseptic and disinfectant. The town records show that the place is remarkably free from infectious diseases other than those brought by persons seeking the cure. Nor does the steam which floats up constantly in many quarters appear to increase the summer temperature, which rarely rises above 80° F. Although the winters are cold, and heavy snows lie on the surrounding mts. for months at a time, snow rarely remains long in Kusatsu, as the underground rivulets melt it quickly. The curative properties of the waters are said to be remarkable, and while they seem to have no effect upon leprosy in its advanced stages, unfortunates afflicted with the pathogenic organism known as Treponema pallidum appear to get prompt relief. The searching qualities of the acids in the waters find every little abrasion of the skin, and so efficacious are they in healing skin-diseases and wounds that many of the soldiers injured in the Japan-Russia War were sent here by the Gov’t to find relief and health. Persons afflicted with rheumatism and gout are cured of them. According to the Japanese proverb, ‘Love is the only grave distemper against which the waters of Kusatsu can effect nothing.’

The Baths, scattered all over the small town, in many ways are the most interesting in Japan. Their average temperature ranges from 100° to 118°, but in certain of the houses, notably the Netsu-no-yu described below, the coldest bath is 114° and the hottest about 125°; the latter are the promptest in their action and effect, and they quickly bring out blisters on the tenderest parts of the body. To avoid these the timid seek the cooler waters — which are best adapted to those with weak hearts and lungs. The hot baths cause palpitation of the heart and pronounced lassitude, but the latter is usually offset by the tonic crispness of the mt. air. The blisters (which do not come unless one bathes several times daily) presage their arrival by slight fever and loss of appetite. At the end of 4–5 weeks they become red, swell, exude pus, and then heal. The first stage of the cure (10–14 days) is free from them. It is when they are at their worst (3d–5th week) that the unfortunate possessor is unable to walk without pain and is the subject of humorous allusion to what is known locally as the ‘Kusatsu walk’ — a ludicrously inelegant gait which must be seen to be appreciated. As the chief active substances in some of the baths are free sulphuric acid and arsenic that bite into the suffering flesh like hot steel pincers, the men patients move about slowly and painfully, with the legs well apart; planting
first one foot forward, then edging the other and the torso round to it, assisted by a cane and facial contortions. The axillae come in also for a visitation of the sores, and the arms are sometimes held wide like the wings of a vulture drying its feathers in the sun. Ointments are forbidden, and to protect the raw and stinging blisters from too virulent attacks of the acid, bathers usually swathe them tenderly in cotton wool—an operation performed *au jour* just before entering the bath. Great fortitude is required to resist the inclination to discontinue the baths when the blisters begin to appear, for the agony produced by the contact of the acidulous waters is acute. Even the stoic Japanese writhe under the treatment. The bather who once gets the acrid water in his eyes will be willing to forego a repetition of it. There is no special dietary régime, and no medical treatment is prescribed, as at foreign spas. Six or 7 weeks and about 120 baths constitute the cure; mild diseases require from 3 to 5 baths a day; serious ones from 1 to 3 (3–5 min. in the hot water each time). The weak condition of the patient usually prevents his taking exercise. Foreigners should seek medical advice and undergo a physical examination before attempting the more powerful baths. Persons who have gone through a course of treatment at Kusatsu sometimes repair to the milder baths of Ikao to clear the skin of the irritation caused by the stronger waters.

The most interesting and typical of the several baths is the *Netsu-no-yu*, or Fever Bath, under gov’t supervision, in a squat frame building facing the central square. The Goza-no-yu, where the Lepers bathe, is farther down the gorge; the sights and the human misery one witnesses there are so repulsive, and are such a drain on one’s sentiment, that squeamish persons had better stay away. The stranger unfamiliar with the time-honored customs of rural Japan will be impressed curiously by the promiscuous bathing of the sexes in all the baths, but he cannot fail to note the natural decorum which everywhere prevails. He may also wish to remember the statement of a witty writer, to the effect that ‘in Japan the nude is seen but not looked at.’ If this be borne in mind one will have no difficulty in gaining admission as a spectator; cameras and notebooks are, however, excluded. Five baths daily, called Jikan-yu, or time-baths, are the rule in the Netsu-no-yu, the hrs. varying with the season. In summer the first is usually at 5 a.m.; the others at 8 and 10 a.m. and at 2 and 5 p.m. When all is ready a bath attendant goes out into the st. and blows several long blasts on a brass horn, and soon the bathers are seen ambling painfully across the square. In the bathhouse they mount to a platform which rises round the central pools and disrobe to a thin white shirt or tunic. From 40 to 60 can enter the pools at one time, and when this batch is out a second group is admitted. All bathers must submit to a sort
of semi-military discipline, and must enter and leave the water
together, at the word of command of the bath-master. The
time ratio of men and women is about 4 to 1. Against the walls, in
racks like cue-racks in a billiard-room, stand scores of deal
boards about 8 ft. long and 1 ft. wide; each man takes one of
these, then all range themselves in a row around the outer
dges of the sunken pools. A curious performance now begins
and lasts for 20–25 min. One end of the plank is dipped into
the water and by a deft wrist-motion a corner is lifted and
with it about a gallon or more of water, which is flopped to one
side with a splash; then the other side is raised with a like re-
sult, the rim of the pool giving forth meanwhile a resounding
smack as the plank strikes it, first on one edge, then on the
other. In a minute or two a concerted rhythm is attained;
bodies begin to sway in unison, and to the 40 or more resound-
ing whacks is added a vocal chant which soon rises to a roar.
The sound of the voices and the noise made by the water and
the boards is deafening. Air is supposed to enter the holes
made in the water, and to cool it — bringing the temperature
down from about 135° to 125°. The spirit of joyousness evoked
by the rhythmical shouting and by the belief that they are
beating the heat out of their common enemy inspires the
bathers (now in a lather of perspiration) with a sort of Dutch
courage, which, be it said, does not evaporate when they slip
their tender bodies into the scalding liquid. During the per-
formance the planks are turned about and the cooler ends put
in to whip the water. At a given signal the boards are with-
drawn, placed upright in their racks, and heavy beams to
divide the pools into aqueous lanes just wide enough to ac-
commodate a line of bathers are placed in position. At another
signal the bathers — who are now joined by women who have
taken no part in the cooling operation — kneel in rows along
the beams and pour each a hundred or more big dippers full of
the hot water over their heads and necks — to prevent conges-
tion and syncope on entering the water. By this time rising
steam has filled the room with a thick gray mist, and any
clothing seems as heavy as if one were in a Turkish bath. Many
of the naked backs of the bathers show moxa scars as big as a
silver 50 c. piece, usually near the spine. During an interval of
about 10 min. the patients rest, or swathe their loins with an
exaggerated clout of cotton wool, and prepare for the scalding
ordeal.

Suddenly the stentorian voice of the bath-master asks if all
are ready. The last vestige of clothing is now whipped off,
hastily twisted into a bundle and thrown to the platform, and
primitive Japan is represented by youth and manhood, ma-
trons and maidenhood, fat and slender, winsome and other-
wise, who lower themselves slowly into the almost boiling
water, until lines of shiny black polls and slowly purpling faces
only are to be seen above the boards. A silence like that of the grave ensues, and is broken only by the loud ticking of the time-clock and the echo of splashing boards and chants and roars in other near-by baths. The bath-master now tells them they will have to stand the ordeal but three short minutes, and he chants a sort of deliberate doggerel, to animate them. An anguished cry of lamentation or a rippling moan is the only response; these three minutes mean almost an eternity to the exquisitely tender, sore-flecked bodies into which the hot acid is biting zestfully, but the Japanese suffer it with accustomed fortitude. When, at the end of the first minute, which in the tense silence seems much longer, the bath-master assures them that but two minutes remain, a thin cheer surcharged with eager agony ripples through the room. The clock ticks with awful slowness, and when the prompter tells them there remains but a single minute a score of parboiled bodies almost pop out of the water, so vehement is the response. Not a few of the grim faces look as if they could not stand the ordeal a split-second longer, much less a minute. But they do, and with the final ringing shout, 'Get out of the water s-l-o-w-l-y,'—starting at a point high up the scale and descending to a rich basso profundo,—the threescore bodies rise like corks that have been held below the surface, and with such amazing unity that it would be a good watch that could register the fraction of time between the first and the last. The torso seems to be the part they want most to release from the grip of the acid, for many of the bathers stand waist-deep and mop their dark red, steaming bodies with towels which a man or a woman attendant brings them. And such bodies! Those who think that the etiolated tint is the finest for the human animal should see a group of these bathers as they sit around 'in their bones' after an immersion in such waters. They are not all scarred or diseased; many in fact take the cure for some little rheumatic tinge; a fancied ill resulting from the national scourge, dyspepsia; or as a preventive against the future. This is particularly the case with the women, who outwardly are as fit as any human animal could be. The rosy bronze of the skin when it begins to lose the rich red hue imparted by the heat is comparable only in beauty to that wonderful crimson the oculist with his special light sees at the back of the human eye. It registers a new color harmony, the exact counterpart of which one sees under no other condition. The hopelessness of a correct definition becomes apparent when a faultlessly symmetrical maiden sits tailor-fashion, like some beautiful nude goddess, in the pearly haze that filters through the paper shōji, and drowsily awaits the return of sufficient strength to dress herself!

A number of Walks, and Excursions on Horseback, are possible in the Kusatsu neighborhood. A favorite short stroll.
there are some stone images of Jizo and little piles of rocks commemorating dead children. A number of hot springs bubble out of the conglomerate rock or run from holes in the cliffs. They evidently flow over the banked fires of a slumbering volcano, since the waters — in many instances scalding to the touch — hold considerable sulphur in solution, which they deposit as an almost impalpable powder in the many pools roundabout. These are the haunts of innumerable tiny flies; the pebbles of jade-green, blue, and yellow resemble semi-precious stones. The views of the gorge with its steam and its stench are very curious. The big stones in the river-bed — often dry in summer — are so loosely anchored that many will wobble to the touch of a hand. By following the ravine (W. from the Shirane Hotel) and leaving the line of torii at the left, one soon comes to a point (marked by a stone Jizo) where the stream bifurcates. The path at the left goes to its source, through the Sai-no-Kawara. The trail which winds over the hills (right) from a point $\frac{3}{4}$ of the way, goes to (2½ M.) Sesshō-gawara, near the foot of Shirane-san.

Shirane-san (7500 ft.), a recently active volcano 7½ M. N.W. of Kusatsu (horse, ¥2.25; coolie to act as guide, ¥1), is usually approached from this point. The path from Sesshō-gawara is rough and overgrown, and climbers will do well to diverge to the left about 1 hr. before reaching Shibutōge. A 4 hrs. steady ride and climb from Kusatsu will take one to the summit (no difficulties), where there are 3 lakes in 3 separate craters, 2 of them cold, the other boiling hot; the latter holds free sulphuric acid in solution, to which constituent the baths of Kusatsu owe their efficacy. Prior to 1882, Shirane-san was regarded as a dead, innocuous volcano, but the eruption of that year, during which the central lake was greatly agitated and threw up a column of boiling water, mud, and stones to a height of 50 ft., was the precursor of later ones. ‘The surface levels of the lakes are subject to frequent and sudden changes. In 1875 the water of the central lake lay 140 ft. below the crater lip; in 1882 it rose to within 20 ft. of the top, and in 1907 it had fallen to 100 ft. All the lakes are now shrinking in size.’

At Shibu Village (17 M. from Kusatsu; horse, ¥4; 9 M., 4 hrs. from the Shibu Pass) there are hot springs and a good inn (Kanaguya, ¥1.50) where travelers are often presented with a pot of the delicious quince jelly (marumero) made in the locality. From Shibu westbound travelers may proceed to (12 M., basha in 2½ hrs., 35 sen) Toyono, a station on the Skinetsu Rly. Line (Rte. 6). The intervening scenery is fine. — Travelers from Kusatsu to Karuizawa will find a list of charges for a jinriki, kago, or horse posted in the hotel lobby. Foreign saddles can be obtained here, but there is usually a disproportionate charge for them.

The RETURN from Kusatsu to Tatsuishi should be made
in the early morning, as the trail is then beautiful. Breakfast can be had at 4.30; jinrik, 80 sen; 2 men ¥1.40. A good walker can compass the downward journey easily in 2 hrs. Several trails branch off at the left, near the top of the st. leading out of the Kuwatsu gulch. The road which trends right and skirts the base of the hills should be followed. Another trail leads off at the left just before the gorge is entered. From this point to Tatsuishi is all down grade.

The Overland Trip from Ikao to Nikkō presents fewer difficulties if taken in the opposite direction, for which reason it is described in Rte. 16.

8. From Yokohama to the Bonin Islands.

The Bonin Islands, or Ogasawara-jima, a triple group of green, semi-tropical islands (pop. 6000; area 32 sq. M.) extending in a northerly direction from the parallel 26° 30' N. to 27° 45' N., about 550 M. S.S.E. from Yokohama, are said to have come under Japanese notice in 1593, at which time, because they were deserted, their discoverer (Ogasawara Sadayori) called them Munin, or 'uninhabited islands.' They are of considerable historic interest, since at one time they promised to become a touchstone of international polity. Navigators know the most southerly group as Arzobispo (Archbishop), perhaps named by Spanish navigators from Manila. This cluster, known also as Baylies' (in honor of Francis Baylies, President of the Astronomical Society), was touched at in 1823, by a whaling-ship (the Transit) from Nantucket commanded by Captain Coffin, who named it and who first communicated information of its position to England. With characteristic foresight Captain Beechy, of H. M. S. Blossom, called at the island June 9, 1827, and after naming the 3 large islands of the middle cluster respectively Peel, Buckland, and Stapleton, and the N. cluster Parry's Group, called the harbor of Peel Island 'Port Lloyd,' and nailed against a tree a copper sheathing bearing the following inscription: 'H. M. S. Blossom. Captain Beechy took possession of these islands in the name and on behalf of His Majesty King George, the 14th June, 1827.' A mixed company of colonists numbering a score or more came from the Sandwich Is., in 1830, at the instigation of the English consul, and started a settlement. When Commodore Perry visited the islands seeking a coaling station, on the occasion of the first visit of the American fleet to Japan, his action was misinterpreted by the British Foreign Office, and in 1853 Sir George Bonham, the Governor of Hongkong, opened a diplomatic correspondence with the American Admiral on the subject. In due course Japan asserted her claim to the islands, and formally annexed them in 1877. Administratively, they belong to the Tōkyō-fu. At present
Stapleton Is. is called Otōlo-jima ('Younger Brother'); Buckland Is., Ani-jima ('Elder Brother'); and Peel Is., Chichi-jima ('Father Island'). Baylies', or Coffin Is., is now known as Haha-jima ('Mother Island'), while the islets near by are called Nephew, Sister, Niece, and the like. The head administrative office is at Omura, near Port Lloyd in Chichi-jima. Ships of the Nippon Yusen Kaisha keep up regular communication between all the chief islands and Yokohama.

The islands are high, bold, rocky, of volcanic origin and characteristics. The forests that clothe the lower slopes of some of the hills consist mostly of palms,—areca, pandanus, sago, and a species resembling the cocoanut. The mulberry trees attain to considerable height, and the ferns are the size of trees. Sugar is one of the chief exports, while canned pineapple and turtle are shipped to the Tōkyō market. Turtles and whales are numerous in the surrounding waters, and are a source of wealth. As bananas do not reach maturity in Japan proper, those consumed are shipped chiefly from this region. A specimen of the huge bats, which here grow to the size of young chickens, may be seen at the Tōkyō Imperial Museum. As the islands lie N. of the N.E. trade region, and E. of the monsoons, the climate is remarkably fine; the mean annual temperature is about 70°; it is coldest in Jan.–Feb., when the mean monthly temperature is 55°. It is over 70° from May until Oct. with a mean of 80° in Aug.

Futami Minato, the bay on the W. side of Chichi-jima, about 1½ M. long by nearly a 1 M. in breadth, with a depth of 20–25 fathoms over a coral bottom, is visited yearly by whaling-ships. The population of Port Lloyd, its chief port, numbers about 500, chiefly Japanese, with a sprinkling of Sandwich Is. half-castes.—Haha-jima, 35 M. S. of Chichi-jima, largest (7 M. long by 1½ broad) of the Baylies' (or Coffin) group, is hilly and rocky, the highest point being 1471 ft. high.—Volcano Islands, 75 M. S. of the Ogasawara group, were discovered in 1543 by Bernardo de Torres, and received their name from the volcano on the central island. The N. island is named San Alessandro; the center, Sulphur Is., and the S., San Agustino. The region roundabout is known among seafaring men for its strange submarine volcanoes; at times masses of mud and ashes shoot up from the water, accompanied by rumbling and the stench of sulphur. Sulphur Is. is 5 M. long and has dangerous reefs on its E. and W. side. In Nov., 1904, a rocky island 2½ M. in circumference suddenly poked its head above the sea 3 M. N.E. of San Agostino, and in due time uncovered a pumice-stone beach, but by 1906 it had retired beneath the waves.
9. From Yokohama via Kawasaki, Kamata (Ikegami), and Ōmori, to Tōkyō.

Imperial Government Railway.

18 M. Frequent (steam and electric) trains in 30–50 min. Fare, 80 sen, 1st cl.; ทำไม1.55, round trip; 2d cl., 48 and 92 sen. Luggage should be checked well in advance, as there is usually a crush at the end. Tickets must be shown at the wicket before one can pass to the platform.

Beyond 2 M. Higashi-Kanagawa the line traverses a flat country, where much of the garden truck sold in the city markets is raised. Beautiful views of the sea at the right, and of Fuji and distant mts. at the left. Many of the thatched roofs of the native dwellings have waving sweet-flags (shōbu) growing along the ridge poles. — 34 M. Tsurumi. The fine big Sōji-ji Temple (headquarters of the Sōdo sect), on the terrace overlooking the station at the left, was removed hither in 1911 from Noto Province and reconstructed on a grand scale. The views from the atrium are fine. The splendid interior of the main temple is finished in keyaki-wood stained a rich mahogany tint, with numerous skillful carvings, in the natural wood, of phœnixes, turtles, wave-patterns, and the usual Buddhist motives (p. clxxii). The sumptuous altar, with a superb gilt figure of Amida (p. ccxi), is finished in black lacquer and gold. The crest so much in evidence is the Paulownia imperialis (p. cliv).

8 M. Kawasaki. The big power-plant at the left of the track furnishes some of the electrical energy used by the rly. About 2 M. to the right of the station (frequent tram-cars) is the locally celebrated Kawasaki Daishi, a huge Buddhist temple (of the Shingon sect), founded in 1131 but repeatedly reconstructed. The present somewhat tawdry, weather-beaten edifice dates from 1842, is dedicated to Kōbō-Daishi, and is picturesquely situated in a pretty garden with numerous flowering plum and cherry trees, a quaint pond, some handsome cranes, and a small menagerie. The big gateway dates from 1897. The gigantic Ntō (p. cvii) which guard it are inferior to others which the traveler may see in Tōkyō or Kyōto. Both the gateway and the façade of the main building carry some tolerably good wood-carvings of phœnixes, turtles, etc. The sculptures and vari-colored tennin (p. clxxvii) on the interior panels are attributed to some artist of the Kanō school. The most prized object in the reliquary, a carved wood figurine of Kōbō-Daishi, is said to have been fashioned by the great scholar himself, sometime in the 9th cent. The handsome bronze statue crowning the summit of a rockery in the yard is of the Goddess Kwannon. Turtle-vendors sometimes take their stand near the temple entrance and ask the charitably disposed to ransom their stock in trade and set them at liberty. Bucketsful of turtles, ranging in price from 10 to 50 sen,
and in size from a watch to a plate, are often suspended from strings or placed on the top of bamboo posts, where they claw the air despairingly in their frantic efforts to escape. Odd features of the host of shops in the neighborhood are dumpy, red, and black figures of Daruma (p. cxcix), from the size of an egg to that of a pumpkin, with blank white eyes which petitioners paint in, after some cherished wish has been granted by the temple divinity; they are fashioned on the roly-poly principle, and always regain their equilibrium. At some of the tiny shops, clams, seaweed, and various conchylia are packed in small nets which pilgrims carry home with them. The district through which the tram-cars run is pretty in early spring when the deep pink of peach, the lighter tones of cherry, and the rich, creamy white of pear blossoms add charm. There are many pear orchards, and the trees are trained over low, roofed trellises so that the fruit may be gathered easily.

The rly. crosses the Tamagawa on a long bridge and traverses flat paddy-fields to 9 1/4 M. Kamata, where the Flower Gardens (iris, peonies, etc.) of the Yokohama Nursery Co. (see p. 8) attract many sight-seers from Yokohama and Tōkyō at special seasons (advertisements in the newspapers). The traveler fond of picturesque old Buddhist temples can make a delightful dòtour by descending from the train here, walking 1 1/2 M. N.W. to Ikegami, and rejoining the line at Omori station.

The Hommonjī, a nationally celebrated temple founded by Nichiren (p. cci); in 1280, one of the most important religious structures of the Hokke sect in Japan, and one of the most picturesque and typical that the traveler will see, stands, with its numerous annexes, on the broad summit of a low hill overlooking the pretty town of Ikegami, — so-called from Ikegami Muranaka, whose name is associated with the construction of the primitive building. The approach is frayed by attractive shops, and, is beautified by a series of displays of considerable variety. Ninety-six granite steps lead up to the broad, beautifully shaded terrace, where stands the colossal red gateway guarded by the two Deva Kings. The Main Temple, or Ōtōi-dō, rises amid lofty trees beside the equally impressive Shaka-dō, or Hall of Buddha, — both excellent reproductions of early Buddhist architecture, and both dating from 1902. The interior of the former is a blaze of gold and rich lacquer supplemented by the customary polychromatic carvings of dragons, angels of the Buddhist paradise, etc., and noteworthy for 70 handsome sutra-boxes of a rich lacquer. The massive supporting columns are magnificent specimens of the close-grained keyaki, finished in the natural color and polished by contact with the hands of devotees. The chief object of veneration is a sculptured and seated wood figure, on the high altar, of the sainted Nichiren, ascribed to his pupil Nichiryo, and protected by an elaborately embroidered sātin kimono which the priest in charge will raise for a small fee. The most conspicuous idol in the Shaka-dō, which is connected with the main building by a picturesque bridge, is a well-carved Buddha backed by a fine gilded mandora. The handsome new altar at the left, dedicated to Shaka, is adorned with sculptured figurines of Monju, Fugen, and other divinities. The large kakemono at the right portrays the death of Buddha. That at the left, silk embroidered, shows Nichiren on his deathbed. The 12 tolerably well-carved statuettes in the fine black lacquered reliquary are erroneously identified with Kōmyōzen (see below). The huge Revolving Library, at the rear of the building is said to contain the complete Buddhist scriptures. At the rear of the extensive apartments of the priests, is a sunken landscape garden worth seeing. — By descending the flight of steps (many loprous and repulsive beggars) at the rear of the Library, one reaches the sacrosanct Kotoku-dō, a da-
gobos surrounding an immense stone lotus and containing a bizarre reliquary (also lotus-shaped and resting upon 8 green tortoises) enshrining a much bewrapped, greatly revered tooth said to have belonged to Nichiren. The host of carefully tied little packages contain offerings to the shrine. A few hundred feet below this, beyond the double gateway, is the Daibō, a much venerated structure on the site of the spot where Nichiren died. Within is a pillar swathed in silk brocades against which he leaned before his death; a bit of hard wood which served as his pillow; and a tiny wood figure purporting to be Nichiren and to have been carved by him the day before he died. His tomb is among many others in the grove up at the right of the Daibō.

The five-storied Pagoda stands alone in a fine grove not far from the main temple. The path leading past it goes to the Ikegami Onsen, with a tea-house and a pretty landscape garden filled with flowering trees, terraces, rockeries and flowers. By following the picturesque main road at the left one soon comes to (1 M.) Omori Station. The hotel crowning the hill at the left is the Bosui-jo, in the native style. The plum blossoms of the locality attract many visitors in late Feb. Relics of the early autochthones have been dug up in the neighborhood. — The traveler with ample time may like to visit the near-by (tram-car, 3 hr.; fare 9 sen) Hanaeda, a popular resort of the Tōkyōites, near the sea, with a locally famed shrine to Inari. The chief festivals are in March and Sept., but at all times during the summer throngs of holiday folks swarm over the place (a sort of local Coney Is.) and render it attractive. The scores of small restaurants specialize in sea-food, and the shops sell marine zoology in many forms.

From Omori the train parallels the sea to 15 M. Shinagawa, an important junction on the outskirts of Tōkyō. The old forts visible at the right, in Tōkyō Bay, were built by the Shōgunal Gov’t to repel the Americans under Commodore Perry. The traveler planning to visit the Tombs of the 47 Ronin (p. 186) and Shiba Park (p. 168) can save a little time by descending from the train here and visiting them in the order named. 18 M. Tōkyō, see below.

10. Tōkyō


Railway Stations. As Tōkyō is a port of call only for coastal and river steamships, foreign travelers customarily approach it by rly.; the line from Yokohama, Kyōto, Kobe, etc., runs in from the S.W.; that from Nikkō, the N. country, and Yezo Is., from the N. An interurban and transversal electric line (part surface, part elevated), owned by, and operated in conjunction with, the Imperial Gov’t Rly., crosses and half-circles the city, and connects the central station (see below) with those stretching from the sometime important Shimbashi Station (now a freight terminal) at the S.W. (Pl. E, 7) to Ryōgoku (Pl. H–I, 7), at the N. E. Travelers bound for points in the outskirts may save considerable time by alighting at one of the dozen or more suburban or city stations (comp. the plan) reached by the electric line, but those who intend to lodge at one of the city hotels will find it more convenient to proceed to the Central Station (Chūō Suteisho, pronounced chū-oh’ station, comp. p. 139), a colossal, modern, fully equipped structure in Marunouchi, Kōjimachi-ku (Pl. F, 6), not far from the E. center of the city, the chief hotels, and the Imperial Palace. The Manshūbashi Station is mentioned at p. 148; the Ueno Station, at p. 149. Taxicabs (p. 111), jinrikisas (15 min. to the Imperial Hotel, fare, 20 sen; 25 min. to the Setyoken Hotel, 30 sen; see p. 111) and tram-cars (p. 112) are in waiting to carry travelers to any part of the city. English is spoken in nearly all the station departments; and always by the employes in the Information Bureau. English-speaking porters from the different hotels meet all incoming trains (excepting those arriving at midnight or very early in the A.M.), and the traveler can be sure of finding one awaiting him (at any time) if he will write
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Hotels.

or wire to the hotel at which he expects to stop. Telephone booths in the station. Luggage will be delivered by the ry.o. co. (p. lxxiii) or checks can be given to the hotel porter or the manager (who will send coolies for it). Hand-luggage can be checked at the cloak-room. Trunks left in the baggage-room more than 24 hrs. are charged for at the rate of 4 sen a day.

The City Ticket-Offices of the ry.o. co. are of more service to Japanese than to foreigners. The best hotels maintain an Information Bureau which attends (free service) to the buying of the traveler's tickets, shipping of his luggage, etc.

Hotels (comp. p. xix). Comfortable modern hotels adapted to foreign requirements are few; the two largest and best (mentioned below) have excellent grill-rooms (à la carte service at reasonable prices) popular with foreigners who come to Tokyo for the day. Both hotels are apt to be crowded during the tourist season, and lodgings should be arranged for in advance. Both are under the direction of English-speaking Japanese familiar with American and European hotels and their methods, and are equipped with information bureaus; reading-rooms with foreign newspapers and magazines; steam heat; electric lights; hot and cold running water; free baths; orchestra at meals; and private garages with autos at ¥5 an hr. Good food prepared and served in foreign style. American bars.

The *Imperial Hotel (Teikoku). — Tel. ad.: 'Impeho, Tokyo', a celebrated establishment (150 rooms — some with open fireplaces) occupying a gracious grounds (relative isolation in spacious, remote position in a minimum fire risk) overlooking the extensive and beautiful Hibiya Park, in Kojimachi-ku (Pl. E, 6), is convenient to the Central Station, the Embassy of the United States, and other foreign Embassies and Legations; the House of Parliament; Imperial Palace and Ministerial Offices; mausolea and temples of Shibuya Park, etc. Rates: 3d floor from ¥6 and up per pers.; double room, ¥11. — Best rooms on the 2d floor, ¥7 to ¥9; for 2 pers., ¥18; other double rooms, ¥10 for 2 pers. With private bath, ¥20. When rooms are engaged on the American plan and no meals are taken, a reduction of ¥1 each is made. Breakfast, ¥1; dinner, ¥1.50; dinner, ¥2. Special rates for a long stay. English-speaking management and servants. — Japan, a monthly magazine in English (free to guests; to others 15 sen a copy) issued by the hotel contains considerable of interest to visitors.

*Seiyoken Hotel (Tel. ad.: 'Seiyoken, Tokyo'), sometimes called the Teikui Seiyoken, a large and finely equipped (rebuilt in 1911) hotel under the patronage of the Imperial Household, stands in the S.W. corner of the city, in the section called Teikui, in Kyo-bashi-ku (Pl. E, 7), near the sea, the Shimbashi station, and the Naval, Commercial, and Mineral Museums. Fine views; sea air; 70 bedrooms and several handsome dining-rooms for banquets; delicatessen shop with foreign wine and provisions in connection with the hotel. Room only, from ¥3 and upward per day; breakfast, 75 sen; dinner, ¥1.50; dinner, ¥1.50. Room and meals from ¥6 and upward (for 2 pers., ¥2). Room with bath, ¥2, ¥12.50. Deduction of 5% for a week's stay; for a month, 10%. Automobile, ¥5 per hr. (50% extra outside the city, and 20% extra at night and in bad weather). Cab to the rly. station (Victoria), ¥1.50; coupé, ¥2.50. The hotel maintains a branch at Ueno Park (Pl. I, 4), convenient for visitors to the museum, library, and mausolea; and conducts the Cafe Lion, a popular-priced restaurant (meals in foreign style: music, dancing, 'movies,' etc.) on the Giyza (Pl. E, F, 7). The Cafe Shimbashi (Pl. E, 7), likewise under the same management, is a sort of short-order restaurant with corresponding prices and an American bar. Both cafes are well patronized by foreigners. The Park Hotel at Matsuwhima (Rte. 17) is under the Seiyoken management, and apartments can be engaged here.

Of the several smaller hotels perhaps the best-known and most popular is the Hotel Central, 12 Teikui (Pl. F, 8); English-German management and cooking; ¥5 to ¥7 a day, Am. pl.; double rooms, for 2 pers., ¥9-13; 10% rate for a week's stay; for a month, 25%.

Boarding Houses with foreign food and accommodations are scarce; consult some one in the Embassy or Legation.

Japanese Restaurants (comp. p. xii) abound, but they do not fill the foreign void. Notwithstanding Tokyo's reputation as the gayest city in the Empire, the traveler will search in vain for the sumptuous cafes of Europe
or America, or the good food which the Japanese renaissance might be
supposed to have brought with it. The good coffee, food, and wine the foreigner
likes are found only at the hotels. Every quarter of the metropolis contains
one or more locally celebrated restaurants, but English is spoken in but few
of them, and foreigners find the food disappointing. Many are more expen-
sive than vastly superior places (both as regards cuisine and general comfort)
in New York, London, or Berlin, and Occidentals, unconcerned about the
special charms of the geisha, are usually at a loss to account for the prices
exacted. Those restaurants which make a specialty of out-of-season dainties
are to be avoided by all but the rich, as the food is apt to be as expensive as
unreasonable ordeals in New York. The traveler who wishes to dine à la
Japonaise, with or without geisha accompaniment, will do well to consult the
manager of the Imperial or the Seiyoken Hotel; besides selecting a place of
good repute, he will be able to inform one more or less what the cost will be.
The Maple Club (Pl. D, 6) serves meals in the native style at prices but a
twice higher than those of the hotels.

The Inns of Tékyô cater chiefly to the wants of Japanese. Although some
have assumed the name 'hotel,' they are not patronised much by foreigners.
Travelers may wish to remember that Tékyô is often scourged by fire, and
that flimsily built native houses burn like tinder when ignited.—The Milk
Halls scattered through the city are frequently frequented by Japanese. Beer
Halls were a craze a few years ago. Those that remain, sell the native beer
(comp. p. lxxiv).

b. Means of Transportation.

Taxicabs (Noriai jidôsha) ply for hire and are popular; the present fare
(apt to change) in a 3-passenger car (and as many children and packages as
can be squeezed into it) is 60 sen for the 1st M., then 10 sen for every addi-
tional ¼ M., and the same for each 5 min. wait. The word 'taxi' is coming
gradually into use.

Automobiles (p. lxxxvi) can be hired (usual rate, ¥5 an hr.) at the chief
hotels and at any of the many garages scattered throughout the capital;
English-speaking chauffeurs. Where there are several in a party of sight-seers,
motor-cars are quicker, more convenient, and often much cheaper than jin-
rikias. Special rates by the day and for country trips. Strangers (particu-
larly Americans) may like to remember that the rule of the road is to the left;
also that many of the Japanese are still unfamiliar with automobiles and
their lethal possibilities, and that only the greatest care will prevent acci-
dents.

Cabs do not ply regularly for hire in Tókyô, but they may be had of the
livery-stables (bashâkutsu) or through the hotels; for long rides, they are more
satisfactory than rikikias, and if there are several in the party they are
considerably cheaper. The normal charge (apt to change) for a single victoria
is ¥2 for the first 2 hrs., and 50 sen for each additional hr.; for ½ day, ¥3.50;
whole day, ¥6. Double victoria, ¥3.50 for the 1st hr. and 80 sen for each
succeeding hr.; ½ day, ¥5; whole day, ¥8. The former can be hired by the
month for ¥60 to ¥70; the latter for ¥90 — with everything furnished. A
single coupé costs ¥4 for ¼ day; and ¥7 the entire day. Double coupé ¥5,50
and ¥9. The former costs ¥80-90 a month; the latter ¥95-110 (according
to the vehicle). Double landau, ¥6 for ¼ day; ¥10 the entire day; ¥110-
130 a month. Certain of the stables forbid drivers to accept tips. A special
arrangement can be made when a vehicle is wanted for a single trip of less
than 2 hrs. duration.

Jîrinkas (p. lxxxviii). Travelers must be on their guard against over-
charge. There seems to be no fixed tariff, and prices rise steadily. Always
ask the man what he is going to charge before engaging him; 25% or more
can sometimes be saved by walking a half-block or more from the hotel or
station and hiring a passing vehicle. As a rule 20 sen for a 15 min. run, and
25 for a 20-25 min. run, is regarded as fair pay: 40-50 sen is ample for a
steady 30-40 min. run (say from the Imperial Hotel to Uyêno Park, or vice
versa; or from the Itadâmachi Station to the Seiyoken Hotel in Tsukiji). In foul
weather, and in the evening or early morning, expect about 10% more is expected. The customary
charge for ¼ day (around the city, with occasional halts) is ¥1.25; whole day,
¥1.50 to ¥1.75. Lazy men always expect more than energetic ones, and
they are the noisiest when they consider themselves underpaid. In case of
dispute (the Tōkyō men are a disputatious lot), refer the matter to a policeman or to the hotel manager (not to the clerk, who is apt to side with his countryman).

Electric Street-Cars (densha, p. Ixxxvii) traverse the city in all directions and afford a cheap, convenient, and rapid means of communication. The lines are owned and operated by the Tōkyō Municipality, and a generous system of transfers makes it possible for one to go from almost any point in the vast metropolis (including transpontine Tōkyō) to any other point for an inclusive 5-sen fare. Round-trip tickets between given points are sold for 10% below one-way fares. Coupon-books of tickets good over all the metropolitan lines are sold by the conductors at reduced rates. The cars are often overcrowded, and at certain hours one has to press in closely and hang on to the straps, but as a Japanese crowd is rarely offensive, economically inclined foreigners regard the cars with favor because of the saving of money and time. The custom in vogue is for the conductor to sell and punch the ticket, which must be retained and delivered either to him or to the motorman on leaving the car. The custom of finding seats for strap-hangers, or of getting up near to, or making way for, ladies is not yet firmly implanted. The cars stop only at certain points, which are indicated by signs or painted posts; starters are stationed at junctions. Street names are called by conductors, but as they are in the vernacular, they are often unintelligible to strangers. Despite the fact that many of the employees speak no English, the stranger seldom experiences much difficulty in getting about, as the people generally are kind and helpful. Most of the cars run all night.

The Shibuya Railway (Yōkohama, Nihonbashi, at the S.W., and traverses the city on an arched brick structure, forms a segment in the belt line, and is part of the Gov't Rly. System. It offers the best and quickest means of reaching certain of the suburban towns (Meguro, Okubo, Ikebukuro, etc.), as well as certain points between Shinagawa and Manseibashi and vicinity. Fares are low.

River Boats. For information concerning these, consult the hotel manager. Neither the (cramped) excursion boats nor the ferries are much patronized by foreigners.


Post-Office (comp. p. xci). The Tōkyō Central Post-Office is at Honsaimoku-chō, in Nihonbashi-ku (Pl. G, 6) near the Nihonbashi; travelers usually mail matter at the hotel, or follow the custom of the local residents and patronize the branch offices scattered throughout the city. The collections from the (2000 or more) red iron postal-boxes prominently displayed on the streets are frequent. There is a prompt and efficient house-to-house delivery, and incoming mails are delivered several times during the day. The closing time of foreign mails is advertised in the local (English) newspapers, along with the sailing dates (or arrivals) of steamers. Stamps are always on sale at the hotels. In the one-time foreign settlement at Tsukiji, house numbers are relied upon more than street names; as at Yokohama.

The Central Telegraph-Office (comp. p. xvi) is at Honsaimoku-chō, Nihonbashi-ku (Pl. G, 6). Branches are scattered throughout the city, and are found at rly. stations, but messages in a foreign language are accepted at but few of them. Travelers customarily hand their telegrams to the hotel man, who dispatches them by a boy to the proper office. The Cable Office (comp. p. xvii) is in the same dept' with the telegraph; messages for foreign countries are commonly transmitted to Yokohama and sent from there. Incoming messages are repeated from Yokohama and the local telegraph rate added to the charge.

Telephones are on the increase; the Central Office is at Zenigame-chō, in Kōjimachi-ku (Pl. G, 6), and there are six branches. The on e at Kyōbashi-ku (in Sanjinkkenbori) is housed in a pretentious white brick and stone edifice topped by a church spire and so many crockets, finials, and other Gothic ornaments that strangers usually take it for a church. There is a long-distance telephone (susceptible of improvement) between Tōkyō and Yokohama, and the system is being extended. Automatic telephone (Jidō denren)
booths (5 sen for 5 min. conversation; to Yokohama, 20 sen) are scattered throughout the city, but as English is not always spoken at the Central Office of the service is of little or no use to foreigners unless they have some one to call up the desired number for them.


Steamship Offices, Toyô Kisen Kaisha (Tel. ad.: 'Toyoasano'), 1 Yuraku-chô Köjimachi-ku (Pl. F, 6). — Nippon Yusen Kaisha (Tel. ad.: 'Morokoff-Toyô' (Iyo & Co.;), 1 Yuraku-chô Köjimachi-ku (Pl. F, 6).


Tourist Agencies: Japan Tourist Bureau (p. lxxv), Imperial Hotel (Pl. E, 6).

Travelers may wish to remember that in Toyô the heads of dep'ts rarely reach their offices before 10 A.M.


Shops (comp. p. cxxi). Toyô is headquarters for a number of specialties which can be bought to better advantage than elsewhere; the best workers in lace, gold, and other crafts foregather here; and many of theHammered silver-work seen in shops throughout the Empire is made here—usually in small home workshops whose output, fashioned by exceptionally skilled artisans, is made to order, or bespoken before it is finished. The largest bookstores and cheap lacquer-ware establishments are located in Toyô, and to its always interesting basars some strange articles of daily use from the remotest corners of the land. Certain of the renowned silk mercers, certain of the precious- and semi-precious-stone dealers, and many of the most exclusive department stores are housed in Toyô, where not a few of the foreign merchants of Yokohama also have storerooms or offices. Like Kyôto, Toyô is filled with small but fascinating shops, and the traveler with leisure to explore them can pick up many charming little souvenirs. The several pretentious Department Stores are pygmies compared to the gigantic emporiums of New York and London, and as a rule they are of but little interest to travelers, since the silks and other fabrics are customarily sold only in lengths suitable to native requirements, and the prices are usually rather unsuited to those of Occidentals. Many articles are sold only in groups or quantities conforming to Japanese usage. Winter supplies are often unobtainable in summer, and summer wares in winter. English is not always spoken. Because of existing conditions many foreigners in Toyô buy their dry goods, etc., in the excellent Yokohama shops, where English is spoken; prices are fixed; stocks are varied and are suited to their needs.

While the following list does not exhaust the number of Toyô shops, it will no doubt fill the traveler's requirements, as it has been compiled with care and with the aim of saving the stranger time and money. The establishments recommended are ranked by tourists as among the best; English is spoken; prices are fixed, and the shops have a reputation for fair dealing. 

Cuuros (comp. p. cxii). Miyamoto Shoko, 2 Yazaemonchô, Kyôbashi-ku (Pl. E, 6), between Ginza and the canal N. of it. Goldsmiths. Manufacturing jewelers; hand-made silverware (a specialty) in quaint and unique designs (extensive display of tea-sets, punch-bowls, spoons and miscellaneous ornaments). The tea-sets with Chinese jade fittings are unusually beautiful. Jade jewelry; bronzes; ivories, etc. — There are several small curio-shops in Nakadori, — the narrow street which parallels the extension of Ginza from Kyôbashi to Nihonbashi. Certain of the larger establishments make a specialty of antiques which because of their historic associations appeal more strongly to Japanese than to foreigners.

Curvace Pearls (comp. p. cxii). K. Mitimoto, 2 Ginza Shichomö (4th Ginza Bldg.), Kyôbashi-ku (Pl. E-F, 7); English spoken. A unique shop with a splendid collection of mounted and unmounted pearls at prices considerably below those of Europe and America (where high customs duties exist). Handsome illustrated catalog (in English) on request.
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Ginza Shichome (comp. p. cv. cxxvi). Toyama & Co., Ginza Nichome (3d Kyôbashi-ku, P. F. 7), a narrow street parallelimg Ginza at the S. E.; 7, Kyôbashi-ku (P. F. 9), a narrow street parallelimg Ginza at the S. E.; Visitors are shown highly interesting processes of carving the raw ivory. 7, Kyôbashi-ku (branch of the silk-weaving establishment of the same name), 10 Yamaitsukôcho, to silk-weaving. Scrub (S. Nishimura, etc. 9, Nishimura. In addition to the above, Mandarin "Chirikya," and "Chiao." The store is known to many by the names of "Chirikya," and "Chiao." Tapestry: Curtains, Underwear and Hosery, Bath-gowns, and a suit of silk goods liked by foreigners are stocked. The all-known Kyôto Dolls may be seen here. 8, Iida & Co. ("Pakushimaya") also with headquarters in Kyôto. 4 Nishikimaya, Kyôbashi-ku, P. F. 8). Foreigners who do not visit the Kyôto store will be interested in the fine display of rare old silks and brocades produced specially for the wealthy Tôkyô Japanese. The Yokohama store, which caters to foreigners, is referred to at p. 6.

Booksellers. Methodist Book Publishing House (Kyô-bun-kanw), 13 Hachikannô, Kyôbashi-ku, English. Ginza Shichome (4th Ginza st.), Kyôbashi-ku (P. F. 9), an establishment of popular among all sects, and a recognized power in the dissemination of sectarian literature, etc. Christianity and texts, books, magazines, 12 Tori Sanchome, Nihombashi-ku, 11 Tori Sanchome, Nihombashi-ku, 14 Omote-cho, Kanda-ku. — Y. Okura, 19 Tori Itchome, Nihombashi-ku, German books and papers at Geiser & Gilbert's Deutsche Buchhandl., 40 Ogawamachi, Surugadai, Kanda-ku. — The Liberal News Agency, 18 Hachikannô, Kyôbashi-ku — Clouson (see p. cel), 8 Shinyamouchô, Nihombashi-ku (P. F. 9). English. Foreigners to the Imperial Japanese Household. The visitor should ask to be shown certain of the magnificent pieces made especially for exhibition purposes; likewise the enameled insignia made for the Imperial Gov't.

Porcelain (comp. p. celii). Fine Porcelains (art wares) at Miyamoto Shoko (see curios). Common ware at the Nishura Shoko, Honshirokandô, near the Imazawa bridge, and at many of the small shops scattered through the city. Yokohama and Kyôto are the best places in which to buy the cheaper grades of porcelains and pottery which foreigners admire. — Kuhei Lacquer Ware. Koyuyou, 18 Tori Itchome, Nihombashi-ku.

Hagashî (Kyô), Murakami Nichome, Nihombashi-ku. — Color Prints and Fine-Arts Publications (comp. p. cv. cxxxi). The Shimbi Shoin, Ltd., 13 Shinzaikacho, Kyôbashi-ku (P. F. 9). — The Kokka Co., hard by in Yasumonchô, English spoken, and beautiful productions in the field of commerce, interest the visitor in both rare and beautiful productions of this line. Superb bookbinding, will find much to interest them in both rare and beautiful productions in the field of commerce. Antiques and "Old" books, antiquaries, and private collections in all branches of the arts, curiosities, and curiosities, are seen at work on the blocks from which the wood-engravings are made. The beautifully illustrated art magazine known as the prints are made by the Kokka Co. Ask for Mr. Senjô, Basket-makur, the editor. Color prints, or Mr. H. Furukawa of the former. The other company, or Mr. S. I. Yamanouchi, 3 Ginza Sanchome, Kyôbashi-ku (P. F. 6), a branch of the Yokohama store mentioned at p. 5.

Churches (kyôketsu). Several of the foreign colonies have each their respective churches and more, of the officiating clergy, and other details are customarily posted in the hotel lobbies. Architecturally the edifices call for no special description. Among the most prominent are: — The Anglican Church, cor. Yasumonchô and Nishikimayabashi, and the Tôkyô Union Church — Meetings of the Tôkyô Union Church are held.

The representative of the Unitarian Mission to Japan is the Rev. Clay MacCussey, A.M. — For the addresses of the different Christian Institutions — Foreign Missions, Bible and Tract Societies, Evangelical Schools, Alliances, Christian Conventions, Evangelistic Bands, Conferences, Temperance and other Unions, Salvation Army Quarters, Y.M.C.A. Hospitals, etc., and of the men and women who conduct them consult the Japan Directory. — The Buddhist Temples and Shinto Shrines are referred to under different headings in the Guidebook.

Embassies and Legations. Ambassadors or Ministers are accredited to the Japanese Gov’t from most of the foreign powers of note, and the embassies and legations with few exceptions cluster near the Imperial Palace, in Kôjimachi-ku; or in the contiguous wards at the W. and S. The constantly changing conditions and the steady improvement in architecture and comfort make it difficult to give a complete and up to date list of embassies and addresses, as they are apt to change. At present the American Embassy is at 1 Enokizaka-machi, Aki-saka, 1 Goban-chô, Kôjimachi-ku (Pl. E, 4). — German Embassy, 14 Nagata-chô Ichôme, Kôjimachi-ku (Pl. E, 5). — Russian Embassy, 1 Shiba-ku (Pl. C, 6). — French Embassy, 1 Akabane-chô, Itazuma, Tôjô-ku. — Italian Embassy, 4 Sannen-chô, Tôjô-ku. — Austro-Hungary Embassy, 1 Tôjô-ku.

Countries of the legations of Religion. — Brazil, China, Denmark, Mexico, Siam, Spain, Sweden, and Switzerland, consult the Japan Directory, or the hotel manager.

Newspapers are referred to in detail at p. civ. — Physicians and Dentists. For the permanent addresses of these consult the newspapers or the Japan Directory. The hotel manager usually knows which bear the best reputation. It is wise to ask beforehand what the fees will be.


Clubs. Tôkyô Club (international, card of introduction from some member), Tora-no-mon, Kôjimachî-ku (Pl. D, 6). — Peers’ Club (known also as Nobles’ Club; Peerage Club, and as the Katsukai-kwan), Uchiyamashita-chô, Kôjimachî-ku (Pl. E, 6). — The Maple Club (Kôyô-kwan), on Maple Hill (kôyô-san, Pl. D, 6), a sort of international club and restaurant combined, celebrated for its cuisine (lobster dinners a specialty), its geisha dances (the ‘Maple Dance’ can be arranged for through a member; cost, ¥110 to ¥25, according to the extras), diplomatic banquets, etc., is well known to visiting personages of rank. Many titled members.

Baths. (comp. p. xxxix). Tôkyô swarms with bath-houses, many of which have a very unsavory reputation. Foreigners patronise the hotels. Despite the fact that the Japanese bathe frequently, there are no fine Turkish Baths anywhere in the empire similar to those of Europe or America.

The temperature ranges from about 80°F. in Aug. (78°F in May; 80° in June) to 28°F (very thin ice) in late Jan. and early Feb. The season of greatest cold (climate variable) is supposed to set in Jan. 21 and end Feb. 7. During this short period the cold rains and snow are apt to be raw. The violent dust-storms which in March usually follow a dry spell are disagreeable. Winds are to Tôkyô what fogs are to London.
London. The former possess the advantage of being propitious for kite-flying, and of rendering unfrequent the yūnaq, or 'evening calm,' which is such a sultry feature of points in W. Japan. The average number of rainy days is 140. Nov., Dec., and the first 3 weeks in Jan. are sometimes fine and crisp, with many clear days. The temperature throughout the year is not affective to foreigners accustomed to life in the Temperate Zone, but the long summer days are trying. Typhoons sometimes do considerable damage in Aug.-Sept.

e. Theaters. Festivals and Flower Displays.

Theaters (gekijō) are found in many quarters of the city, but foreigners usually take little comfort or pleasure in the purely native ones — where one must usually squat on the floor either in the pit (the least desirable and cheapest location) or in one of the semicircular tiers of boxes at the back of the low auditorium. The structures often occupy mean sites in side streets and with few exceptions are devoid of architectural charm. The plays are in the vernacular and are as meaningless to the average traveler as the same scene accompaniment is distressful. The peculiar lateral aisles which project from the side of the stage (butai) are called hanamichi ('flower way'), and are used by the actors (yakusha) and actresses (onna-yakusha) in approaching or leaving it. The stage usually rests upon rollers, like a rly. turnable, and when not wanted it is revolved and turned round with the scenery in position. The latter sometimes speak their parts (often in strained and hoarse, apoplectic voices); at other times they posture and make pantomimic gestures which are interpreted by the chorus accompanied by samisen. Plays sometimes begin at 10-11 A.M. and last till late at night. Before entering, patrons often stop at a near-by tea-house and order food sent in to them at stated intervals. Others carry luncheons or buy the food offered for sale. Admission fees (kutsu) vary, and are often charged of from ¥3 to ¥20 for a box (seki) for 4 squatting persons in the galleries (usura; sajiki). Consult the advertisements in the foreign newspapers for plays and prices. Lurid cinematograph shows abound. The Yose, or Music Halls, are not of a high order. The Kabukiza Theater, in Tsukiji (Pl. F, 7), ranks among the best native play-houses. — The Imperial Theater (p. 137), known also as the Emperor, and as the Taikoku (gōkū) in Marunouchi, Kōtoku (gōkū) in Nihonbashi (Pl. E, 6), is constructed in Western style, and patrons are seated in European fashion. When Japanese plays (native drama, comedy, melodrama, etc., and translations of Shakespeare's and other popular plays) are acted, the doors are usually opened at 4 P.M., and prices range from 15 sen in the gallery to ¥3 for a box seat. When performances are given by foreign troupes, they begin customarily at 8 P.M. Prices approximately the same. For data concerning this and the Yuraku-za Theater (near by), consult the daily newspapers.

Festivals and Flower Displays. The festivals (matsuri, etc.) of greatest interest to travelers are usually associated with floral displays. The Japanese, from the highest to the lowest, have a genuine passion for flowers (hana), and flower-markets (hana-ich) — held customarily after twilight, to the accompaniment of colored lanterns and pine torches — are conspicuous features of the capital. At certain seasons, thousands of gayly clad folk repair to spots where flowers abound to there take undisguised pleasure in their contemplation (hanami). In spring, Tōkyō is converted into a capital of flowers (hana no miyako), and many beautiful specimens of the wonderful flora of the islands are displayed at the local flower-gardens (kanayashiki). Many of the following festivals and holidays (matsuri; kurai, etc.) are celebrated throughout the Empire. There is a festival of some kind for almost every day of the year in Tōkyō, but not all are of interest to foreigners. Only the most prominent of the religious festivals are mentioned below.

The official list of national holidays is: Jan. 3 and 5 (New Year Holiday); Feb. 11 (Kigensetsu, or anniversary of the accession of Jimmu Tenno, the 1st Mikado); April 3 (anniversary of Jimmu Tenno's death); April 21 (spring festival); July 30 (death of Meiji Emperor); Sept. 23 (autumn festival); Oct. 17 (harvest festival); Oct. 31 (Emperor's birthday — born Aug. 31; see p. cl); Nov. 23 (offering of the first rice to the Gods). There are numerous other bank, and minor holidays.
Houses are decorated at New Year with branches of young pine trees called hata-eataki ("pine of the doorway"), typifying longevity; and lilies of bamboo (symbolic of uprightness); both planted at either side of the vestibule. A rope of rice-straw (shimenawa) similar to the one supposed to have been stretched across the entrance to the cave of the Sun Goddess, is suspended across the boughs or fastened to them as an indication of spring freshness. At the central point of the rope a lobster (ebi — which with its curved back and long tenacles is typical of life so prolonged that the back becomes bent and the beard grows to the waist’), some fern-fronds and gust of a (lappel) leaves (suggestive of hardiness); a piece of old in the street off evil influences; a dried perillan (for its medicinal qualities); and a bit of dried bitter orange (daios) symbolic of longevity, are placed — the whole being called shimekasari. Two bamboo poles, usually painted with black rings and topped by brass balls and national flags, are crossed over the gateway. ‘New Year calls are made, the visitor customarily carrying with him a “year jewel” (tohō-dama) in the form of a bundle of dried seaweed (heishi-nori), a fan, a basket of oranges, a salted salmon, a towel, a box of sweets or the like, always wrapped with scrupulous neatness and enframed by a cord with strands of red and gold or red and white, the ends joined in a “butterfly knot,” under which is thrust a bit of haliotis (signifying durability, of love) looking out from a quiver-shaped envelope. Black is the ill-omened hue among colors in Japan; red stands at the opposite end of the category, and red and gold constitute the richest combination, red and white being next in order of auspiciousness.’

The shops are closed and business is limited to the sale or purchase of ‘treasure-ships’ (takara-bune), toys typical of good fortune. Sweet sake and sweet bean paste (yokan) are hawked through the streets, where many girls in bright costumes play battle-board (hagoita) and shuttlecock. Kite-flying is popular among boys (huge kites are flown at Hoshikane-mura, in the suburbs, on June 6th and 7th). The strings of the kites (shien) are often covered with powdered glass (a Hindu custom), and whatsoever can sever Dances are often performed in the street by fantastically appareled actors with fans and drums, who go about from house to house. ‘At the Palace and in the residences of noblemen, special dances are performed, and wherever a shrine stands in honor of Daikoku cakes of flour moistened with warm water are offered.’ The Jan. observances are customarily referred to as hatau (‘new, fresh’). On New Year’s Day many Tōkyōites repair to Ueno Park, Atago-yma, and other elevated spots (hatau hinode) of Fuji-mountain, and at sunset merchandise delivered (hatau ni) by the merchants after the turn of the year is sent out in carts decorated with flags, evergreens, etc. The New Year festivities begin with the Shishōhas, or ‘Worshiping of the Emperor.’ The Genshikō, or ‘Worshiping of the Imperial Ancestors,’ is performed on the 3d, which is also a big Buddhist holiday.

During the succeeding days there are many temple festivals; a popular game, i.e., the entire household joins is played with cards, is called karuta (perhaps derived from the Spanish carta). The festival of the Fire Brigade (Deshomeshiki), which falls on Jan. 6 and is celebrated at Hibiya Park (P. E. 6), is usually of interest to travelers. Although cards of invitation are sent out, strangers are admitted without formality. Ropes are stretched round the esplanade, marqueses are placed in position, and 10,000 or more persons assemble to witness the manoeuvres. At an early hour the clanging of the fire-bells is heard, engines from the different stations throughout the city foregather, and about 10 A.M. parade near the park. Medals, gifts, and 40 or more barrels of sake are distributed among the firemen, who, clad in the picturesque costumes of bygone times, join in a melodious chant called Kiyari-uta, usually sung by men when uniting their strength to pull heavy objects. After the exercises, amid a great fanfare of trumpets, 20 or more of the companies bring out long bamboo ladders which are held upright and on which expert tumblers perform astonishing acrobatics, a handsome young woman, as a sort of climax, being rescued from a burning building, slid down a rope, and hurried to a hospital. In a succeeding rescue, dummies representing slow-witted yokels are dragged from a burning fire-trap.

WRESTLING-MATCHES (p. clxvi) begin about Jan. 10. On the 14th the
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Flowers and bamboo, etc., are burned and replaced with new. The cre
sions of pine, bamboo, etc., and fixed to the eaves. The cremation
of pine saplings and their companions is intended to drive away the
cren demons (who hate the crackle and spatter of fire), and to invite
plea and servants to the garden with a holiday on Jan. 16, and the temple parks, cheap theaters, etc.,
always to be seen running through the streets, ringing bells and siming for a warm,
ly owned, the garden is open to the public, who make return by paying (about
of 100 flowers, bracing, or Asama-bashi landing). Though privately
the Plum Gardens of Sugia near Yokohama are popular, as there are also gardens between that city and Tokyo,
the blossoms are secreted in the darkness of the dark
round, Pubescent fruit, resembling the banana, is sour, and is usu
The peach (Prunus persica), one of the most popular
widely distributed stone-fruits in Japan, blossoms in March. When the
flowers fall the embroyonic fruit is protected from insects by individual paper
bags— which also serve to keep it safe, and free from the reddish-brown wood yields a light-brown color called shira-chawazumochi. The dark
"momo," Amgylalus persica), is the most populat and
flame, for instance, with the lovely pinkish blossoms. The
which time Tokyo is a beautiful bowser, and Ueno Park (Pl. I, 4) Hosokas
and other places flame with the lovely pinkish blossoms. The
original trees (chosen emblems of the old warriors) grow extensively
n the forests of Japan and are called Yama-zakura. From them a great
umber of varieties have been produced, some with blossoms a pale yellow, etc. The double blossoms are lovely. The fruit is not pleasant
to the taste. Nearly every city in Japan has a park or garden filled
with cherry trees. Those of Yoshioka (Rte. 34) are celebrated. Mukojima, with
its cherry blossoms, is mentioned at p. 229; Kogava, in Rte. 25. The blooms
last about one week; then the petals fall.

The Imperial Cherry Blossom Garden Party (Kanô-kawa), held each
year (unless the Court is in mourning) at the detached Hama-Rikyu Palace
in Tsukiji (Pl. E, 7), is held for the purpose of viewing the fine
colors within the park, is not infrequently postponed until the late
cherry blossoms within the park, is not infrequently postponed until the late
blossoms remain. Travelers who desire an invitation must first call upon their minister or ambassador, then make a formal
application for an invitation— which is obtained from the Board of Ceremonies (shikubushokawa). The cards are handdecorated with emblems of the

mons. Ladies are expected to wear silk brocade and silk hats or informal uniforms. Ladies are expected to avoid somber attire, particularly
late evening, which because of its hue is offensive to the
Japan. If the day is propitious, the Emperor and Empress, and
members of the royal family and nobility, the diplomatic corps, title
of their Majesties remain away (but permit strangers to inspect
without a fee of their Majesties remain away (but permit strangers to inspect

An elaborate luncheon is served. The above remarks

The Flower Season begins with the blossoming of the Plum Trees.

apply also to the Imperial Chrysanthemum Party mentioned hereinafter. The water in the palace ponds is saline. The bronze statue in the park is of Umashimate no Mikoto, a fabulous character supposed to have dwelt in Japan at the time of the arrival of Jimmu Tennō (s.c. 660).

The Pear (nashi; — Pyrus sinesis), which is extensively cultivated and widely distributed, blooms late in April and is seen at its best in the many orchards which flank thery. between Yokohama and Tókyó. At a height of 3–10 ft. the tree-tops are bent horizontally, and made to form trellised arbors like those of the grape. The rich, creamy-white blossoms often cover this lattice-work with a beautiful carpet. The large fruit ripens in Aug.–Oct. and is spherical and somewhat flattened at both ends; the bronze-yellow skin is flecked with light gray spots; and the coarse, lumpy flesh, of a yellow color, though juicy and tolerably sweet, lacks the mellowness and flavor of American pears.

The Fire-Walking Ceremony (hie no rei) and the boiling-water ordeal (yubana-shiki), which take place at the Shinku-kyó Shrine at Imagawa-kōji, Kanda-ku, in early April (consult the daily newspapers for advertisements), are not frequented by the better classes, and travelers will find it difficult to get near enough (because of the dense and frowzy throngs) to see the clumsy conjuring tricks. The fire-walking (a ceremony imported from India via China) takes place in the courtyard of the shrine. A thin layer of coals is spread upon the sand, into which thick bundles of grass and rags are stuck, and the embers are then heaped about these bundles. After several handfuls of salt have been thrown upon the bed, several priests and their attendants shuffle their feet in wet salt and tramp across it. The thinness of the fire-bed and the wet feet explain the immunity. Any one can try it who is willing to run the risk of being scorched. The credulous believe the priests are in league with the Devil! The ordeal by hot water consists in wearisome incantations and the dipping of bamboo fronds into the hot liquid and letting air-cooled drops fall upon the naked person.

The Wisteria (fuji; — Wisteria chinensis), a genus of leguminous plant known in England as the kidney-bean tree; in Australia as the grape-flower vine; and in America (erroneously) under the generic name Wisteria, was named in honor of Caspar Wistar (an American anatomist who lived between 1761 and 1818), and blooms best in Japan in early May. It is widely distributed and may be seen in many places (fine displays at the Kameido Garden). The Wisteria japonica differs but slightly from W. chinensis, and is popular for its handsome white and purplish papilionaceous flowers, which are usually trained horizontally over trellises so that the terminal racemes hang below, and the leaves (which develop later) spread above the trellis. The plant affords an ornamental shade; sometimes lives for more than a century; produces a bast from which certain textures are made; bears hundreds of beautiful flower clusters; and has wide-spreading branches and a trunk. When young, several short shoots are sometimes evenly twisted so that late in life the trunk has the appearance of a cable. It is one of the oldest and most popular among Japanese plants, and is supposed to have been brought to Japan from China. The Kuroda family, one-time rulers of Chikuzen Province, adopted the flower as its crest.

The Boys' Festival (tango) falls on May 5. At every house where a male child has been born during the preceding year, a huge hollow paper or silk carp, painted red and black, is raised banner-wise from the flagstaff above the house. The wind fills the symbols and thousands are seen whirling and gyrating to and fro, typifying, to the native mind the resolution which the boy will show, as he swims against the current of adversity and vanquishes life's obstacles.

The Peony (botan; of the genus Paeonia), one of the most beautiful and prolific of ornamental plants, was brought hither originally from China, where it is regarded as the King of Flowers (Hua Wang), and where it has been cultivated ages as the 'Pride and Glory of China.' It is equally esteemed in both countries for the supposed healing powers of its root. The species most cultivated and admired, and which serves as one of the most popular modes of decoration in Japanese and Chinese industry, is Paeonia Moutan (Chinese: moutan), or tree-peony, a tall, shrubby species, devoid of fragrance but with large, rose-colored, or nearly white flowers, several on a stalk. The most common variety is P. officinalis, an herb with a large, com-
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Flower Displays.

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The magnificent blossoms of P. Moudan, an
red flower, one on a stalk. The magnificent blossoms of P. Moudan, a
May, and can usually be seen to best advantage in landscape gardens.

Azalea (kumzii), a word derived from Greek, meaning 'dry,' in
on to the dry habitat of the plant, grows wild in many parts of Japan.

The Iris (kana-shobu), etc. — Iris laevigata — delights flower-lovers in June.

There are many species, and many gardens (Horikiri; Kamata, etc.),
there are many species, and many gardens (Horikiri; Kamata, etc.).

The Opening of the Sumida River takes place in July. The Bon Matsu,

The Lotus-Flower (comp. p. cxiii) is seen at its best in Aug., at Shinobazu
pond, at Ueno Park, and in the Palace Moats.

Chrysanthemum (kiku), a plant of the genus chrysanthemum (Greek:

Chrysanthemum), the favorite of the autumn flowers of Japan and China.

golden flower, the favorite of the autumn flowers of Japan and China.

whither it was brought in the 9th cent., was developed under cultivation a

The Maple, of which there are 22 or more varieties belonging to the genus

Acer, of the natural order Sapindacoctes, constitutes one of the floral beauties

Japan, where none of the ornamental trees are more highly prized. The

best known and most valued varieties are Acer palmatum (katsura), and Acer

japonicum (momiji), whose leaves take on a magnificent red color before

falling in autumn, and present a picture of exceptional charm. The tree in all

its full and spectacular effects when growing amidst the other green shrubs in

a garden, or among trees on a hillside. Splendid displays can be observed

in almost any part of the country, Kyóto and Nikkó being specially famed.

During the season the rye runs excursions to the best-known localities, and

advantage to the newspapers. The extremely fine-grained, close, heavy,

adurable maple wood is highly prized as a cabinet-wood.

The Camellia japonica (kusabi), one of the most popular and widely culti

vated of the Japanese shrubs, is highly prized as a decorative plant. Its

name (given by Linnaeus in his Genera plantarum — in 1737) is in honor of

George Joseph Kamei, a Moravian Jesuit and traveler of the 17th cent.,

who visited Manilla and later described the plant in his Historia Stirpium

Insulae Luzonos. In 1739, the camellia was transplanted from Manilla to the

Jardin del Buen Retiro at Madrid, and on its introduction into England

received the name 'Japanese rose.' The genus contains about a dozen

species or shrubs and trees and belongs to the natural order Theaceae.

They all have thick, shining, evergreen leaves and white or rose-colored

flowers. They are divided into two sections, one with pendulous flowers of

persestent sepals, represented by Camellia thibetana (the tea-plant of

commerce); the other with erect flowers and deciduous sepals, of which

Camellia japonica is an example. Of this species, with beautiful but odorless

flowers and elegant laurel-like leaves, several hundred varieties have been

produced, as well as numerous hybrids with the larger-flowered C. reticulata

of China, and the fragrant-leaved C. Sasanqua (or Sazankow) of Japan.

The latter widely cultivated for its valuable nuts and oil. Its wood is also

used in the manufacture of combs, etc. Both the single and double camellias

are found in gardens and temple groves. The blooming season begins ac-

cording to the latitude, in Jan. or Feb., and lasts until April. Certain of the

Nagasaki (Rte. 40).
species bloom in Nov. and Dec., and their flowers may often be seen gleaming through a covering of snow. The bark of the tree resembles that of the beech. The wild variety belonging to the forest is called Yama-tsubaki. Its simple red flowers open only in a bell, not a wheel form, remaining half-closed, like a tulip. In the neighborhood of Tökyö, C. japonica is usually seen as a good-sized bush; in S. Japan it grows into a tall tree, on whose branches the leafless mistletoe (hoys) called Viscum articulatum is sometimes found.

Disposition of Time.

In view of the difficulty of planning successfully for the special tastes and interests of each individual, unquestionably the most effective way for the stranger to get what he considers the best return for a visit to Tökyö is for him to select from the following detailed descriptions those which make the strongest appeal to him, and visit the places in question. While a week at least should be devoted to the metropolis, one can get a superficial view of it in 1–2 days and crowd into the time a hurried inspection of the Shiba Mausolea, the Imperial, Okura, and Arms Museums; the Palace environs, Ginza, and Ueno and Asakusa Parks. The traveler is recommended to consult one of the principal daily newspapers in English for a list of the sights of the day, and Japan (the house magazine of the Imperial Hotel) for a forecast of the chief events of the month.

The hotel manager can always render valuable assistance in helping one to form sight-seeing plans, and in getting special permits to see private museums, etc. A bright day should be reserved for the mausolea; a rainy one can be utilized for the museums. The night life and the river offer but few attractions. The principal permanent attractions are listed below. Festivals and seasonal Flower Displays are mentioned above.

- Asakusa Park and Temple (p. 215), open daily, free.
- Commercial Museum (p. 233), daily, free, from 9 to 3, between Jan. 7 and Dec. 25.
- Imperial Museum (p. 201), daily, from 8 to 6 in summer, and 9 to 4 in winter, between Jan. 5 and Dec. 25; admission, 5 sen.
- Imperial University (p. 191), daily, 9 to 4, except Sunday; card from the hotel manager.
- Landscape Garden of the Kōshikawa Arsenal (p. 188), daily; card of admittance from the hotel manager.
- Mausolea of the Tokugawa Shōguns at Shiba (p. 168) and Ueno (p. 210) Parks, daily, from 8 to 4; admission, 20 sen to each temple.
- Mineral Museum (p. 222), daily, free, 9 to 5, between Jan. 5 and Dec. 25.
- Museum of Arms (p. 157), daily, 8 to 5 in summer, 9 to 3 in winter; admission, 5 sen.
- Museum of Communications (p. 233), free, Sundays, Thursdays, and Fridays, from 9 to 3.
- Museum (p. 233), free, daily except Sunday, 9 to 4.
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*Okura Fine Arts Museum* (p.160), daily, except Monday; card of admission from the hotel manager.

*Zoological Garden* (p. 201), daily, till dusk; admission, 5 sen.

**Situation, History, and Character of the City.**

Tōkyō ¹ (pron. *toke-yo*), or Tōkiō, or Tōkei, formerly called Yedo (or Edo), the largest, wealthiest, finest, and most prosperous city of New Japan; capital of the Empire and residence of the Imperial ruling family; the social, commercial, intellectual, and financial center of the islands, is a huge, scattered, but orderly city in process of transformation, a few feet above the level of the sea at the N. end of Tōkyō Bay. It stands on the N. and S. banks of the Sumida River, in Tōkyō-fu, Musashi Province, on the island of Honō in lat. 35° 40' N. and long. 139° 47' E. of Greenwich — practically that of Washington and San Francisco, Athens and Madrid. The city is 18 M. N.E. of its natural port, Yokohama, and because of the shallow character of the bay near the shore is not approachable by deep-sea steamships. The harbor is being deepened, and millions of yen are being spent on improvements.

As one of the three Imperial *fu* of the Empire, Tōkyō stands near the center of an administrative district of considerable size and importance, and embraces 8 gun (p. cliii) containing 20 towns and 157 villages distributed over an area of about 103 sq. ri. Within this are 542,090 houses and 2,186,079 persons; the foreign-born among which are negligible in quantity. The census of 1911 gave the city proper a population (which is increasing rapidly) of 1,989,833 (of which 881,000 are women). There are 485,000 houses and 1,462 streets distributed through 15 wards, or *ku*, as follows:—

<table>
<thead>
<tr>
<th>Wards</th>
<th>Meaning</th>
<th>No. of houses</th>
<th>No. of streets</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akasaka</td>
<td>Hillslope</td>
<td>16,432</td>
<td>47</td>
<td>67,225</td>
</tr>
<tr>
<td>Azabu</td>
<td>Hemp</td>
<td>17,658</td>
<td>50</td>
<td>67,700</td>
</tr>
<tr>
<td>Asakusa</td>
<td><em>Corchoropsis crenata</em></td>
<td>56,161</td>
<td>160</td>
<td>263,238</td>
</tr>
<tr>
<td>Fuchu</td>
<td>Deep River</td>
<td>34,957</td>
<td>99</td>
<td>123,087</td>
</tr>
<tr>
<td>Hongo</td>
<td>Native Country</td>
<td>30,762</td>
<td>66</td>
<td>131,375</td>
</tr>
<tr>
<td>Honjō</td>
<td>Main Place</td>
<td>40,927</td>
<td>82</td>
<td>162,159</td>
</tr>
<tr>
<td>Kanda</td>
<td>God’s Field</td>
<td>47,154</td>
<td>133</td>
<td>148,461</td>
</tr>
<tr>
<td>Koishikawa</td>
<td>Pebble River</td>
<td>23,570</td>
<td>77</td>
<td>96,396</td>
</tr>
<tr>
<td>Koshimachi</td>
<td>Old Street</td>
<td>16,685</td>
<td>75</td>
<td>71,317</td>
</tr>
<tr>
<td>Kyo-bashi</td>
<td>Capital Bridge</td>
<td>50,010</td>
<td>207</td>
<td>190,664</td>
</tr>
<tr>
<td>Nikkō-bashi</td>
<td>Japan Bridge</td>
<td>24,306</td>
<td>140</td>
<td>140,265</td>
</tr>
<tr>
<td>Shiba</td>
<td>Heritage</td>
<td>34,601</td>
<td>132</td>
<td>166,540</td>
</tr>
<tr>
<td>Shinagawa</td>
<td>Lower Valley</td>
<td>50,389</td>
<td>78</td>
<td>169,202</td>
</tr>
<tr>
<td>Ushigome</td>
<td>Oxen Quarter</td>
<td>22,001</td>
<td>78</td>
<td>96,141</td>
</tr>
<tr>
<td>Yotsuya</td>
<td>Four Valleys</td>
<td>19,487</td>
<td>42</td>
<td>68,072</td>
</tr>
</tbody>
</table>

¹ Tōkyō, which means ‘East Capital,’ is derived from the Sinico-Japanese word Tō, east; and Kyō (or kiō or kei), capital. Yedo means ‘Bay Door,’ from Ys, bay; and Do, door. Japanese often call their beloved metropolis Tōkyō-shi (Tōkyō City).
These wards, shown on the accompanying plan, make the getting about the city comparatively easy; if the stranger will fix them in the mind, it is not difficult to locate any desired place, since the local custom is to mention them frequently. Strangers with no knowledge of the language can often get near to a destination by uttering the single word Uyeno, Asakusa, Tsukiji, Shiba, or the like, when addressing jinrikisho men or street-car conductors.

With the exception of a few low hills at the N. and W., the city is comparatively level, spreading out over a wide plain like a huge ellipse, about 6 miles E. and W. and 8 miles N. and S. with an approximate area of 37.7 sq. M. The Imperial Household owns about $\frac{1}{3}$ of the land; $\frac{2}{3}$ of the remainder belonging to the Tōkyō Municipality, and the residue to individuals. The most aristocratic quarter is Kōjimachi, where the Imperial Palace, the embassies, legations, and governmental departments are situated. Nihonbashi-ku is the busiest commercial section, with the highest land values (cheapest in Fukagawa and Koishikawa). The most elevated section is Akasaka (120 ft.), and the lowest Fukagawa (4 ft.) — which is flooded frequently. The Palace stands 111 ft. above the Bay; Uyeno Park, 67 ft.

The Central Imperial Gov't (p. cliii) is represented in an administrative capacity by a governor, and a mayor; each of the guns possess an executive chief and an assembly, while the villages have petty local governing bodies. Of the 4000 foreigners residing in Tōkyō about 75% are English and American, the rest Chinese, Koreans, Germans, Frenchmen, Russians, and other nationalities in the order described. The former are chiefly represented in the diplomatic and ecclesiastical bodies, and reside in or near the embassies and legations, or at Tsukiji; the Chinese and Koreans are mostly University students. The native-born are not averse to being called by the colloquial apellative Edokko (Yedoites), since its recessive meaning implies boldness and fortitude as their greatest virtues. Owing to the steady influx of advanced foreign ideas and improved sanitary methods which help to decrease the death rate (49 per thousand), the capital expands and grows apace. Under the stimulus of a singularly intelligent, active, and capable gov't, it is rapidly acquiring international renown as a progressive educational center. It possesses a number of splendidly equipped libraries, universities, and colleges; a seismological institute, which is perhaps the most complete in the world; several uniquely attractive museums; scores of minor educational institutions; numerous fine landscape gardens and parks; and all the requisites of a brilliant Oriental metropolis.

Tōkyō is founded on water in the sense that the plain was reclaimed from a swamp long known geographically as Musoshi.
no Hara (the Musashi moor); and that water is within easy reach of the surface all over the city. The 355 wells of the metropolis testify to this, as do the 442 pumps, familiar figures standing at intervals along the thoroughfares or alongside the canals—from which water is pumped to sprinkle the streets. This function is made necessary by the peculiar nature of the soil (Pliocene of the Tertiary). Composed chiefly of sedimentary deposits, it is so compact and tenacious that neither heat nor air penetrate it. Instead of absorbing the sun's rays it reflects them, thereby rendering the atmosphere stifling on summer days, and cool as soon as the sun sets. As the earth is too dense for the water to soak into it readily, a consecutive rainfall of an hour or more converts the city into a sea of mud. In the absence of other paving material than macadam, whirling clouds of fine, grayish dust, which penetrates like the sand from the Chinese Loess, rise on windy days, and make traveling highly disagreeable. Were the city more compact, and could one get a bird's-eye view of it, it would bear some likeness to Venice or Bangkok, for a multiplicity of canals spanned by 477 bridges (153 of stone, 29 of iron, and 295 of wood) cross and re-cross it. Tidal water is considered the life of certain districts, especially Nihonbashi, Kyōbashi, and Fukagawa—the centers of commercial as well as canal life. The daily life and character of many of the inhabitants of these wards, and of the others which flank the swift Sumida-gawa, are influenced by water. Likewise their destinies, for many are drowned each year, through accidents or by the floods which sometimes devastate the low-lying quarters of the city and claim an appalling list of victims.

Sixty-three main canals (kotō) and numerous branches reach inward from the river and enable fairly large junks to bring their cargoes right up to the doors of many of the Tōkyō warehouses. Vast quantities of merchandise are carried in and out on these aqueous lanes,—on which most of the city's refuse is floated out to sea, and the fish and market supplies are brought in. The city records show that 2839 junks, 2135 scull-boats, 278 steamboats, 96 European sail-boats, 27 warehouse-boats, and 54 ferry-boats, ply between 22 ferries, traffic on the surface of the Sumida and its converging canals. When typhoons blow in the right direction, or mil. torrential, the upper waters of the river, many of these fluvial lanes overflow their banks and bring consternation and destruction in their train. The great flood of Aug., 1907, killed 459 persons, injured 237, partly destroyed 3259 houses, flooded 87,000, washed away 3108, and ruined many bridges. That of 1665 was almost as destructive. When the tide is out, some of the canals are offensively pestiferous, and are paved with blue-black slime which indicates that the reflux tide brings much of the refuse back into the city.

Old Yedo, prior to the 15th cent., was a characterless fishing village. It came first into history in 1456 when Ōta Sukenaga (known also as Ōta Dōkwan), a vassal of the Sadamasa branch of the Uesugi family (of daimyōs), built a castle on a hill overlooking the bay, and after considerable fighting with his envious neighbors became the acknowledged master of Musashi Province. In due course the castle and fief passed to others...
ately to Hōjō Ujitsuna, who held it until his downfall in
It went then to the first Tokugawa Shōgun, Ieyasu, who
the structure and on its site erected another which
ed as the seat of the shōgunate for 260 yrs. After his
ning victory over his enemies at Sekigahara, the celebrated
ler of the Tokugawa line (who is regarded as the father of
sent city) set about with customary energy to make the
swamps about Edo a fit place of residence. With char-
astic strategy the wily general not only effected this, but
egarded his position as master by ordering all the great
barons of the country to build their metropolitan man-
yshiki) near his well-nigh impregnable castle; to live at
spital during a portion of each year; and upon departing
their distant fiefs to leave wives and children as hostages
at a safe and loyal return. [Bronze statuettes of both
and Ieyasu may be seen on the stairway landing of the
r’s office,—Pl. F, 6.] At this period Yedo resembled a
military encampment, with the shōgun’s headquarters
castle on the hill, and the dwellings of the daimyōs and
swashbuckling retainers spread out like a fan before it.
after mile of the fortress-like yashiki of these territorial
stood where the governmental bureaus, the embassies
ations, the house of Parliament, Hibaya Park, etc.,
now; grim but picturesque structures surrounded by
ditches, entered through massive gateways clamped with
brane, oftentimes studded with bosses and spikes,
ways guarded by haughty, two-sworded samurai, each
his little retinue; so that the great army added consider-
to the population and prosperity of the new town. De-
the earthquakes which at intervals almost demolished it,
be conflagrations which from time to time cut tremendous
us through it, Yedo flourished apace—so much so that
period of greatest prosperity (before the collapse of the
system and the consequent downfall of the shōgunate)
not to have contained more than a million inhabitants.
the shōgun’s influence began to wane, and the obligation
upon the daimyōs to maintain feudal mansions in Yedo
be evaded, there was an exodus which for a time threat-
the very existence of the erstwhile shōgunal stronghold;
t not befallen that the ‘restored’ Mikado made (in 1869,
day, 3d month, 2d year of Meiji) of Yedo his ‘East Capi-
and established (at the instigation of Okubo Toshimichi)
side and the seat of the Imperial Gov’t here, the glory
litter of the once famous ‘City of the Tycoons’ might have
ed forever. The rise of Yokohama was coincident with
threatened decadence, and Osaka’s prestige was seri-
mpaired by the removal of the capital from Kyōto.
story speaks in mournful terms of the disasters which
ook Yedo during the early years of its existence; fires did
terrible damage, particularly when they 'got away,' and developed into what American fire-fighters term 'conflagrations.' Those of 1621–57–68 and 1845 left scarcely anything but smouldering ruins in their wake, not even sparing the Imperial Palace, which burned, to be again destroyed in 1868. So terrifying were some of these holocausts that the populace became panic-stricken when a fire started, and frantic men dashed through the narrow streets furiously beating great drums whose booming notes echoed far and wide and warned the people to be on the watch against an ember-bombardment and its consequences. So deeply rooted became this custom that it is still practiced, and oftentimes in the still hours of the night the visitor hears the deep, thrilling tones of drums spreading their triple warning notes; men march through streets miles from the fire, tapping drums and ringing bells, as solemn and lugubrious warnings to those afar to prepare for dire disaster. In 1760 more than one half of Yedo was reduced to ashes, and 11 yrs. later a fire which burned for 10 days and swept over 5 districts destroyed an untold number of houses and killed 400 persons.

'The Government [writes Captain Brinkley] seems to have been engaged in constant legislation and organization for checking these catastrophes. At first the city was divided into 47 sections, each having its own band of firemen, and on an alarm being raised, all the bands were ordered to proceed to the scene. But it was soon recognized that the loss of life and the robberies caused by failure to control the crowds thronging the streets were more terrible even than the havoc wrought by the flames. Therefore the divisions of the city were reduced to ten, and a decree directed that only the firemen of the section actually burning should proceed to the place, all the rest remaining to protect their sections against sparks and thieves. Men almost savagely drastic were adopted to prevent disorder. Again and again regulations appeared on the noticeboards at the cross-streets forbidding any save the nearest relatives to repair to the scene of a fire, and authorizing the guards to kill every person acting in defiance of that restriction.

Incendiary was crucified, and any one causing a fire by negligence liable to capital punishment, while the members of the five-family to which he belonged shared his guilt to the extent of imprisonment.'

About the middle of the 17th cent. the wealthier citizens began using tiles for roofing purposes, as an added precaution against fire, and this was followed in 1721 by the invention (ascribed to Hachiroji Iga) of the fireproof storehouse (covered with mud and plaster, now conspicuous features of every town. Conflagrations continued, however, and in they came to be regarded as one of the inevitable ills of life, and it was said, 'The Fire is Yedo's Flower' (Yedo no hana da), a proverb which lives in the vernacular. It is no uncommon thing for fires to destroy from 1000 to 200 houses at a time in Tōkyō; statistics show that the annual aggregate about 700, and that some 8000 houses valued at a million yen are burned. To the unstable paper-lamp (anazon) the unhygienic fire-box (kotatsu), the shichirin (a portable furnace so called because it requires only a sun's worth of charcoal), most of the fires, are due. Servants scorn the most...
elementary precautions against fire, and the surprising thing is that there are not more each year. The greatest fires often times break out in brothels and bath-houses.

There was no lack of floods in the early days, for then the canals were as much in evidence as now, and the unruliness of the Sumida-gawa equally disastrous; but the toll of lives and property exacted by them was trifling compared with the havoc wrought by earthquakes — the scourge which the long-suffering Japanese dread the most. In 1703 an earthquake shook down a large portion of the colossal walls of the castle moats, and a fire followed in which 37,000 lives were lost; coincidently a tidal wave destroyed upward of 100,000 persons in the districts of Sagami, Kazusa, and Awa. Of the most destructive earthquakes through which the city has passed that of 1855 deserves special mention, for the recollection of it and its attendant horrors remains with the oldest inhabitants; and the people, notwithstanding their habitual stoicism, fear nothing more than a repetition of it. Eighty shocks were felt within a month, the most violent on the night of Nov. 10; in the twinkling of an eye Yedo was little better than a rubbish heap. Fire broke out simultaneously in 30 places throughout the capital, which was made as light as day by the glare. Those of the terrified people who had not thought instantly of saving themselves, mostly perished under beams and débris; many were burned to death. The survivors took refuge on the hills and in the environs. From time to time the shocks were repeated, until they finally ceased Nov. 28. The number of fallen houses in Yedo was estimated at 14,200, with 1600 warehouses; 104,000 persons are said to have perished. (Comp. Earthquakes, p. 195.)

The Present City. The first intelligent and sustained efforts to beautify and modernize the 'Eastern Capital' were made by the late Emperor aided by the Municipal Board. Both were ceaseless in their efforts to reclaim the tawdry suburbs; replace medievale structures with comfortable, modern ones; convert unsightly, outlying moats into well-paved thoroughfares; and change the vast waste places of the metropolis into flowered parks or pleasure-grounds. A splendid example of the latter is Hibiya Park, long a neglected, unkempt, parade-ground, and now a center for the most magnificent display of sales in the city. Many of the abuses which obtained during days of the shōgunate were corrected, and the Emperor instituted many good ideas in civic reform. The old two-sworded men who once paraded the city streets — picturesque adjuncts to a shōgun but terrible to the cringing citizen — have vanished into the limbo reserved for such obsolete things, albeit their romance and history are enshrined in many a song and poem. This praiseworthy interest on the part of the Mikado in his new capital soon began to crystallize in terms of expansion and prosperity. The city throve visibly under the imperial urge,
and the census of 1875 recorded 149,383 homes and 568,905 inhabitants. The environs of the city were beautified; trees were planted; boulevards were planned; and the Nipponese were shown a right setting for one of the finest cities in the world. Japan was practically freed from serious internal unrest and fairly launched on its unexampled career of growth and development. A united people began to show their eagerness for progress and for the country and its historic capital on an equal footing with the other great nations, and civic improvements began to be uppermost in the minds of the citizens. Sturdy granite buildings appeared where hitherto had been thatched and wattled huts of the proletarian type. Roads and other imported conveniences were established. Sometimes the old feudal stronghold renounced its ancient seclusion and fell into its present stride.

The Tōkyō of to-day must be a far more interesting place for a Japanese to live in than was the Yedo of old. Formerly, if an official made a blunder he was dismissed, poisoned or stabbed; in default of either he was whipped to receive from some thoughtful soul a polite invitation to disembody himself. The timid layman but looked askance at a picaresque fate. Today his head was sliced off in a trice and his remains were floated out to sea. To-day the common man has a voice that is oftentimes louder than the voice of the gun in the 17th cent., and the commoner stands on the rights to a degree anciently undreamed of.

The sometime exclusive capital of the Tokugawa dynasty, with its agitated state of steady reformation, it is unexampled. The moulting season during which the old beaten, historic plumage is being shed and a new garb is taking its place, remains a source of comedy for the foreign visitor. In old Yedo the center round which the capital developed was the Provisional Government Office, and such also is the case in modern Tōkyō. Offices, theaters, banks, clubs, commercial and fine boulevards which the increasing wealth of the city enables them to construct, and which extend outward in all directions from the fine old castle as it was in the days of the Tokugawa, are significant of the newer order, and the conditions which the Tōkyō of the future will present to the stranger. No longer can it be said that Tōkyō is monotonous and lacks individual character, of cut stone, and three or four stories high, they stand in large compounds, away from the flimsy native structures, not only in appearance but in all important respects.
the locality, but proving a check against the spread whenever a conflagration does cut a swath through one of the old quarter, the alert and progressive author-
by a municipal regulation covering such cases; and es, which formerly ran like hair lines up and down the city, are converted into wide thoroughfares, and there with bronze statues or monuments of eroes. These fires prove blessings in their way, for so vast that normal improvements — always neces-
— are scarcely noticeable, and many years would be required to convert Ieyasu’s old capital into a Occidental metropolis. It thus befalls that between four quarters of the city grow almost out of recogni-
tion to Japanese who go abroad and later return. y Tōkyō is showing its commercial genius by absorb-
deal of the trade which once belonged to Yokohama, the last few years not a few Yokohama merchants forced either to open branches here or transfer allegiance.

N etive smallness of the majority of the ephemeral, utral-tinted, one- or two-storied, pantile-roofed Houses — which customarily shelter 4—6 persons constricted with the reserve idea that they may at any med, or shaken down by an earthquake — accounts ck of Tōkyō’s compactness. Though outwardly en tawdry, some of them are as deceptive as those with their delightful patios, fountains, and flowers; their monotonous exteriors often lie charming little gardens dotted with tiny pools, microscopic islands, the like, where fluffy-tailed goldfish with pop-eyes ded little stomachs swim beneath flowering iris, les, or cherry blooms, and dispute the restricted a captive turtles, lovely cranes, porcelain pagodas, bronze ornaments and dwarf trees. So spread out is myō stronghold, and so few the marked elevations, as no one point from which the city as a whole can be nional views are possible from Uyeno Park, and 2, and a sweeping perspective is obtainable from the dan Hill (Pl. F, 4), whence one looks out toward the Kanda-ku, Nihonbashi, and the wards beyond, but impress one with the vastness of Tōkyō, broken in as by trees, singly, in groves, and in avenues.

A from the E. edge of Uyeno Terrace is one of the lying, for beyond the intervening sea of dull gray; rise the fine old upward-sweeping, heavily tiled Asakusa temples, with their gilded crests glinting, and hard by, the ever-picturesque pagodas and c roofs of the metropolitan Coney Island. Beyond evening Sumida-gawa, and cutting the horizon like
lapis-lazuli spires, fading away into the pearly haze of peaks of Japan's northern mts. range. The trans-
quently impressed by the singular attractiveness of old temple roofs seen from afar. Some of them are a
complicated, with a maze of gables, involuted angles, and mythological monsters, and throughout Japan
the place of the cathedral spires of Europe and Asia of the polychromatic tiled domes and minarets of the
near East. Coupled with the beguiling views of the
Fuji, which one gets from many points in Tōkyō,
would rescue any city from the commonplace. This
refutes the remark of a hypercritical traveler that
city of magnificent distances without the magnific
thoughtful traveler could entertain this belief as
seen the splendid old castle inclosure with its super-
cossal, aristocratically sedate and impressive was
barically grandiose mausolea of Shiba Park, with the
circumvallation; Ueno itself enshrined in its glo
of majestic cryptomerias and bewilderingly beauty
of flowering cherry trees, or even the broad Shin
which stretches W. from the foot of Ueno heights
in August, is so choked with a myriad gorgeous le
that scarcely an inch of its erstwhile mirror-like
exposed to view. No well-advised traveler to Tō
make a pilgrimage to this enchanting spot when
are in bloom, nor yet in early April when the cherry
idealize the park that the beauty-loving Japanese
with a species of flower-madness and drop everything
there and drink in the impressive sight.

No quarter in Tōkyō can be said to be given
business, unless it be the restricted area immedi-
to Yoyesu-cho, as the Japanese custom is to live a
ness — even manufacturing — under the same roof
of the houses are demure, box-like affairs, too tiny a
family when the bread-winning machinery is in
thousands of the inhabitants make the streets thir
ning certain hours of the day. The saunterer along
byways may see scores of native products in the
making in the little houses whose front casements
out of sight in the morning to leave the interior wi
t its domestic practices open to the gaze of every
In this, as in other ways, huge areas of Tōkyō ar
rather than metropolitan, but adherences to age-
and social regulations add to the general pictures
those remote quarters of the city where a forei
strange to the people, one gets many queer glimpses
of Old Japan, transplanted but not changed.

The Japanese possess the German's genius for
statistics and minuteness, and a scrupulously e
The attempt of Tōkyō and the doings of its people. The daily floating population of the metropolis is 29,000, and those who come in and out are counted as well as those who leave. The yearly average of marriages is 13,000, with 2000 divorces and 400 suicides (150 of which are women). Upward of 200,000 persons live on 7–8 a day, and envy those who can spend 10 sen (5 cents, American money). Of the 752,000 women, 191,000 work outside their homes — 59,000 as maid-servants; 26,000 as dressmakers; 200 as shop assistants; 20,000 as hotel- and barmaids; and 5,000 as teachers. The majority (aged 15 to 60 yrs.) are unmarried. Of the 50,000 children born each year 7000 are Shōshū born of concubines. The 5200 children who are lost each year are as regularly found by the 3400 policemen (average salary ¥27 a month) and restored to their careless parents. The same policemen maintain order in 800 bath-houses; the 5,000 quarters with their 6734 women of the half-world; the 1618 geisha houses containing 3938 geisha (many of whom sold the police a desperate chase); the 545 high-class, and the 36 low-class restaurants; 350 amusement-halls, numerous teahouses, and 450 inns and hotels. To keep the police well exercised, they are made to help put out the 700-odd fires which occur annually; muzzle the 12,110 dogs (7634 of them 'honest' tōch-dogs) owned in the city; kill the 1,500,000 honorable ducks (of which there are about 3 in each house) slaughtered annually (411 a day); keep one eye on the 6000 loafers (who themselves ronin, but who in many cases are just plain eyes) that roam and dawdle about the streets; keep another eye on the 1176 pawnbrokers; and the 759 waste-paper collectors, the while urging the 24,211 careless jinrikisha-shafu to keep the left side of the road! The questions put to these overlooked public servants, who earn 45 cents a day, but who are not courteous and usually unirritable, have not been listed. There are 1310 Buddhist temples (50 yrs. ago there were 10) divided among 9 sects, in the metropolis, and 213 Shintō temples. Of the 123 places where Christianity is preached, 7 are Roman Catholic and 8 Russian (Greek) Orthodox. The 120 manufacturers ship toys (omocha) each year to the value of $1½ million yen. — That the Japanese are fast becoming a fat-eating people is shown by the fact that each year 35,000 oxes, 12,000 horses, and 60,000 hogs are killed in the Tōkyō abattoirs, and that they consume besides, numerous monkeys, d-boars, deer, — and cats [which are known to be served in the cheap macaroni restaurants]. The wide-open, metamorphosed capital of the old shōguns contains five palaces and several imperial villas; a score of foreign embassies and legations; a Stock and a Produce Exchange; a Clearing-House; 119 Banks (with 300 Postal Savings Banks); three widely celebrated Universities (nearly with private museums and libraries); and several lesser
ones; an Academy of Fine Arts; one of Music; and a host of colleges and minor schools—conspicuous among them Marine, Naval, Military, Technical, Sericultural, and Polytechnical Schools, as well as schools for Engineering, Surgery, Agriculture, Rly. Science, Natural Science, Commerce, and what-not. The excellent Foreign Language School accounts for hundreds of the polyglot men and women one meets throughout Japan, while the admirable Rly. School, maintained and conducted by the Imperial Gov't Rly. Bureau, turns out each year scores of young men not only well versed in the science of rly. management, but able to speak English with amazing fluency and academic purity. The Jujutsu School of Prof. Jigoro Kano is a unique product of Old Japan and a special feature of Tōkyō. In this unpretentious place many young men and women are daily trained to proficiency in the subtle ethics of a singular Oriental science in which foreigners have long been interested, but whose higher laws of physical dynamics have yet to be expatriated.

As the greatest focus of the new order of things in Japan, Tōkyō naturally heads the list with post-offices, of which there is a central office with 23 lesser ones and 205 branches through which 225 million pieces of mail matter pass annually; there are 1740 post-boxes scattered throughout the city. The stamps as well as the national paper currency, are printed at the Mint mentioned at p. 140. Ten attractive bazaars add to the glitter of the metropolis, and scores of Commercial Guilds conduct the vast commerce of the capital through proper channels. About 350 patents are issued each year in the Patent Office, but so many of these are to foreigners that one concludes the Japanese lack inventiveness. The municipally owned tramways (150 or more M. of track) carry about 100,000 passengers daily, safely, quickly, and for an inclusive 5-sen fare. At present there are 12 parks, but the system is being extended. Besides the well-stocked Zoological Garden there are 2 attractive Botanical Gardens and an unlisted number of fine Landscape Gardens. The annual flower displays at certain of the parks and public gardens are scarcely equaled anywhere. Most of the 15 Hospitals (the Salvation Army Hospital was opened in 1912) are modern and complete; as are also the 4 prisons. The Yoshiwaras are located at the cardinal points of the capital, and being thus relegated, the main thoroughfares of the city are freer from a certain element than are those of almost any city of equal size on the globe. The extensive sewer system now under way will cost about 33 million yen. The water (safer to drink it boiled) supply comes from the Tamagawa ("crystal river") 24 M. away, and it was first brought into the city in 1900. There are 9 cemeteries in Tōkyō, besides several crematories (at Kameido, Meguro, etc.) or kasōba. The Metropolitan Race-Course is at Meguro (Pt. A, 6).
Although Tōkyō abounds in places of minor interest, and the strangeness of its street life appeals powerfully to the Occidental, it possesses but few rapturous charms and genuine fascinations. It lacks the lustrous, jewel-like brilliancy of certain of the gorgeous cities of British India; the gay, suggestive whirl of St. Petersburg, Paris, or Berlin; the stately streets and delirious resorts of New York; or the more sedate but equally attractive haunts of London. Practically speaking, there is no night life that appeals to the foreigner; no nocturnal thrills strong enough to keep him out of his bed till 5 A.M. There are no gay squares or plazas; no majestic streets like Fifth Avenue or the Boulevard des Italiens; no ‘Great White Way’; no luxurious ‘Lobster Palaces’; and no fashionable drives like the Bois, Rotten Row, the Maidan, or even the Bubbling-Well Road. Exhibitions of plutocratic pomp; of diamond-decked décolleté; of fascinating feminine charms, are wanting. Nor is there a Bohemian quarter. The theaters possess but few allurements for the average traveler fresh from ‘home,’ and the fact that the local ‘Coney Island’ is within a temple compound somehow chills his vivaciousness. Nor is he often blind to the curious fact that not far from some big temple are those strange products of Japanese civilization, the Yohi-suwaras,—poison-spots where dwell the glittering enchantresses known as the licensed hetairai. Neither codes of pride nor prejudice seem to suggest that brothels should be as far removed as possible from temples.

After dark Tōkyō is a big dusky village to all but the initiated, and to some an intolerably dull one. Unless one figures in the diplomatic swing, and officiates at the almost ceaseless round of entertainments enjoyed by that favored class, there is little for the average man to do outside the comfortable hotel; or the few thousand foreigners who dwell in Tōkyō are practically lost in the huge metropolis. On the other hand, the Japanese, who do not go in much for a fast life, and who are easily pleased, find the decorous allurements of Tōkyō so potent that they are drawn to them, as by magnets, from all parts of Empire. To hobnob perpetually with a tiny pot of insipid tea and a tobacco-pipe with a bowl no bigger than a jet, the while listening to the beating of a tom-tom and the dulcities of pantomimic geisha, fill them with rapture; once installed in the capital they regard with positive pity those who are so unfortunate as to dwell outside it. Late diners, light smokers, with the Great Napoleon’s ability to sleep wherever, in any position, and at any time, the Japanese, when indulging themselves, play stronger on the soft pedal than on the loud, with a non-percussive pianissimo effect in which the feverish foreigner finds it impossible to join.

Despite the incessant drive which modern ambitions are instilling into commercial Tōkyō, the traveler notes
a lack of discord incompatible with so big a city. One tramp the streets for weeks on end and never witness a see a child spanked (children are never struck in punish hear a profane word, or note a cross look. The fact that of the huddle of houses in the city have but a very thin wall; that sounds are conveyed distinctly through then that the majority of the people live almost in each o months, speak volumes for the forbearance mutually s. That such a vast multitude can dwell so closely packed such amiable and courteous terms is a sustained surpr. Westerners. Whether the free adoption of the modern s ous life will make for the permanent mainta inence of almost idyllic state remains to be seen. With many; the gie to keep heads above the rising tide of high prices is pa and that individualism is now prevailing where collec formerly ruled is too apparent to be disregarded. No standing this, the capital is practically free from footpds safer than in many Occidental cities, and foreigners can w the streets unharmed at any time of night.

Among the many picturesque spots in the capital ar reaches along the network of canals, to which the quai like houses back up and squeeze tightly one against th Some are built on wooden piles and have overhanging balconies in the form of modified oriel s supported by br or corbels; when they are filled with flowers and with a song-birds they strongly recall vistas in Italy and sou Spain. The activity of the barges, junks, and sampans lly almost ceaselessly along these tidal ways, and the g shad ows cast by the old-fashioned hump-backed bridge additonal charm. The unpleasant impression one som gets in these localities is that the people have their se smell so atrophied by indifference that it fails to appris stench es that all but stagger Occidentals. The expe traveler knows that 'every city set up by the hand o pos sesses a distinctive smell.' It does not take him long convinced that in certain Tôkyô quarters there are so m must have survived the feudal period and have been h down from remote antiquity. The ungrudging liberalit which they are distributed strikes him as queerly as do t matutinal street-parades of low carts filled with sloshing soil — a medi eval custom which deserves to be elim from cultured Tôkyô. In certain quarters the least ob traveler cannot fail to note that exposure of person is n considered justiciable; that the Japanese harbor no pr secrets from one another; and that open-air bathing is c ered good for the epidermis. Unforgettable impressio the rains of volcanic ashes which sometimes settle ov capital from Yariyatake Volcano (120 M. at the W.); t Feb. 2, 1912, continued for several hours.
The Streets (machi, chō, chome, tōri, or dōri), of which there are 1418 covering some 600 M., are nearly all animated, and as full of color and joyousness as an Indian bazaar. They are named for individuals, trades, animals, flowers, birds, fishes, views, and various natural objects; many of the names are duplicated and triplicated, and very few retain the same name along their entire length. Most of them are rich in historical interest — theaters of stirring events before and after the Restoration. Repeated municipal edicts have changed many of the picturesque old names, notably those that smacked too strongly of the adventurous shōguns and the swashbuckling picaroons who helped them to make history; while the devastating hand of progress has spared all too few of the bizarre landmarks that were living messages from the days of Old Japan. There is a Matsu (pine) street in almost every one of the various subdivisions of the city, while many are named for the bamboo, peony, chrysanthemum, cherry, stork, monkey, bear, plum, rice, many kinds of fish, and what—not. Some streets take their names from near-by bridges. Few if any recall military exploit; one, Anjin-chō (Pilot St.), is named for Will Adams (p. 38), the first Englishman who ever came to Japan. The first Tokugawa Shōgun, Ieyasu, gave new names to several of the principal streets, calling them after some of those in Shizuoka, and this nomenclature remained, with scarcely any variations, until after the civil war. But when Yedo was changed to Tōkei (then Tōkiō and later Tōkyō), every name borrowed from Shizuoka or which in any way recalled the former power and glory of the House of Tokugawa, was erased and replaced by others. About one sixth of the street names were altered by this decree, and the old names, along with Yedo (which is not now used), were soon forgotten. Many of the long streets have local names that apply to the sections through which they pass. The newer streets are wide and spacious, and usually straight. One rarely sees a permanently filthy street in Tōkyō; even the narrowest lanes are almost always clean and well swept. Sidewalks are being added to the new streets, — an innovation dating from the present era. Blind alleys are called ‘bag streets.’ The wide avenues along the castle moats and on the hill at the W. of the Palace are said to have been made originally for the spectacular display of feudal trains. The shōgunal glories have departed, but the streets remain to grace the splendid capital of New Japan. Those on the plain are designated as Shitamachi (‘the lowest part of a city’), and those on the hill-slopes Yama-no-te (‘a region adjoining hills’). Those within the outer moat are known as Marunouchi. Five big national roads run through Tōkyō, the most prominent being the Tōkaidō, — the one-time highroad to Kyōto.
The Central Quarter.

The region bounded by the Imperial Palace on the W.; the Sumida River on the E.; Shimbashi Station at the S.; and Manseibashi on the N., is the busiest, the most densely populated, the wealthiest and the most progressive of the metropolis. At its W. limit a wide boulevard (Kasumigaseki, and its prolongation Sakuramondōri) leads N.E. to the historic Sakuradamon Gate of the Palace, and is flanked on its N.W. side by the Russian Embassy and the Foreign Office, both of which, with the region to the W., are referred to at p. 159. Diagonally opposite the latter, on the S.E., in Uchisawaichō and in a wide compound in which are a number of big guns (relics of the Japan-Russia War), are the Upper and Lower Houses of Parliament (see p. 153). The chief secretaries of both houses have their offices in the compound; the official residence of the Speaker of the Upper House is at the S.W. corner of Hibiya Park; that of the Speaker of the Lower House is opposite that of the former. Directly facing the Foreign Office is the solid, Westernized brick and stone structure which houses the Department of the Navy; the middle one of the ill-proportioned bronze statues in the front yard is of the celebrated Marquis Saigō Tsugumichi (1843–1902), Minister, Marshal, Admiral, and faithful supporter of the late Emperor, as well as brother to the ill-fated Saigō Takamori (whose monument stands near the entrance to Ueno Park). The statue at the S.W. is of Count Kawamura, of the Satsuma (Kagoshima) Clan, who was ennobled after the Restoration; the one at the N.E. is of Viscount Nire, of the same clan. The companion structures which stretch along the street toward the N.E. are the several Departments of Justice (the District, Appeal, and Supreme Courts). The green-bronze shaft with a sculptured stele in the yard near the entrance to the first edifice, commemorates the late Count Yamada. The statue at the left is of the late Count Oki — both well-known Ministers of Justice who contributed toward the codification of the Japanese Laws. The interior of the building, with its hundreds of small offices, is gloomy; the N.E. corner of the 2d structure is the official residence of the Minister of Justice. Flanking the line of houses on the E. is the fine

Hibiya Park (Pl. E, 6), one of the most popular of the city playgrounds (opened in 1893, covers about 44 acres). It occupies the site of a one-time parade- and drill-ground embraced within the Imperial Palace inclosure, and is celebrated locally for its splendid display of white, pink, red, and violet azaleas, which bloom late in April and are in their prime early in May. The finest groups are in the S.W. corner, near the pretty loun-
tain and lakelet (music by the military band Sunday afternoon). At the N.E. end is another pretty pond (lovely wi
Hibiya Park.  TÖKYÖ  10. Route.  137

taria in late April), where one may usually see some fine specimens of Japanese cranes (tsuru). English is not always spoken in the restaurant near the fountain; one of the most popular annual festivals held in the park is referred to at p. 117. Near the S. end is the (municipally owned) Hibiya Library (Hibiya Tosho-kwan), known locally as the Juvenile Library, because most of the (136,000) books are for youngsters. Overlooking the park near the S.E. corner, back from the street, is the celebrated and aristocratic Nobles’ (or Peers’) Club, a picturesque structure with a massive, bronze-clamped gateway overhung by a big penthouse which formerly stood before the Tōkyō mansion of one of the feudal lords of Satsuma Province. Near by is the Hypothec Bank, housed in a structure in the old Yamato style of architecture changed to meet modern requirements. A few hundred yards W. is the Tōkyō Club; and at the S. the International Building wherein a number of foreign firms have their offices. The popular Imperial Hotel is just N.E. of this. At the S. end of the park, facing it, is the office of the widely known Japan Times newspaper (p. clx). Still farther S. is a popular Shintō Shrine, the Hibiya Daishingū (built in imitation of the Daitingū at Ise) before the altar of which many of the Tōkyō aristocracy are married. Overlooking the park at the E. is the imposing red-brick and granite home (completed in 1911) of the Metropolitan Police Board, with a bronze statue of General Kawai, late police inspector. The cream-colored structure beyond, the new Imperial Theater, is the finest of the metropolitan play-houses.

It was designed by T. Yotokawa; decorated by Eisaku Wada, Soburo-suke Okada, and Ichiga Murata; displays a medley of styles suggestive of the French Renaissance, and was completed in 1911 at a cost of over a million yen. The most conspicuous features of the enameled brick façade are 6 huge fluted Corinthian columns extending over the two upper stories; between these are grand casements that admit light to a grand piano hall, mounted by an upper set of smaller windows. The involved bronze figurine crowning the small dome, of an actor clad in the voluminous habiliments of the extravagant Genroku era, and holding a fan before his face, is so small that a good glass is needed to distinguish the details of the work. The interior is luxurious and pleasing; Italian marble in various tints is freely used in the floors, wainscoting, and stairways; native woods inlaid are employed in the paneled walls. The decorations of the friezes represent the 12 months of the year — Jan., card-playing; Feb., grafting of plants; March, the doll festival; April, cherry blossom and dancing; May, horseback riding; June, iris flowers; July, bathing at the seaside; Aug., the full moon dance; Sept. depicts the ancient method of extracting perfume from the chrysanthemum by covering its center with cotton-wool; Oct., hunting with falcons; Nov., boating on a river with snow scenery; Dec., the holiday market display. Each of these scenes was chosen from a different historical era, so as to show the various costumes in vogue. The ceiling is profusely decorated in gold and colors. There are sumptuous retiring apartments for the Imperial family, one of which is in rose and gold, the other having for its distinctive feature a Japanese landscape worked out in natural woods. The imperial boxes rise between two massive Corinthian columns, whose lower shafts are imported rose-colored marble; a flock of doves in high relief adorns the pediment. Large peacocks in all the beauty of nature grace the brocades from the best Kyōto looms; cream, rose, and gold decorations, and a host of beautiful hangings adorn the superb, foreign-style interior.
which is by far the handsomest of its kind in Japan. Japanese as foreign plays adapted to Japanese requirements, are present the best actors in the land. Here the stranger may see old days accompanied by all the glamor of the Tokugawa days; tuming, native dances, pantomime, and what not. (Comp. p. cars run past the entrance; the nearest point on the elevat Yurakucho Station, 5 min. walk to the S.

From where the wide, clean, and attractive Yay F, 6) debouches on Yurakucho — which it intere angles — one gets an extensive and satisfying view broad pebbly esplanade that sweeps straight up from moat (where the Babasakimon formerly stood) to gate of the Palace inclosure; here it branches to rig and seems to encircle the frowning walls with its i tecting arms. The vista is inspiring, and few Occid can offer anything quite so pleasing as the white t grace fully gabled and tiled roofs crowned by ut pheins, rising spectrally from the gray ramparts and guard-houses or outposts of the palace beyond; no of the copper-bronze, temple-like roofs which rise — the green trees beyond the moat and walls. The flavor of the scene is as perfect as the contrast bet fortress and the modern structures which it overlooks at a respectful distance — from its verdant sons greensward flecked with graceful pine trees flank driveway at the right and left. From the nobly pr outer wall that here rises high above the broad (al moat, pend a number of the wonderfully gnarled a pine trees (Pinus parviflora) which impart such a d characteristic charm to the landscape. The bronze to Kusunoki Masashige, in the park at the left, is d p. 154. Yayesuchō, with its big office buildings in tani or Seattle style, has the most pronounced foreign any of the metropolitan streets and is significant of entire neighborhood will perhaps be a few years high things are more symptomatic of the modernizing an influences that are constantly at work in the old Ty tal than these big upstanding symbols of commerce a In old Yedo the yashikis of the daimyōs that once and envisaged the sacred Palace inclosure, remain su ferance, and at the cost of complete self-abas ering devotion. The present structures (regarded anachronisms by the adherents of the old régime) a moral right and commercial advancement — a dual which aids materially to soften the difference be buildings and the grim old record of Tōkyō’s fighting dissimilarity of these office-rookeries to the turretes of the Imperial retreat is singularly apparent, but trace of harshness. The impression one gains is, castle really has no business in its modern env
The Magnificent Edifice on the S.W. Corner of the Street where it
was into Yurakucho is the home of the Tokyo Chamber
of Commerce. Back of it, facing Yoyesuchô (a sometime
parade-ground), are the head offices of the Nippon
Kaisha, and the Toyo Kisen Kaisha, keystones in the
Japanese giant mercantile marine.

The present Mercantile Marine of Japan (9970 ships in
the Kaiko Kaisha (Steam Transport Co.), established (the first
ship after the Restoration) in 1868, and operated as a coast-
and river steamer between Tokyo and Osaka. In 1871 it was reorganized under the
name of the Nippon Yosen
Kaisha (Mail S.S. Co.), which in the same year had the
Mutsubashi Kaisha (Three Diamonds Co.). In 1876 absorbed the former, which in 1885 was amalgamated with the
yu Kaisha (Union Transport Co.) under the name Nippon Yosen
Kaisha (Mail S.S. Co.). From its inception the new company was a
grande dame expanded so rapidly that in 1896 the world was included in its
comprehension. American and Australasian services were inaugurated by
the familiar Nippon Yosen Kaisha flag (white with two
vertical red lines) flies above nearly 100 ships and is a familiar sight
in all seaports of the world. Excellent and bountiful food; individual serv-
ges clean, trustworthy ships splendidly manned and modernized;
and a genius for making travelers comfortable at sea have made
it deservedly popular with all classes. On their ships, as well as
their trains, Japanese lines, the Toyo Kisen Kaisha and the
Nippon Yosen Kaisha, special efforts are made to please foreigners, who find
little advertised and unlooked-for native refinements acceptable,
as and always entertaining national sports; the quaint ceremonial
dinners served at some time on long voyages, in 'beautiful lac-
quered rooms' decorated by saké and other bizarre dishes,
as newspapers published on board and distributed by fleet
routiniers; the custom of smoking at their girdles; the clean straw sand-
ales; the freshly ironed bath-kimonos, etc., often provided in the cabins
of the ships of a certain line, but are landed in
in aches which seem always at their disposal.

Stomachy bear the name of some city or country, with the mysti-
cary (which means 'circularity'; the division of a castle; a round
rope, or a rope ending in a loop), or the like. Travel-
ers on Japanese coast will usually find the ships of the above lines
baffling habits, speedy, comfortable, and safe. They are much superior
in little ships of obscure lines. Many of the latter are built to accom-
cial folks and have cabins so tiny that bulky foreigners are some-
to stand upright in them with comfort, and must perform squat-
with other squatters. Besides being capricious in other ways the
omnibus of these ships of emulating submarines is displeasing to

Municipal Offices are in the immediate neighborhood of
Nihonbashi, back in a wide yard. A short distance N.E. is the
Tokyo Central Railway Station, the largest in the Far
and the nerve center of the Administration Bureau for
allways of Japan, Korea, and Formosa.

The steel-framed, brick, and concrete structure (a landmark of
the so-called Renaissance style, is fire- and earthquake-proof;
gh; 1104 ft. long; from 66 to 132 ft. wide; with twin, copper-bronze
owlers 124 ft. above the street; and faces the Imperial Palace from
partly in the Eirakuchô and partly in the Yoyesuchô districts.
ng modern in all its appointments, and the most foreign of all the
buildings in the Empire, it is a unique example of the ability of
the native craftsmen to construct buildings of the Western type in a grandiose form, yet complete to the smallest detail. A number of the administrative offices are located in the building, which was completed in 1914 at a cost of 3 million yen. It serves as a union station for all the trains arriving at Tōkyō. The bronze statue in front of the station commemorates the late Viscount Imai, who did much for the development of railways in Japan.

Up the narrow side street which leads N.E. from Yanesuchō (or Yaesuchō) are the offices of the important Kawasaki Dockyards; hard by is a local club surrounded by a number of lawyers' offices. The widely known Mitsui Bishi Co. has its main office in the same block. Farther toward the N., grouped on the Palace side of the curving canal, are the chief Gov't Offices — the Dep't of Home Affairs, the Printing Bureau (permit from the embassy or legation) where the national currency (the mint for metallic coins is at Osaka) and postage stamps are printed; the Finance Dep't; that of the Official Gazette, and so forth. A short distance S.W. of the Municipal Buildings stands the popular Yuraku-za Theater (vaudeville, moving pictures, juggling, dancing, etc.) and several of the native newspaper offices. A busy canal spanned by several bridges separates this part of Kōjimachi Ward from Kyōbashi and Nihonbashi, the most prominent of them the Sukiyabashi ('tea-room bridge') so-named from the circumstance that the district was formerly inhabited by retainers below the rank of samurai whose duty it was to perform the tea-ceremony at the Court service. The region roundabout was the one-time hunting-ground (with falcons) of the shōgun. At present the sound of the hammer, saw, and mason's trowel is rarely absent from the locality, and each succeeding day adds a bit of change to the fast-vanishing Tōkiō of earlier times. The fine new granite structure overlooking the canal here is the Ginza Methodist Church completed and dedicated (Japanese pastor) Jan. 19, 1912. It stands on ground (valued at ¥40,000) contributed by the Methodist Episcopal Mission; cost ¥32,000 (¥2000 of which was contributed by the Canadian Church Mission); is a power among foreigners as well as Japanese; has an organ that cost ¥6000, and houses the National Temperance Society, a Japanese Language School for foreigners, and other offices. Many lines of travel converge at the Sukiyabashi, between which and the Ginza are a number of printing-establishments; curio-shops, silk-merceries; offices of professional and business men, etc. The district has a foreign tinge, and English is almost as current as Japanese. The commercial ambition is to secure a location as near as possible to the popular Ginza.

The Ginza (pron. gin'-zah — almost like the gin in gin), the great retail thoroughfare (Pl. F, 6-7) of the city; the busiest, noisiest, unhandsomest, and most flamboyant of the metropolitan streets, is the best known of all to foreigners, by whom it is often called the Broadway of Tōkyō. It derives its name from the 'mint for silver coins' which once faced it and
which in turn was faced by a number of small shops of workers in silver. Relatively speaking it is a short section in the old Tōkaidō which anciently stretched from the famed Nihonbashi to Kyōto. It is supposed to include but four short blocks (Itchome, 1st; Nichome, 2d; Sanchome, 3d; and Shichome, 4th) between Ōwaricho (near Shimbashi station) and Kyōbashi, albeit by extension it is (erroneously) believed to stretch from Shimbashi (bridge) to the Japan Bridge (and even beyond). In the early days what is now Ōwaricho was called Shimbashi-dōri, but after the latter rose in its new character of brick and stone, from the ashes of the wooden structures burned in the big fire of 1872, it was called the New Town, and later by its present name. The city records show that the ever-helpful paternal Gov’t erected the first brick and stone houses here, in order to improve the archaic style of inflammable house and increase the immunity from fires, then rented or sold them on long-time payments.

As the greatest of the commercial arteries which traverse the metropolis from S.W. to N.E., Ginza with its prolongations is the least exclusively Japanese. It outstrips all the other streets in its cosmopolitanism, yet none offer a more comprehensive epitome of Old Japan. A double line of electric street-cars pulse through its center and add their din to the throng of jinrikis, push-carts, steam-kitchens, bicycles, motor-cars, state carriages preceded by running and shouting footmen, and to the hurrying throng of busy commoners. Just now it is in a transitional stage, and its host of shops in the native and foreign style expose for sale almost everything from steam-engines to sea-weed, and from motor-cars to seed-pearls; a few of these shops are imposing, with representative stocks and attractive window displays — an art in which certain Japanese excel. The plate-glass fronts of some — filled with new-fangled Yankee notions or Brummagem orioide jewelry, with Parisian corsets and New England watches — excite the unrestrained wonder of the simple country yokels, who stand enthralled before them in much the same way as the utlialder does in front of the native shops. In both cases the observers can oftentimes only guess at the uses of many of the things exposed for sale, for Tōkyō is the greatest retail center for native products in the Empire, and to this huge emporium come specimens of the wonderful handicraft of people from the remotest provinces. The human side of the Ginza is always interesting to tourists, and to the critical person unfamiliar with life in rural Japan, it is doubly so. In April and Sept., when the country farmers and their wives (not unfrequently in the Mormon sense of the word) are freed for a few brief days from the thraldom of their crops, they foregather here to see and to be seen; to enjoy a fugitive holiday in the gay capital, and to spend their last rin chaffering for Occidental
lingle-dangles with which to while away the tedious hours at
home and amuse their less fortunate townspeople. At these
times perhaps more than at any other, the stranger is the most
impressed by the sweeping democracy of the Japanese rustics
in the matter of clothes — or the lack of them. To the untut-
tored Western mind some of these honest, whole-souled, excell-
ently ignorant clodhoppers escape being considered freaks only
by the narrowest squeak, and that this estimate is cordially
reciprocative, and is uppermost in the minds of the bumpkins
themselves, is shown by their wide-eyed interest in some of the
foreigners they encounter, and in their manifest efforts to keep
their homely faces straight and the tears of laughter out of
their bead-black eyes. The cordiality with which the East and
the West commingle is one of the pleasing features of the street,
the one discordant note being made by the light-fingered pick-
pockets (of which there is no dearth) who drift with the crowd
and lose no opportunity to annex Western gewgaws and wal-
lets. The kaleidoscopic throng which pulsates steadily along
the Ginza from dawn to late at night — the wrestlers, jugglers,
vendors, geisha, and those that combine to form the Japanese
proletariat — make up to the visitor for its unlovely newness.
It is a joyous, colorful, naive, good-tempered, and easily
pleased assemblage, plentifully sprinkled with adorable shaven-
pated, brightly clad children; a strange but fascinating ming-
gling of the new and the old. Colored lanterns, thousands of
waving ideographic banners, and a host of shop-signs almost an-
artistically satisfying as the stocks they advertise, all con-
tribute to the general animation. Many of the Japanese still keep
step with the old régime and scrupulously adhere to the fast-
vanishing customs of feudal days. An occasional grave, digni-
- fied samurai descendant may sometimes be seen picking his
way gingerly along the street, his mind on the past but with a
prudent, apprehensive eye on the on-rushing trolleys and the
speeding motor-cars. Scores of the old observances still pre-
val, and scarcely a week passes that one may not see some sort
of a mediaeval procession wending its flamboyant way across
the metropolis, in a blaze of color and to the sound of wild
minstrelsy. These are most frequent in the vicinity of the big
temples and shrines which the traveler with time to spare will
do well to seek out. While certain among them are tinselly and
devoid of great interest, others are strangely attractive, and
suggest an amazing amount of thought and ingenuity. Where
the festival symbolizes a daihyo procession or something of
the sort, the bewilderingly beautiful costumes are as rich and
varied as those seen at high-priced theaters, and the onlooker
is transported back centuries into the heyday of the extra-
-gant Genroku, or some such historic period, now immortalized
by the hallowing effect of the fleeting years. Even the funeral
processions attract and hold the attention by their oddity.
in of the costumes of the Buddhist and Shinto priests are ordinarily attractive, particularly those worn on state
tions. A cleric in full canonicals never fails to strike a pic
tue note in any surroundings.

The somewhat freakish architecture of the houses which face Ginza and its prolongations is merely expressive of a naïve
for something foreign and better than the squat little
ures which for so long have characterized this street.
ese ideas of foreign styles find bizarre expression here, and
ly an architectonic feature is wanting in some of the rest
difices which stand cheek by jowl with, and tower super-
sly above, the modest little places of the more conserva-
element. There is almost as much irregularity as on LIway, New York. Size without majesty, individuality dis-
d from all dignity or simplicity, and convenience rather
ness or sobriety are the salient characteristics of this
ural hodge-podge. Ginza is considered the 'show street' of
, but right now it shows conclusively that whenever the
ese disobey the spiritual warnings of their own unique and
endently beautiful art, and rashly borrow from alien
es, they commit solecisms of which the foreigner finds it
to believe them guilty. Here and there along the Japan-
way one sees the suggestion of a fine effect, but only
estion. Anywhere but in Japan, with its surging, colorful
al life, it would be considered ordinary. As it is, the lack
ademic restraint in the showy exteriors of some of the
structures is strangely at variance with one's precon-
ideas of Japanese masterfulness in art. Shouldering to
der with rickety, weather-beaten relics of feudal days, or
ing against florid examples of a remote frontier type, one
few, so-called foreign style edifices flaunting the fag ends
 dozen semi-classical styles; the whole so inharmoni-
its smug complacency, and so viciously offensive in its
ality that the entire neighborhood seems poisoned or
d by its unmitigated materialism. Not a few have been
ed with modern façades to mask a medieval torso, and
the windows stare out like lidless eyes gazing into a
future. The fronts of certain houses are covered with
ain; not the beautiful polychrome tiles which impart
charm to domes and seigniorial mansions in Moorish
, — and which the Japanese know so well how to make, —
irish colors that affect the nerves like a shriek, and which
irway through the landscape and browbeat everything
neighborhood. The exquisite taste which the Japanese
y so abundantly in their daily life and its appurtenan-
esc not here extend to the shop façades.

s the merchandise displayed in the shops, and the people
uy it, that rescue Ginza from mediocrity; for costumes
every person one meets forms some kind of a pictorial unit in a satisfying kaleidoscopic whole. So interesting are they that the most critical traveler finds scant time to condemn the architectural medley. After nightfall, Ginza is converted into one of the most picturesque districts in the city; during certain festival periods (usually the 7th, 18th, and 29th of each month) itinerant vendors establish themselves along the outer edge of the sidewalks and spread out quite alluring displays of old bronzes, wood-cut prints, miscellaneous curios, second-hand books, and a host of sweets, eatables, and knick-knacks which they sell by the light of flare-torches or daintily decorated paper lanterns. It is then that darkness mercifully softens the outlines of the hybrid structures, and with the thousands of lights like dancing glowworms, Japan reasserts itself in its fairy-like fascination.

At the nondescript Kyōbashi (bridge) the Ginza bends slightly toward the N.W., broadens, and merges its tumultuous identity with Minamidemma-chō, which, with Nakabashi and Torī-chō (its prolongations), cross the dividing-line between Kyōbashi-ku and Nihonbashi-ku, and traverse the 15 or more short blocks intervening between it and the famous Japan Bridge. Just at the left of the Kyōbashi one of the largest of the city’s vegetable markets flanks the busy canal and offers many picturesque sights in the early morning. The host of strange and unpoetic vegetables are not without interest to those concerned in the Far Eastern Leguminosae, while the crush of quaint junks on the canal and the odd costumes of the bumpkins who pilot them hither furnish endless materials for writer or artist. Beyond the Kyōbashi, the street crush is even greater than on Ginza proper, and to relieve it, a clean and attractive little street called Nakadori (‘interior st.’), bearing practically the same relation to it that Nassau does to New York’s Broadway, parallels it at the right (E.) along its entire length. It is through this smoothly swept, narrow artery that the jinrikī-runners usually dart on their cross-town scampers, and here stand many of the small but beguiling curio-shops that have been crowded off the main st., or which wait their turn to squeeze into it. Rents are considerably cheaper here than on the Ginza or its extensions. Here, along the converging byways of this greatest of Far Eastern capitals, old Yedo sometimes asserts itself, and the winsome life of the early days pulsates in its harmony of color and picturesqueess. In some of these streets, the real Nipponese flavor is still retained, unmarred by the faintest smooch of unpliant Occidental uniformity. Imbued with the faith and the mental tranquillity and joyousness derived from the gentle teachings of the Buddhist and Shintō creeds; apparently oblivious of the hurried and soul-crushing strenuous of the adjacent thoroughfares, many of the dwellers hereabout pursue the even tenor of the
ways, surrounded by symbols of the old and cherished past, and living the lives of their forebears in much of istine simplicity.

Commercial activity of the city may be said to reach its the immediate vicinity of the new and stately Nihon-whence it radiates up the converging streets, with a trend toward Ueno at the N. Near this important tile focus are a few modest sky-scrappers; some of the of the city banks; the central post-office; the largest metropolitan department stores; and one of the greatest tickers in the Empire. The architectural hodge-podge is e as that we have just left, but the extreme animation nian flavor of the region offset it. The canal which anthe bridge is one of the widest and busiest in the city, and the incessant movement of the archeaic boats and people are of unfailing interest. Old color-prints of the ashi ("Japan," or "Sunrise Bridge") show it as being and narrower than the present structure, and to have ade of wood, arched like the half of a huge drum, and wood posts surmounted by ornamental bronze goshubu till popular adornments for bridges and temple railings out Japan. In the old days palanquins occupied the the present jiriki, and many of the pictures in ques-sow them being carried across the quaint old structure. Far end rose the customary ladder-like fire-tower with trout or crow's nest and bell, where watchmen constantly the sea of roofs for the dreaded 'Yedo Flower.' The of this most celebrated of all the metropolitan bridges structed in 1603, and the present one, standing on the wooden bridge built in 1872 and demolished in 1907, of the dynasty. It is a solid and attractive structure black-speckled granite, in the Renaissance style, 162 60 ft. wide, with additional 12 ft. sidewalks on each d was completed in 1911 at a cost of 523,890 yen. The griffins and other ornamental bronze figures which en-candelabra are after Japanese and European designs, nese artists. The name, Nihonbashi, engraved on the illar, is a facsimile of the chirography of Prince Toku-kokichi, last in the line of the Tokugawa shogunate. A and significant ceremony marked the official opening ome, or 'first crossing') of the bridge, April 3, 1911. nbolized the oldest structure built in the neighborhood an hands, and by a logical sequence was supposed to a special affinity for those addicted to longevity, it fitting that after Prince Tokugawa had crossed it, the follow should be the person who had lived the longest immediate vicinity. Therefore, Mrs. Kojima Fusa, a y lady 109 years young, tripped daintily after him, and a her went several frivolous young onlookers racing her.
81 to 89 years. All were accompanied by vociferous ('hurrah'; 'ten thousand years') shouts from the throats. A glittering procession representing ancient samurai, and other swaggering blades; one of brill geisha and similar light-hearted folk, and a few mifollowed, amid unrestrained rejoicing.

The **Nihonbashi** is known throughout Japan by and is almost as much a feature of the Empire as the emperor himself. Few are the cities and towns that do not at least one copy or miniature of it. All the roads of Honda are supposed to terminate here, just as of ancient Italy led to Rome. Dignitaries are calculated and all the old daimyō processions which came to Kyōto and beyond after Ieyasu made Yedo his seat started from the bridge on their return. As the original point of the Tōkaidō, it is number one in Hirakawa celebrated views of the old highway. It has always been a favorite theme of the wonderful color-print makers as well as that of artists in other lines. Criminals guarded the bridge with abhorrence, as their heads adorned its approaches as warnings to other miscreants. A famous rest-house, often mentioned in history, one of the S.E. corner, where the land is now considered valuable in the city. A short distance W. of Nihonbashi is the big **Central Railway Station**.

A short walk E. of Nihonbashi, and visible to the **Edobashi** ('Yedo bridge'), the important junction of fluvial thoroughfares, and quite near the busy Kaigai-kan. Here stands the Stock Exchange which gives the name, 'the Japanese Wall Street.' The great national sugar, silk, and rice, and less tangible stocks and the commodities dealt in chiefly here and at the Exchange near by, where some of the keenest brains are pitted against each other, and a sort of panic reigns during certain hours of the day. The fine mansion just around the corner from the Central Port, which also stands here, is the **Dai-Ichi Ginkō**, a power in the financial world. The Mitsui Family — the Astors of their own considerable property hereabout, where their offices are occupied by brokers and speculators.

Between the **Nihonbashi** and the **Edobashi** is a brick godown with their back doors opening out on the river. They are the most important Salt-Fish Warehouse and are the largest distributing-point of the mighty Pacific salmon (**Oncorhynchus**), for which N. Japan is celebrated. About Nov. 1 of each year, shiploads of salted salmon (shake, or sake) begin to arrive here, are distributed broadcast over the city and the
as Manchuria and the distant interior of China. Upward of 130 million lbs. valued approximately at 7 million yen pass through this great mart during the winter season, at which time there is an incessant demand for the pinkish-orange flesh of the 5–10 lb. salmon. At times the street is piled high with mounds of the briny, ill-smelling carcases, and hundreds of sakanaya (fishmongers) may be seen counting them in sing-song tones or transferring them by means of hand-hooks from the piles to waiting carts. Along toward the New Year the demand increases; it reaches its acme Dec. 31, at which time many thousands of the fish change hands. Salmon forms the favorite New Year’s gift and is sent as a Seibo no shūgi, or congratulatory present in commemoration of the felicitous ending of the old year. The custom is so strong that great personal sacrifices are made in order to observe it.

Just across the canal from this fish exchange is another big fish-market where in the early morning piscine types almost as varied and as beautiful as those at the marvelous Naples Aquarium may be seen. The neighborhood reeks of fish, and many canal-boats load with them here and convey them to other quarters of the city. Beyond Nihonbashi the thoroughfare bends to the left and runs between flanking lines of new business houses, more in keeping with the solid wealth of the environs. Perhaps the most modern of these structures is the big Mitsukoshi Department Store, completed in 1914, and representative of what new Tōkyō is to be. The huge office-building at the rear, in Suruga-chō, houses the Tōkyō headquarters of the rich and powerful Mitsui Bussan Kaisha, with its manifold interests — ships, coal-mines, docks, realty, etc. Immediately behind the Mitsukoshi is the Tōkyō branch of the Yokohama Specie Bank, and, facing it, the stately Nippon Ginkō, or Bank of Japan, where the Imperial treasure is stored, and which bears practically the same relation to Japan that the Bank of England does to Great Britain. The wealthy owners of the region contiguous to the bank propose to make here a model quarter along Occidental lines, and thus show the rest of Tōkyō what it ought to do.

The Bank of Japan, a limited liability institution in which the Imperial Gov’t is heavily interested, was established by an Imperial Ordinance June 27, 1882, with an original capital of ten million yen; in 1887 this was raised to 20, in 1895 to 30, and recently to 60 millions. It receives and disburses State funds, issues its own notes and affects the finances of the Empire when it adjusts its discount rate. Gold and silver bullion to the value of 300 million yen are sometimes stored in its strong, guarded vaults. The semi-classical, gray granite structure, of the Composite order, which houses it, is, after the plans of Prof. Tatsuno; the entrance forms three sides of a handsome rectangular court adorned with symmetrical Tuscan columns. The interior treatment of the severely plain, dignified, and attractive structure is disappointing.

Just beyond Nihonbashi, at the right, is the small and narrow Anjin-chō, where Will Adams lived. The region roundabout
was ancidently one of Tôkyô's worst slums, the abode of beggars, rag-pickers, street-musicians, and thieves. To-day the land ranks with the most valuable in the capital. — *Jukken-dana, Kaji-chô, Torishimakuchô,* and *Suda-chô* are the names by which the thoroughfare is known between *Nihonbashi* and *Shôheibashi* (guard-bridge), at the right of which is the important *Manseibashi* (turnip-bridge) — about 2 M. from *Shimbashi.* Ueno Park is about 1 M. distant. At the left is the new *Shôheibashi* terminus of the Central Ry., which comes to this point through Kanda and other wards. The new station, in the Renaissance style, contains 2 million bricks, 20,000 granite blocks, 180 tons of steel and considerable marble and bronze, and was completed (after designs by Prof. *Tatsuô*) in 1912 at a cost of Y300,000. The *Bronze Monument* facing it is one of the finest in Tôkyô and was unveiled in May, 1910; the bronze statues are after the design of Prof. *Takamura Koun,* of the Academy of Fine Arts. The life-size figure surmounting the shaft is that of the brave Commander Hirose who nobly sacrificed his life in a vain effort to rescue a non-commissioned officer during the memorable marine night attack on Port Arthur during the Russian War. The dauntless figure, in a pose of stress, courage, and determination, stands beside a signaling-lever, and holds a binocular telescope in his left hand. Thrown round the shaft is a bronze chain and anchor, and leaning against it, in a crouching position, with a long-handled chopping-axe grasped in his right hand, is the figure of the heroic but unfortunate officer. Both mutely express the unquestioned courage of the race, and both happened to be unusually conspicuous figures in a titanic struggle in which many of the participants were heroes of a high order. — A short walk up at the left of the station, through a region of inns and curio-shops, brings one to Surugadai and the Russian Cathedral, perhaps the oldest of the metropolitan churches.

The **Russian Orthodox Church,** or Greek Cathedral, known locally as *Nicolai,* from the name of its founder, occupies a commanding position on Surugadai Heights, in Kanda-ku, and is a landmark in the neighborhood. It is Russian in character with a Byzantine touch that adds materially to its picturesque ness. It was founded in 1871 by a zealous, and in several ways remarkable, Russian priest called *Ivan,* or *Nicolai,* who came to Hakodate in 1860, when 24 yrs. old, and, fired with religious ardor, began forthwith to devote his life and energy to the aggrandizement of the Greek Church in the Empire. Its growth in Japan is inseparably associated with his name. The present cathedral, begun in 1884 and completed in 1891 at a cost of 178,000 yen, has a dome 115 ft. high, a bell-tower 125 ft., and an interior (shaped like a Greek cross, with clipped transepts) containing a number of beautiful gold icons and various oil paintings depicting the customary Cristus, the Theotokos (*Mother of God*), and scenes in the lives of various saints. The iconostasis is quite elaborate for so modest a structure, with rich gilding that recalls certain of the majestic redors of *Churriguera.* There are 20 medallions and portraits in oil on the right wing, and an equal number on the left, with 27 additional ones on the insweep conducting to the bema or sanctuary; all are by Russian painters. The curious icon at the left, in the form of a *reposing Christ,* is worth looking at. The vestments in the *Amvon* (sacristy) are rich and handsome. The largest of the forty or more pictures
ing martyrs in the cause of Christ and humanity) which adorn the
of the dome — the Descent of the Holy Spirit, the Resurrection,
Supper, and the Ascension — are by Ukanoff, and were presented
uch by a pious woman of St. Petersburg. In obedience to the needs
herents of the church, the ritual is in Japanese, and the natives
allusive signs of the faith as if born to them. The record left by
Nicolai when he died (Feb. 16, 1912, aged 76) is perhaps unique
als of modern missionary work. During his long life in Japan he
174 missions and churches counting a membership of 30,000.
s of mourners followed his coffin to the grave (which was decorated
the sent by the Emperor and the Empress), and the procession was
ia mile long. The chief actor in the impressive Jubilee service held
veral some months prior to this event, was an ex-samurai who
ago tried to assassinate the young priest, in the belief that his
ould harm his countrymen. The saintly man argued with him and
him from a would-be murderer to a lifelong friend.
passing Manseibashi, the thoroughfare loses much of
ity and ephemeral charm, along with its name. Hence
Park it is known as Gokenchō and is flanked by non-
houses which call for no particular mention beyond the
they show an indifference to antiquity or beauty.
of the shops cater to foreigners, as is shown by the odd
ical eye picks out: Umbrella & Co.; Milk Stop;
Shot; Advertising Agent & Undertaker; Traunks &
and the like. Westernized symbols in crippled Rōmaji
ious. There is little to relieve the studied uniformity
uddle of little gray, weather-stained houses until one
fine Uyeno Park; here the street becomes livelier, and
and toy-shops filled with fanciful and curious things
re expected to appeal to travelers alighting in the Uyeno
, and to sight-seers visiting the park, alternate with
ous restaurants and show places. The largest of the
is the Teikoku-hakuhin-kwan. Foreign food at reason-
ces can be had in the Seiyoken Hotel, just within the
rance, at the left.

The Imperial Palace and Neighborhood.

*Imperial Palace (gosho), or Castle (Ō-shiro); the
Residence and the chief palace of the Tokugawa
De until the Restoration of the present Imperial Dyn-
and near the N.W. center of the capital, in Kōjimachi
Pl. E-F, 5) on an elevated site which was once the
hical center of the capital, and from which all distances
puted. As the political and intellectual center of the
, the Japanese regard it with unusual reverence; the
rigorously excluded, and only those who are granted
erial favor are admitted within its sacred precincts.

ace and its appurtenances are under the jurisdiction of the Im-
sehold Department, and travelers with requests to make of the
st first apply to their minister or ambassador, who in turn will
fer them to the Foreign Office. If one's credentials are strong
one is provided with a letter to the proper official in the dep't, and a
umped, ideographic wood ticket (monkan) which must be shown to
admittance is refused without it, and time is wasted at the imme-
studded Sakashimon (gate) about ¾ M. N. of the Main Gate at the Nijū-
bashī. The ticket must be retained and shown on leaving; then returned to
whomsoever has supplied it. The Office of General Affairs (Somuza), where
the visitor usually presents himself, stands just within the gate at the left,
near the big fountain with its wide basin. English spoken.

The original castle, which was long known as the Yedo
Castle (Edo-jō), was erected late in the 15th cent. by Ōta
Dōkwan from whose descendants it was later wrested by the
Hōjō, afterwards to pass into the hands of Tokugawa Ieyasu.
It comprised a main, middle, and outer castle, surrounded by
miles of moats and stone walls, which in turn were pierced by
25 gates supplemented by drawbridges. The numerous watch-
towers and fortifications are naively referred to by historians
as not so much defenses against possible enemies as lines of
demarcation between the merchants and the samurai. Toku-
gawa Ieyasu razed portions of the ancient structures and built
for himself (between 1596 and 1614) a redoubtable stronghold
which at a later period came to be known as the West Castle;
he constructed a triple line of moats, the outermost 9 M., in
length, and backed them by scarps of colossal granite blocks
each brought (by sea) from Hyōgo 375 M. away. The gates,
the towers, and all the fortifications were of such massive
proportions as to constitute one of the most stupendous
works ever undertaken, not excepting even the pyramids of
Egypt. Above the immense masses of masonry rose lofty
banks of earth, their slopes turfed with fine Korean grass, and
their summits planted with pine trees, trained, year after year,
to stretch evergreen arms toward the spacious moats. These
moats varied in width from 22 to 170 yards, and through them
flowed broad sheets of water, reaching the city by aqueducts
cunningly planned from a river 20 M. distant; as evidence of
Japanese engineering skill unassisted by foreign science, these
conduits are scarcely less remarkable than the castle itself. In
this combination we have an example of the homage to the
beautiful that holds every Japanese a worshiper at Nature’s
shrine even when he seems to rely most implicitly on his own
resources of brain and muscle. Placid lakes lapping the feet of
stupendous battlements; noble pines bending over their own
graceful reflections in still waters; long stretches of velvety
sward making a perpetual presence of rustic freshness among
the dust and moil of city life; flocks of soft-plumed wild-fowl
placidly sailing in the moats or sunning themselves on the
banks, careless of the tumult and din of the streets overhead;
sheets of lotus-bloom glowing in the shadow of grim counter-
scarps — where but in Japan could be found so deliberate and
so successful an effort to convert the frowns of a fortress into
the smiles of a garden? This castle of the Tokugawa Regents
was a portion of the alphabet by which Japanese characters
could (and can) be read. Hidden beneath a passion for every-
thing graceful and refined, there is a strong yearning for th
pageant of war and for the dash of deadly onset, and just as the shōgun sought to display before the eyes of the citizens of his capital a charming picture of gentle peace, though its setting was a framework of vast military preparation, so the Japanese of every era has loved to turn from the fencing-school to the armor, from the field of battle to the society of the rockery and the cascade, delighting in the perils and struggles of the one as much as he admires the grace and repose of the other. There is not to be found elsewhere a more striking monument of military power, nor can any one considering such a work refuse to credit the Japanese with capacity for large conceptions and competence to carry them into practice.'

(Brinkley.)

Within the spacious walls, which anciently covered a much wider area than at present, and round which the city gradually grew, were the dwellings of the more powerful daimyōs and their numerous retainers, with wide open spaces upon which many of the houses of present-day Tōkyō stand. The Shōgun Hidetada added to the vast work much of which was destroyed by the great fire of 1873. For many years thereafter, and while the present Palace was building, the Emperor dwelt in a provisional palace which stood where the present palace of the Crown Prince stands. There are a number of wells in the enceinte, and the Palace with its gardens form a self-contained whole. The Fukiage Landscape Garden, in the formal Japanese style, is the finest in Japan, with quaint lakelets, charming bridges and paths, lotus-pools, wandering peacocks and cranes, etc. From the highest point, Momijiyama, or Maple Hill, one looks across a beautiful stretch studded with splendid giant forest trees and others wonderfully dwarfed; over plots where are assembled hundreds of specimens of indigenous flora as well as others from the neighboring continent, and to bowers to which years of care of the best arborealists in Japan have been devoted. — Near the E. moat stands the Central Meteorological Observatory, whence daily weather reports are telegraphed to all parts of the Empire.

The chief Divisions of the Palace (completed in 1889 at a cost of 4 million yen) are known as Hommaru (Main Castle, or Inner Citadel) and Nishi no Maru (West Castle). One story in height, constructed (in the pure Nipponese style) originally of light buff-colored wood now considerably weather-beaten, with many graceful gables and eaves decorated richly in brilliant greens and blues, with polychromatic symbols and conventionalized flowers, they suggest palatial residences rather than fortresses. The general effect produced by the many angles and the copper-bronze roof glowing with a rich patina is that of a fine temple converted into a dwelling. The regal interior of the main structure is planned on Japanese lines, but modified to meet the requirements of cosmopolitan Court life.
Steam heat has replaced the illusive hibachi. The exquisite joinery, the sliding screens faced with highly polished mirrors, the beautiful native brocades, and the European furniture, suggest a pleasing blend of the Orient and Occident. The floors are of selected hard woods from the Imperial forests. In certain of the apartments, orange and cedar are employed in conjunction with splendid embossed leather-like paper carrying flowing patterns of ivory and gold. The heavily beamed ceilings are coffered in places, each sunken panel enriched with decorations similar to those in the Kyōto Palace. Some of the finest modern work in gold lacquer is here seen in the various panels showing animals, birds, flowers, landscapes, and the like. The Audience Room or Main Hall (Sei-den), often referred to as the Hōō-no-ma because of the phoenixes which form a part of the gorgeous decoration, is where the Emperor receives his ministers and the foreign ambassadors, and no one is admitted beyond unless honored with a special audience. So exclusive are some of the apartments that none but the nearest relatives of the sovereign or the Empress are ever accorded the privilege of entering them. The Imperial Sanctuary, or Kashiko-dokoro (familiarly called Chiyoda-jō, or Tōkyō-jō), where the Emperor worships the shades of his ancestors, occupies a large hall constructed of cream-white knotless timbers, polished as smooth as mirrors and devoid of decoration. The chastely beautiful Shintō Shrine, also of similar wood with delicately chased silver fitments, encloses a model of the sacred mirror and the usual Shintō furniture; flanking it are two smaller shrines; one dedicated to all the Imperial ancestors since Jimmu Tennō; the other to the chief deities of the Shintō pantheon. The floor is covered with fine straw mats bordered with white damask; the bamboo curtains carry the Imperial crest. — The private reception room of the Empress is hung in crimson silk. — The Imperial dress in private life is white silk. The old Kyōto dialect is in use in the inner life of the Court.

Of the several Gates (most of which date from the big fire of 1657) the best known to the casual traveler is the Seimon or Main Gate, at the S.E. corner of the inclosure; a massive, iron-studded structure (opened only on special occasions), with a postern, a penthouse, and a guard. The twin bridges (Nijūbashiki), when seen from a certain angle, look like a single bridge with two passageways. Visitors usually enter the Palace grounds through the Sakashitamon, farther along the meadow toward the N. The Babasakimon, which prior to the Japan-Russia War spanned the outer moat about ½ M. to the E. of the Seimon, wasrazed because it was too small to admit the passage of a throng at one time; its demolition was hastened by a fatal crush which occurred during a demonstration at the close of the war referred to. Coincidently the road leading
'eimon was widened, as was also the broad Gaisendôro
of Triumph) which flanks the Palace moat on the E. and
memorates the great struggle between the Japanese and
Muscovites. The region hereabout is called Marunouchi
inside the castle walls'); upward of one hundred thousand
of all ages and sects knelt here in endless rows on the
of July 29, 1912, praying for the late Emperor who lay
within the Palace. The Sakuradamon (‘cherry-village
) at the S. with its big penthouse and massive iron fit-
3, is associated in the native mind with the assassination
p. p. 22) of Ii Kamon no Kami, the last of the Tokugawa
iers. Both the gates (the inner and outer one) are known
the same name. The corresponding gate at the N.E. corner
inclosure is called Wadakuramon.

Moats (hor) which defend the inclosure are much less
visive than in former times, and almost every year sees a
on of them capitulate to commercial advancement; the
moat at the rear of the Palace grounds is now threaded
electric tramway, and other sections are being filled in.
less, which is brought from the Tonegawa, is of
ng levels (there is a slight current), and ranges in depth
4 to 10 ft., and in width from 50 to 200 ft. Sections of
urface are thickly covered with magnificent lotus-blos-
in late summer, when they present an inspiring sight.
se the deeper, quieter reaches of the vast
es have been the breeding-grounds for wild geese, ducks,	her aquatic birds, and before the city acquired steam
ays and smoking factories (which frightened many of the
-fowl away) there came here as regularly as the seasons
es of storks, herons, and swans, to impart to the moats a
of unusual grace and beauty. The traveler who chances
es Marunouchi on almost any crisp morning in winter
ewitness a sight characteristic of the city life of the gentle,
y-loving Nipponese. From one side or the other of the
ere comes a vast quacking or a musical honking fol-
by the whirring and beating of heavy wings, and soon
after flock of iridescent wild ducks or fat geese (gan)
into view and fly to and fro across the park or drift
ack to some favorite feeding-ground on the moat,
g the startled stranger with the unexpected charm of
ene.
ck from the clear green waters of the gigantic inner trench
posing slopes from 20 to 50 ft. high, with a glacis from
00 ft. covered with lawn-like grassy turf and parapets of
ic evergreen pines that take the most curious horizontal
ions and the most capriciously twisted shapes, as they
and sway and give fancy and artistic charm to the moats
alls. 'On bright sunny days the silhouettes of their
us branches are mirrored in the still waters, and on calm
moonlight nights, when the stars and the lanterns of the runners tremble in the dark and silent depths, they stretch their great muscular arms protectingly above them. Not a few of these huge trees were living witnesses of the last great events of the shogunal days, and they add to the mysterious solemnity which broods above this splendid old relic of a vanished past.

The cyclopean Walls themselves, of remarkable massivity, besides ranking among the finest things in Tókyó, are among the best examples of this type of architecture in the Empire. Formed of colossal blocks of undressed stone upward of 3 ft. thick, 6 ft. wide, and 16 ft. long; fashioned into ramparts from 25 to 60 ft. high, broken here and there by solid spurs which give them a new direction, but which always present a grim and formidable front to the outsider, they are wholly admirable, with the spreading moats at their feet and the pine trees above. Although laid without mortar, the huge polygonal blocks fit against one another with the nice precision of decorated tiles, their great jagged points running far back into the earth and becoming almost an integral part of it. Anciently when Tsukiji and Kyōbashi-ku were half-submerged swamps, the sea washed the outer walls of the enceinte, the land having been reclaimed by leveling Kanda Hill and by filling in. The inner wall (ni no maru) is finer than the outer (san no maru), whole sections of which have been demolished to make way for new streets. Whitewashed stone pavilions raise their curved roofs at angles of the escarpment and impart the effect of a castle. The well-advised traveler will walk quite around the inclosure, for only in this way may he get a correct idea of its size and the beauty of its defenses.

Facing the E. front of the Palace grounds is an extensive park which once formed the Palace esplanade; near the center of the S. section stands a noteworthy equestrian monument on a handsome granite base, erected (in 1898) by Sumitomo Kichizōemon (a Japanese copper magnate) to the undying memory of General Kusunoki Masashige, a mediæval hero whom the Japanese regard as the essence of loyalty to the throne and unselfish devotion to the fatherland. The quadrangular pedestal (which rises from a granite plinth encircled by stone pillars) is enriched with a chaste and beautiful key-pattern string course. The heroic figure is clad in ancient armor and is the personification of stress and courage; the bronze ideographic slab refers to the erection of the monument. — Surrounding the Palace inclosure are several parks, the chief gov’t buildings, many of the foreign embassies and legations, several schools, churches, shrines, and other places hereinafter described.

The Crown Prince’s Palace stands a short distance to the W. of the Imperial Palace, in Akasaka Ward, whence the com-
mon name of Akasaka Palace. The structure, from which strangers are debarred, is built of fine Italian marble and native gray granite, after the general style of the palace at Versailles, and was designed by Mr. Katayama, a Japanese architect who studied at the Parisian École des Beaux Arts. The interior decorations and fittings are French. The building (completed in 1913) stands far back from the street, in a wide inclosure surrounded on 3 sides by high stone walls and defended in front by an elaborate iron grill. The most conspicuous features are the groups — at each side of the main entrance — of gilded phoenixes.

Kudan Hill, with its famous shrine and museum, stands at the N.W. corner of the Palace grounds, in Kōjimachi-ku, and is one of the most interesting as well as elevated spots in the city. Approaching it along the wide, populous, and upward-sloping Kudan-zaka (Pl. F, 4) — the Broadway of Kanda Ward — one reaches the crest of the hill at the Tayasimon (gate) of the Palace, where the barracks [the noon gun is fired here] of the Imperial bodyguard is located. Flanking the entrance (left) is a tall bronze statue on a beautiful granite base, erected to the memory of Viscount Shinagawa, a statesman, patriot, one of the builders of New Japan, and a member (ennobled after the Restoration) of a samurai family of the Yamaguchi Clan. The smaller monument near by commemorates the late General Kawakami, chief of the Staff Office during the Japan-Russia War. The tall, bayonet-shaped shaft on a rusted iron base stands to the memory of the soldiers of the Imperial bodyguard who died (while fighting on the loyalists' side) during the Satsuma Rebellion. The bizarre building just across the roadway, with a stone lighthouse in the yard, is Military Club; the beacon was long a guiding light for the inks which sailed up Yedo Bay. The views over the city from its point are fine.

The Yasukuni-jinja ('shrine which safeguards the tranquility of the Empire'), known also as Shokonsha (Chinese: 2, invite; kon, spirit; sha, temple), or 'Spirit-Invoking Shrine,' Shintō sanctuary dedicated to all the soldiers who have been in the wars since the Restoration, stands far back on the 1, about \( \frac{1}{2} \) M. from the pebble-strewn campus at the top of Kudan-zaka. Two handsomely sculptured stone lanterns flank entrance. The deeply cut characters on the tall square shaft immediately give the name and rank of the shrine, and advise that under Imperial protection. The two huge stone Dogs of at the right and left, on massive stone bases, are war-prizes brought hither from China at the close of the war in 1895. The of stone lanterns which flank the campus on either side presented to the shrine (in 1878) by different daimyōs. tall bronze monument (erected in 1882) on a cylindrical midway of the esplanade, surrounded by an iron fence
made to represent arrows, and sentenced by a number of
dismounted cannon, stands to the memory of Ōmura Masujirō
(whose statue crowns the pedestal), a heroic and prominent
figure of the Restoration. He it was who instructed the samu-
rai of Chōshū in the military arts, and during the war which
preceded the Imperial Restoration, he fought against the shō-
gun at Yedo and Wakamatsu — later pacifying the N.E. region
of Honshū. When he had been appointed Vice-Minister of
War (Hyōbu-tayū), and was diligently reorganizing the army,
he was assassinated (Nov. 8, 1869) along with five of his
officers. The striking figure (better than certain other bronze statues
in Tōkyō) is interesting in that it was the first bronze statue to
be erected to a Japanese in the Empire.

During the lively festivals of May 4–8 and Nov. 5–7, a host
of jugglers, wrestlers, and others erect peep-shows, shops, and
other catch-penny devices here, and by means of thimble-
rigging and similar sly practices succeed in wheeling con-
siderable money from the country bumpkins who then frequent the
place. An immense and noisy crowd drifts up and down the
long campus at these times, and occasionally space is cleared for
wire-rope walking, a horse-race, or historic dances. The sol-
diers who come in throngs give thanks at the shrine for some
military victory, or do honor to the memory of comrades killed
in the Russian War. Across the street from the S.W. end of the
inclosure is the Fujimiken Restaurant, where a limited range
of food cooked in foreign style can be had at moderate prices.

A colossal bronze torii erected in 1887, and in itself so fine as
to impel one to acts of worship, marks the entrance to the
temple yard; at the right and left are some unusually handsome
bronze lanterns ornamented (along the base) with fabulous
kirin with gold eyes, and (at the top) with wriggling dragons.
The Ema-dō just within the entrance, at the left, is a tawdry
affair with some execrable pictures of horses stuck to the walls
and ceiling; the guns and sabers were given by the soldiers of
the arsenal. During festival nights the trees are hung with
colored light bulbs and the effect is pretty. At this season
cages along the inner fence are packed high with offerings to
the shrine — huge mirror-shaped rice-cakes called kagami-
mochi; big-bellied sake tubs; hosts of potted plants; tins of bisci-
tuits and what-not, each bearing the giver’s name — and
usually his place of business. The stone lanterns in the yard
were erected (in 1878) by the Japanese nobility, to replace
some ugly glass ones of an earlier period. The white magnolias
are beautiful in season.

The simple but imposing Honden, or main shrine, built in
1869, in the pure Shintō style, is of little interest to the traveler.
The two blue-and-white porcelain ornaments inclosed in wire
netting, which stand at the right and left of the entrance, were
gifts of the wife of a daimyō. The peaceful and ecclesiastical
...ter of the sanctuary changes as soon as one walks across to the right of it. What at first blush looks like the yard of a machine-gun shop is found to be a reliquary of the Japan-Russia War; many battered and mutilated se-guns stand here on pedestals made for them, and on them are inscriptions recounting their bloody history. A 7.7 cm gun behind the shield was removed by the Russians from a Russian warship, set up on shore for the defense of Port Arthur, and did great damage to the assaulting army before it was put away. The badly broken gun at the rear of the upright which serves as a descriptive tablet, was thus mutilated by a 7.7 cm gun manipulated by the Japanese — a dreadfully scarred relic of a horrific war. The long, crippled gun left of another cartridge-shaped descriptive shaft, was used by order of commission by a 28-cm Japanese gun. The tall ed gun (also a 28-cm., with the number 97-151, and on the same plate) was manufactured at the Osaka Arsenal and was one of those which killed the greatest number of the Russian forces; during the early part of the war it was badly hit by the Russian fire, but was later repaired and was a valued argument in the surrender of Port Arthur. According to the tablet, it was placed on shore 2000 meters from the outer defense, and from that point it hurled its deadly missiles at the forts and ships. It was instrumental in sinking the warships Retevan, Pobeda, Pollava, Peresviet, Sevan, and the Bayan. The wicked thing rests on a great barge, and the wonder is that men could even move its bulk from a rocking ship to the shore.

Landing of these guns behind the cover of 203 Metre Hill resulted only for the Russian ships cooped up in Port Arthur Harbor. One and six destroyers were the only vessels, torpedo-launches, and other craft excepted, which escaped destruction. The terrific plunging fire of the guns not only cruelly mutilated all the ships that could not find the shelter of the island near Tiger's Tail was utterly destroyed. The works on the S. side of the E. end of the basin were also heavily hit.

...or evil-looking guns stand about the grounds, which back (behind the shrine) to a lovely garden with a fish-pond. The bronze fountain in this, in the form of a boy holding a glistening fish, was a gift of the Marquis Mayeda, daimyō of the province. The plum trees which bloom here in late Feb. or early Mar. were coming to see.

*Museum of Arms (Yushitokwan), with a magnificent 3-story red and white granite edifice of red brick and white granite was built for a purpose, around four sides of a handsome garden pond, some graceful trees and a number of dismounted...
cannon — also relics of the late war. The 43 clean and well-lighted rooms contain a superb lot of objects associated with Japan's greatest epochs, and it is to be deplored that no catalog in English exists to give the interested traveler a complete description of them; for in point of beauty, variety, and historic interest many are deserving of minute attention. Thy splendid collection of now almost priceless swords and bladed weapons is worth seeing many times. — As the present location of many of the articles is avowedly temporary, and is subject to change, no effort will be made here to describe them in rotation.

We enter through a narrow room filled with implements of war dating from an age when art went hand in hand with armed contest, and enemies of the State were shot with cannon so beautiful in design and decoration that they must have mitigated the pain of the wounded. On both sides of the passageway are many relics of early Korean and Chinese invasions; and of Japanese internecine strife. Here are many tangible evidences of intercourse with the first Europeans — from the cruel and scheming Jesuits, and the mercenary, psalm-singing Dutchmen, the old feudal barons got all they knew of war-instruments more complicated than bows and arrows, spears, clubs, and battle-axes. Scattered among these varied and artistic mementoes, which range in size from ponderous cannon of wonderful bore to dainty damascened matchlock pistols of intricate mechanism, are many early Japanese rifles inlaid with gold and silver foil and displaying a singular perfection of design and execution. The old saddles, the Dutch shells, and minor war panoply are less interesting.

The collection of war-pictures — many of them painted with more fury than art — includes portraits of field marshals, generals, and many smaller fry. Several canvases illustrate phases of the Mongol Invasion (Rte. 39) and the cruelty of the yellow hordes sent hither by the redoubtable Kublai Khan. The case of swords belonging to the Yasukuni shrine contains some that are classed as national treasures. The fine sword with a jewel-encrusted sheath, enriched with fat goldfishes, was given by Baron Iwasaki and is said to be similar in design to the famous heaven-sent sword worshiped at the Sacred Shrine at Ise. The splendid Korean blade near by is worth looking at.—In other rooms are extensive collections of armor under which the greatest hearts of Old Japan once beat with life and purpose; the banners which hang above them were captured from rival fiefs or foreign enemies. A host of smaller objects of interest repose in the glass cases—some properly identified, others understandable only to the native mind. The barbed spears 15 ft. long attest the muscularity of some of the old warriors; the suits of mail are purely Japanese. The cases containing the fine collection of relics of the Fujiwara, Ashikaga and the Tokugawa epochs are highly interesting. Near by
re assortments of weapons used by the early Ainu and by the
tamoan head-hunters.

Of interest to Americans is the machine-gun (made by Pratt
Whitney, of Hartford, Conn.) presented 'To His Majesty,
the Mikado of Japan, by General U. S. Grant.' It usually
stands near an old Chinese cannon mounted on a red and gold
monument (a relic of the Boxer War). Hard by are some Gatling
arty guns; an old Claxton gun; several bronze cannon of
trasbourg make with the crown and monogram of the lesser
apoleon, and the date 1861–62; some grim old Russian guns;
collection of German armor of the 16th cent.; and a host of
icles of various kinds, wrested from the Russians on the
ains of Manchuria. The enlarged and colored photographs
of the Russian War are instructive. In some of the rooms are
dge war-drums, relics of the Stone Age in Japan, and a host
articles of domestic use among the Ainus. In an adjoining
building is the Museum Library; misnamed, since it con-
s only a lot of kakeemonos and specimens of chirography
some of the panels 20 ft. long) of dead worthies.

The Southwest Quarter.

The section embraced within the Akasaka, Azabu, Shiba,
and the S.W. half of Kōjimachi wards is one of the most
tractive of the city. The N.E. part is often called the Official
quarter, for at the W. of the Palace moat, where long double
ows of the mansions of feudal barons once stood, are one or
more detached palaces, numerous embassies and legations;
mines, schools, dwellings, and the well-known Foreign Office,
here international questions are discussed. The region at the
ack of this structure is almost wholly residential. Parlia-
ent, the Naval Department, and the Law Courts face it, and
the magnificent old wide-spreading cherry trees in the yard
are a beautiful sight in early April. The life-size bronze monu-
ent (erected in 1908) on a granite pedestal in front of the por-
co commemorates Count Munemitsu Mutsu (b. 1847, d.
397), sometime senator (genrō-in-gikwan) and stanch sup-
orter of the Imperial Restoration. Becoming implicated in
the Satsuma Rebellion he was imprisoned, but in 1888 was
ade Minister to Washington, and, in 1892, Minister of Foreign
airs. The official residences of the present minister and his
ecary (who also is press censor, etc.) are in the compound
ith the Foreign Office. That of the Vice-Minister and of the
egn adviser are near by, and that of the Prime Minister
in the immediate neighborhood. The big building in the rear
the Gaimushō is the Detached Palace (often called Kasumi-
seki-rikyū — 'spring-mist' palace — from the hillslope on
ich it stands) of the late Prince Arisugawa Taruhito Shinnō.
istinguished foreign visitors are often quartered here. The
commanding equestrian statue in the yard of the near-by Staff Office (Pl. E, 5) commemorates the Prince (b. 1835; d. 1885) who commanded the army sent to subdue the last partisans of the shōgun in 1868–69; and the one which suppressed the Satsuma Rebellion in 1877. He was the first Director-in-Chief of the Staff Office; was made a Field Marshal in 1878, and died during the Chinese-Japanese War. The German Embassy stands near the moat, at the rear of the Staff Office, and farther along the moat, on a commanding site embowered in cherry trees, is the British Embassy. That of the United States occupies an insignificant structure at some distance to the left (W.) near the summit of a slight acclivity known as Reinanzaka (Pl. D, 5). Hard by is the popular St. Andrews Church, and the Okura Private Museum described below.

The *Okura Fine Arts Museum (Okura Bijutsu-kwan), at No. 3, Aoi-chō, Edomizaka, near the American Embassy in Akasaka-ku (Pl. D, 6), one of the finest and most extensive collections (said to be worth 5 million yen) of Japanese, Chinese, and Korean art-antiques in the Empire, is housed (at present) in the palatial, semi-foreign dwelling of its owner, Mr. Kitaichiro Okura, a public-spirited multi-millionaire, a well-known poet (over the pseudonym of Tsuruhiko-o), and a connoisseur of unusual taste and judgment. Few travelers interested in Far-Eastern art will wish to leave Tōkyō without seeing this admirable collection, which in many respects surpasses that of the Imperial Museum (with which it will perhaps later be merged) at Ueno Park.

Mr. Okura began the acquisition of the rarest of his gems of native craftsmanship soon after the Restoration (in 1868), before Japan was 'discovered' by collectors, and when but a limited few Japanese valued at their true worth the superb porcelains, bronzes, lacquers, and similar art products made during the most brilliant epoch of the luxurious and extravagant Tokugawa period. 'Highly prized,' says Dr. Rein, 'as were the beautiful fabrics, bronzes, and fine ceramics, the old prosperous families seem to have valued nothing so much, next to their swords, as a fine piece of lacquer-work from the hand of some recognized master. But as the old order of things in Japan was broken up, shōguns and daimyōs lost their power, and many beautiful specimens of industrial art which had hitherto been treated to a certain extent as heirlooms, and had been exhibited and admired with pride and pleasure, were neglected and trampled away, and a large number of the old and valuable lacquered articles came into the hands of traders and strangers. Their price at that time (1868-70) is said to have been so low as to justify the often repeated expression of the seller, that it would be more profitable to burn them and to collect and sell the gold used in making them.'

The collection of Chinese lacquer of the Ming Dynasty is perhaps unrivaled for beauty, variety, and worth; and but little less inferior is the collection of porcelains produced during various Chinese dynasties. Among the rare and choice Japanese pieces are some lacquered objects by Ogata Korin (a celebrated 17th cent. artist), and others by Kōetsu (see p. 161). The sculptured wood masterpieces by Unkei (p. 161) are of undeniable authenticity, as are also the bronzes and
ood-carvings from the (7th cent.) Hōryūji Temple, near Nara, rare and splendid productions of Eshin, and other now most priceless antiques. A feature of the exhibit is a Buddhist temple which once stood in Shiba Park and which is representative of the best work of the late Tokugawa period. The series of hibetan bronzes, pictures, and other objects form a collection unique in its completeness of the art of that little-town country.

As the collection is private, the museum is not open to the general public. Admission can, however, be secured through one's ambassador or minister; through some friend of the owner; or upon request to the manager of the imperial Hotel, at Tokyō. The rooms are apt to be closed on Mondays. There is no official catalogue of the collection, which is being constantly added to. English is spoken. No fees necessary. Many of the vases, etc., a 'loaded' with shot or some similarly heavy substances, or are tied down to prevent their being tipped over and broken by earthquakes. The position of the articles is changed from time to time. The entire collection is remarkably free from forgeries, and it differs from that of the general run of museums in that a large proportion of the articles have been selected for their beauty and artistic excellence. The very old ones are significant reminders of the great antiquity of the Japanese dynasty.

The Entrance (shoes need not be removed) is at the end of a wide, pebble-strewn driveway which winds up through spacious grounds, then beneath a temple-like gateway, to the use of a commanding hill (Edomizaka) on which the buildings stand. Two handsome bronze temple-lanterns stand at each end of the richly carved portico — also in the Buddhist style of architecture. The two huge sculptured wood Deva Kings in the vestibule are virile examples of the immortal Unkei's best work. The large, decorated cedar-wood doors (after the style of Hideyoshi's Peace Palace at Momo-yama) behind them are less worthy of attention than other and better ones upstairs. In niches at the right of the long, winding stair, above the wainscoting, are carved and seated wood figures of various uddhist bonzes and divinities. The carved and gilded pierced wood panels are worth looking at.

At the upper landing is a small hall notable for some crisp carvings of various designs; for some bold and striking wood sculptured dragons; and for a painted dragon (on the ceiling) scribed to Kanō Tsunenobu. Beyond the door at the right is a tiled hall in which there are some large and very old wood gures admirably carved (artist unknown) out of single pieces of camphor wood; and some curious old Thibetan bronzes; one of Vishnu, the mythological Hindu god. In the small room at the end of the passage are kept some of the best examples of splendid lacquered work of Kōetsu (p. ccxiv) who was qually renowned as a writer, a painter, a worker in lacquer and porcelain, and as an expert swordsmith, and who descended from a celebrated family of sword-makers. One of his masterpieces here is a somber lacquered box overlaid with lead deer in relief — the delight of Japanese art connoisseurs. Another is a 

attish bamboo basket with a superimposed imperial car
(gosho-guruma) effectively wrought in metal, and near it an India-ink writing-case of Rakuyaki (p. ccliii) showing a peculiarly brilliant glaze which modern craftsmen find difficulty in imitating successfully. Near by are some lacquered pieces by Kôrin whose specialty in this subtle art was the superimposition of gay and brilliant flowers, fans, and the like. His work contrasts strongly with the gloomy productions of his predecessor.

Retracing our steps to midway of the corridor we enter a large room (the reconstructed ballroom of the Okura mansion) containing a number of big glass cases with scores of statues of various sizes. The highly colored (new) painted panels of the showy coffered ceiling are of subjects taken from a similar ceiling in the Hôryûji Temple; until time tones the colors to the tints of the originals their chief charm will lie in the fact that they are faithful representations of an art that flourished in old Yamato 13 centuries ago, when Japanese art was in its infancy and all its inspirations were drawn from China or India. Many of the wood statues in this room date from the Nara period (8th cent.); the two Shi-tennô (p. ccvii) in the central case (left) are by Unkei; beside them is a small shrine containing a central figure of Monju surrounded by a thousand tiny carved Buddhas, and another Monju on a lion, delicately and beautifully carved by the same artist. Among the many fine antiques in the opposite case is a conspicuous, solid-lacquer statue of Prince Shôtoku-taishi when a boy — a bizarre relic of the earliest authentically historical period of Buddhism in Japan. The group of beautifully sculptured and gilded figurines at the rear of the room once belonged to the Tônomine Temple (Rte. 34), and besides being remarkably preserved is one of the most important extant of the early art-craftsmanship of Japan. It represents the heavenly orchestra of the Buddhist paradise and is noteworthy in that each figure differs in attitude and expression from its neighbor, and is an admirable example of pure Japanese art in a field in which the sculptors of India and China excel. The large central image of Amida (p. ccii) has a Kannon (p. ccv) at the right, and Daiso'ai (symbolic of filial piety) at the left. Each of the 25 supplie and charmingly graceful feminine figures carries some sort of a musical instrument carved with consummate skill. The group of lovely Buddhas at the right, — a tall one and two smaller ones, — each with a nimbus emitting rays of celestial light, is ascribed to Eshin Sôzu. It symbolizes a vision that appeared to the artist while at prayer, and is supposed to represent Buddha in paradise, enveloped in golden light; the cloud waves carved in high relief on the splendid gilded dragon-stand are admirably executed, as are likewise the lotuses, the waves, and the figures of the Rakan on the boldly carved gilt panel of the table on which the 3 central figures sit.

An unhandsome but very valuable figure in this room is
show the *tōgidashi* work, i.e., surfaces on which gold dust is applied before the coating of lacquer, so as to produce a metal luster by polishing. A fine box here displays, in an exquisite lightening of gold tone, the 8 celebrated beauties of the Lake of Omi.

Passing through this room we ascend a long winding stair to an upper apartment containing many choice specimens of lacquer-work, the products of a period when bulky pieces and lacquered furniture were more highly prized than the smaller and daintier bits. Here is shown some of the best work of the most celebrated lacquerers who settled in Yedo during the 17th cent., when the *Tokugawa* rule was firmly established, peace reigned throughout the Empire, and the *shōguns* and feudal barons enjoyed, in practically undisturbed serenity, the many refinements of a luxurious age.

That certain of these old craftsmen attained their highest achievements of beauty and excellence during this period is convincingly shown by many of the objects in the room. Worth noting is the oblong carrying-chest called *Nagamochi* (in reality a traveling-trunk), on which are the crests of 260 *daimyōs*, with the *Tokugawa* crest (of the *shōgun*) in the center of the top; radiating in all directions, in scarcely distinguishable characters — so exquisitely fine is the work — are brief histories of the *daimyōs* and of their *shō* and *shosai*, — a record in gold of one of the most interesting and picturesque periods of the nation’s life. Near this chest are some smaller and daintier ones, called *Hasamibako* — lacquered *kimono*-boxes suspended by metal rings which fit over a pole carried on a coolie’s shoulder. In former times they were used by persons of rank for sending presents on the occasion of weddings and other festival occasions. The style of lacquered work on the inner side of the overhanging covers of the boxes is called *Mura-nashi-ji*, or clustered and irregular spots of pear-skin design. The heavy, elegant, silk cords, with tassels, were used to fasten the soft silken covers in which the boxes were wrapped. — The superb set of lacquered pieces in the wall-case formed the necessary part of a wealthy lady’s trousseau in the *Tokugawa* period. The wedding *palanquin* (*norimono*) of heavy gold lacquer — another instance of the luxury of that brilliant era — belonged to the *Princess Mori*, an 18th-cent. beauty who married Lord *Sō* — a descendant of a family of *daimyōs* who from the 13th cent. onward ruled over the Tsushima Islands; the family crest appears on the shoulder-poles by which 6 coolies (*norimono-kaki*) carried the dainty conveyance. It is worth while sliding the finely lacquered shutter, and lifting the tilting eave of the roof to peep into the luxurious, silken interior, where the haughty princess used to sit as she was borne from and to the feudal mansion of her lord. The finely lacquered musical *instruments* in this room are interesting.
We now proceed to an apartment where there is a solid silver mantelpiece of intricate workmanship that formed a part of the Japanese exhibit at the Paris Exposition. The sentiment expressed by the sea-gulls flying over the crests of the breaking waves, and the great moon, represented by the huge circular mirror above, is prettier than the object itself. Of much greater interest is the large glass wall-case containing a superb collection of lacquered inrō — the dainty little sectional medicine- or seal-cases, which formerly were carried swung to the belt, and which now are the favorites of many collectors. Each of the 170 or more gem-like receptacles has its spirited sculptured ivory, or other netsuke (used originally for holding the kinchaku, or tobacco-pouch, at the girdle), which in themselves are worthy of detailed inspection. Conspicuous among the inrō are several of porcelain, the most valuable and the rarest being by Ogawa Kenzan. The awkward porcelain duck is by one of the early Kyōto potters, and is prized more for its age than for its beauty.

The practically flawless cabinet of Kiri-gane-taka-makiye ("cut-metal-raised-gold-lacquer-work") in the big central glass case should not be overlooked, as it is considered one of the most perfect specimens extant of the best 17th-cent. craftsmanship. It was made (by a now unknown artist who spent 16 yrs. at the task) for the luxury-loving Tokugawa shōgun, Tsunayoshi (1646–1709), during the Genroku era. A more exquisitely chaste ornamentation than that of the raised gold work — which consists of plates of pure yellow gold fastened to the lacquered base — is scarcely conceivable. Every millimeter of the inner and outer surfaces is flawless, and all carry the same faultless designs of mountains, seas, pine-clad hills, rivers, waterfalls, and dainty vistas — surprisingly well executed in view of the difficult medium employed. The silver corner pieces are intricately chased, and their delicate imagery is very pleasing. While the color-loving enthusiast may find the object cold, and lacking in the grace and charm which tints inspire, to the average Japanese — who ponders over the unthinkable patience required, and the care and fidelity to nature displayed — it is a priceless relic of one of the greatest periods of development of the lacquerer’s art in Japan. Its perfection is only equaled by the purity of the artist’s conception, and of the gold employed in its fashioning. — Before leaving the room the traveler should inspect the case containing a dozen or more flawless rock-crystals, the largest a trifle over 5 in. in diameter.

We now go to an adjoining apartment where there are many specimens of early lacquer-work, some of them dating from the 12th cent., thence ranging down through various periods of the Kamakura and Tokugawa epochs; most valuable among them, from a historical viewpoint, are the pieces on which are skill-
fully pictured, in gold lacquer, certain of the tall, lanky, awk-
ward-looking Hollanders of the Deshima Factory (at Nagasaki),
with their queer hats, long pipes, cumbrous shoes, and vol-
uminous clothes. They appear as odd to the traveler now as
they must have to the amazed Japanese of the 17th cent. when
they first sailed up from the S. in their bizarre ships laden with
the strange European articles which the Nipponese had never
seen. The collection of the oldest and rarest pieces is called
Jidai-makiye (antique lacquer). Scattered through it are a
number of objects which once belonged to the Taikō Hide-
yoshi. — In the lower hall, through which we now pass, are
some curious old Thibetan pictures (for which the museum is
celebrated) rarely seen in collections. In a following room are
hundreds of beautiful and costly brass and bronze statues
chiefly of divinities of the Buddhist Pantheon; in still another
is an extensive collection of rare porcelains with several splen-
did pieces by Kenzan.

Noteworthy among the folding screens (byōbu) in the spa-
cious Screen Room, are some by Kōrin showing various
paintings on an old gold ground. Equally attractive are those
depicting gorgeously clad women of the Genroku era, the work
of the inimitable Domo no Matahei (p. cxxviii), whose whim-
sical delineations of street life are celebrated. The Chinese
DEPARTMENT upstairs contains a rich and valuable assortment
of fine porcelains, crystal-ware, jade, jadeite, bronzes, furniture
inlaid with nacre, and many superb pieces depicting Chinese
art in its different phases. The opium-smoking couch is bar-
barically elaborate; the big chunks of malachite (a hydrous
carbonate of copper) are from Siberian mines. In the long
glass case are some ancient Chinese tiles (the oldest said to
date back 3000 yrs.) that resemble fine intaglios. Opening out
of this room is the KOREAN DEPARTMENT, with many porce-
lains, bronzes, and other relics of the long-dead art of that
strange country. Passing through a room where there are many
suits of well-preserved ancient Japanese armor, we come to
several big cedar doors handsomely decorated in the style
popular in the 16th cent. They are said to have come from
Hideyoshi’s palace at Momo-yama (near Kyōto). — In a
shallow wall-case is a varied lot of carved wood masks, start-
lingly lifelike, and used in the ancient dances.

Proceeding now through a corridor terminating at the left
wing, we enter the TEMPLE DEPARTMENT, first traversing a
spacious room where a number of huge gilded Buddhas sit in
solemn silence, as if meditating over the mutability of Bud-
dhistic affairs. The suite forms the sometime shrine (with its
customary priests’ apartments) which was erected by the 4th
Tokugawa shōgun, Ietsuna, in Shiba Park, and dedicated to his
wife. With the transition of time the structure was given by
the Tokugawa family to the Zōjōji corporation, which later
sold it to its present owner. The building was dismounted, transferred here, and reconstructed and decorated in its pristine splendor. Outer walls inclose it. In one of the rooms is a very valuable but singularly uncomely Fugen on an elephant, not very shapely, and almost ready to crumble to dust by the weight of the years which rest upon it. It was carved some time between A.D. 710-84, by an unknown student of one of the India schools, and is considered such a priceless treasure of early art that it was sent to the Paris Exposition to be enjoyed by antiquarians there. In the old naijin, or innermost shrine-room of the temple, the door to which is guarded by two lions ascribed to Kanō Tsunenobu, is a big, seated, gold-bronze Buddha (one of the finest in the collection) of Indian or Chinese origin, with a facial expression singularly like that of its amiable owner. The elaborate coffered ceiling, with each sunken panel covered by a wriggling dragon, is worth looking at.

Quitting the temple sanctum we proceed along a tiled hallway adorned with numerous antiques, among them some excellent panels by Ritsu, an 18th-cent. artist whose specialty was the skillful superposition of porcelain ornamentation to wood surfaces. The upper rooms form a finely decorated Jōdan and Gedan (a sort of tribune and lower room), the latter with some sliding screens (by Kanō Sanraku) that came out of Hideyoshi's palace and are considered masterpieces; bamboos and flowering trees on an old-gold ground are the decorative themes. The coffered ceiling with dragons is handsome. The mural painting in the alcove (tokonoma) of the Jōdan is attributed to Kanō Eitoku. The plain but chaste coffered ceiling, with its panels of shimmering gold, is striking; also the richly gilded and deeply carved ramma showing foliated peonies in bloom. In an adjoining room is one of the choicest and most valuable collections of carved Pekin cinnabar lacquer (tsuishi) extant; the deep, rich Indian red color and the wonderfully intricate surface work are admirable. Several big glass cases are required to hold all the pieces, nearly every one of which is a gem. In strange contrast to these adorable expressions of the old artistic spirit of the Ming Dynasty are the grotesque hanging wood panels of the curiously mis-shapen, foreshortened horses attributed to the celebrated left-handed sculptor, Hidari Jingoro (p. 259).

On the stair landing near by, in a glass case, is a repulsive but extraordinarily effective sculptured wood figure of one of the Rakan, the work of the inimitable Unkei. The equally homely figure in the other case will bear close inspection, for certain of the skillful touches betray a master hand; the figure (from the old Kōfuku-ji Temple at Nara) is one of Shaka's ten most learned disciples, and is perhaps the work of the priest Mondoshii, an 8th-cent. Indian sculptor who has left other specimens of his illuminating work in the Nara Museum. — In
addition to the rooms described there are others with miscellaneous lots of Japanese screens, kakemonos, and various curios. The traveler with time to spare may perhaps wish to inspect the bronze objects near the fountain, in the yard. The bronze statue of Mr. Okura (unveiled Oct. 23, 1913, on his 77th anniversary) is the work of the sculptor Kozaburo Takei-shi, and cost 36,000 yen.

*Shiba Park* (or *Shiba Kōen* or *kōenchi*), a large, well-wooded plot dotted with temples, shrines, gorgeous mausolea, tombs, a pagoda, a lakelet, numerous monuments, pleasure-gardens, and what-not in the S.W. quarter of the city, in Shiba-ku (Pl. D, 6), flanks the car line (10 min. from Hibiya Park) and contains some mortuary temples of the Tokugawa shōguns and their consorts which, though rapidly decaying, still rank with the finest structures of their kind in Japan, and are classed with the 'sights' of the capital. Though wastefully rather than tastefully splendid, they well deserve a visit, particularly by those who may not have seen the similar shrines of Nikkō. Hard by the park is a Charity Hospital (*jikei-in*) in which the Empress takes considerable interest, and of which she is patroness. Near it is the Shiba Ward office. At the N.E. corner of the park is a permanent bazaar (the first of its kind established in Tōkyō) where hosts of native-made gimnicks can be bought at fixed prices. The exhibits of potted plants and dwarf trees held here from time to time attract lovers of such things. The bronze lamp-standard diagonally across the road from the Main Gate to Shiba Park, adorned with turtles and cranes (symbolic of longevity), was erected by the people of the ward in commemoration of the marriage of the present Emperor. The bronze statue at the right of the gate stands to the memory of the late Count Gōtō, a member of the Tosa Clan, and a prominent figure in the early life of New Japan.

Shiba Park dates its prosperity from 1596 when the first *Tokugawa shōgun, Ieyasu,* — who had selected Yedo for his capital 6 yrs. before,— caused the Zōjō Temple (the metropolitan headquarters of the powerful *jō* sect of Buddhists) to be moved hither and declared it the place where the funeral tablets (*gōseki*) of himself and his descendants should be preserved. In course of time thirty or more temples and mortuary shrines sprang up in the Shiba inclosure, most of the latter dating from the 17th cent. Repeated fires destroyed a number of the minor buildings, and the great conflagration of 1876 burned the magnificent old Zōjō with most of its contents; leaving only the big outer gate (*sanmon*) standing as a sole survivor of the original group. A smaller and less imposing structure was erected on the site of the burned temple, to be again destroyed in 1908. A newer and more elaborate *sanmon* is now being constructed. The steady expansion of Tōkyō and its growing needs has resulted in the clipping off, from time to time, of sections of the erstwhile wide temple inclosure, so that the park, which was officially opened to the public in 1878, is now much smaller than formerly. One by one its glories are disappearing before the march of progress, utilitarianism, and the relentless greed of ages.

If possible the mausolea should be visited on a bright morning, as the cladding which partly incloses and protects them from the weather renders even the brilliant interiors darksome, and this darkness is enhanced by *split bamboo blinds* (*sudare*) which usually hang before the entrances.
per person is exacted by the custodian (at the office) of each of the pe of buildings, and for this an English-speaking guide is supplied, lets one about and then points the way to the next group, where is repeated. This small fee removes the necessity for tipping, but unusual for Japanese to deposit small coins before certain of the which for them have a religious import. Upon leaving the mortuary f the 2nd Shōgun a ticket is handed the visitor and this is given up strance to the Octagonal Shrine or tomb; without it a second fee d. Admittance through the sammon to the temporary structure n the site of the 2nd Shōgun is free. With the exception of this gate gates are kept closed; the entrance to the mausolea being at the ough the respective offices. Consult the accompanying plan. Covers ded gratis for shoes, which do not have to be taken off.

Above 5½ ft. tall will save themselves numerous bumps by keeping the door-cases as they pass through them, since they are all made as of small stature. Those pressed for time will perhaps be satisfied inspection of the mausoleum of the 2nd Shōgun, and of the octagonal einhe is buried; the former is the finest and richest of the group, and contain what is thought to be the largest and best specimen extant e Japanese gold lacquer in the shape of a tomb. Next in point of e is the mortuary temple of the 6th, 12th, and 14th Shōguns; and foln the order named, is the Ten-ei-in, where the consorts of several of are enshrined; the temple of the 7th and 9th Shōguns; and Ōshō, Architecturally they are all practically alike, the dif- formity of the remaining richness of their interior decorations; there sing if one has the time to spare, and all may be superficially in 2 hrs. or less. All but the one first mentioned can be easily omitted veler has seen the similar mausolea at Ueno Park, since they re of the same class of architecture and decoration. The Pagoda is a looking at, nor are the other shrines, unless the visitor is specially in them and their worship. It remains to be said that with this other guide or cicerone is unnecessary. Those who plan to see other buildings will save time by beginning their inspection of them at the m of the 7th and 9th Shōguns, then systematically following the itlined hereinafter.

Shiba Mausolea consist of single isolated wood temples or shrines e from slightly elevated granite bases (a double protection against from the ground and from fires), and are supported by a maze of compound brackets admirably adjusted to withstand the heavy d strain of the ponderous and somewhat clumsy tile-roofed build- ey are usually connected with the custodian's office (Shamushō) corridor, and are themselves protected by time-stained weather- which, while imparting to them the bedraggled look of old barns, the exterior decorations from the fierce glare of a brilliant sun, and, ure, from the corrosive quality of the atmosphere in one of the most and treacherous climates of the world. The single-story structures encircled by narrow galleries flanked by classically low railings of ed lacquer, overshadowed by the deep projecting eaves. Almost h of the exterior walls of the temples is covered with some sort of ration, — either carved, painted or lacquered, — but most of this is d and lusterless. The interiors are divided into three apartments — at either end of a narrow connecting corridor called the ainoma or Room, where the shōgun and the abbot came from the inner shrine at the rear, to meet the daimyōs who approached from the (rec- outer Oratory (haiden); the beautifully lacquered, temple-shaped hich contain the mortuary tablets of the deceased are kept in the The shōgun only was permitted to penetrate to this sacrosanct when he came to worship the deified shades of his forebears, who ded as the tutelary divinities of Japanese families. The daimyōs are exalted to the highest income occupied scrupulously graded inainoma; lesser ones had to be content with seats in the Haiden; small fry were kept in the front yard (the most important nearest p or outside the gate.

ain of the mausolea, notably those where mortuary tablets of per-
sons of Imperial blood are enshrined, visitors are not allowed beyond a small railing placed athwart the omo, unless they hold special permits. This should not be considered in the light of a deprivation, as the shrines to which the various temples differ but slightly one from the other. The actual Tombs (haka) beneath which the shōguns are buried, are customarily placed on a higher terrace near, or at the back of, the temples, and they are always at the rear of a little oratory, through the open doors of which the spirits of the August dead are revered. Though outwardly shabby, the interiors of some of these oratories are sometimes surprisingly ornate. They are not unusually closed to the casual visitor.

The trained eye of the architect will not fail to observe in these Shiba temples the evidences of the architectonic law which pervades the designs of all of them — the adjustment of beams and joists, pillars and pilasters, arches and buttresses to an external but hidden necessity; that of protecting them against earthquakes — in the most active belt of which Tokyō stands. At first blush they appear unstable and lacking in organic coherence; the tremendously heavy, tile-weighted roofs, with their disproportionate overhang, seem too large for the slender walls, and one rather expects them to twist round during an earthquake and in falling grind their fragile supports into powder. Doubtless the impression made was deliberately aimed at, the startling effect of too much massiveness in the roof not seeming undesirable in the period when the temples were designed. An interior inspection always invalidates the impression of weakness gained from the outer view, for here the columns are startlingly solid and one readily understands how the structures could have successfully withstood not only the fifty or more subterranean joggings which Tokyō receives every year, but the occasional big jishin which comes ever so often to remind the metropolitans of the exact nature of the earth beneath them. That these almost priceless relics of a period when the national art was uninfluenced by that of the West, have so successfully withstood the assaults of centuries, is due in a great measure to the many coats of thick, glass-like lacquer with which the wood is covered, and which serve like a sheathing of some impermeable metal, also to the moisture-resisting granite which serves as bases. In these essentials they differ notably from the unpainted dwellings of the proletariat. The customary pantiles used on the roofs of the better class of the latter houses are replaced here by copper-bronze strips which have been coated with a fine patina that imparts a decided element of beauty and charm. The demon-faced ante-walls, or the upright ornaments bearing crests which figure at the ends of the ridge, serve the double purpose of adornment and as expedients to orna the points where the embthems end. A pleasing phase of extreme antiquity is noticeable about the brilliantly decorated doors, which are customarily swung on solid metal pivots let into soffits above, and from the sills below, and in this they recall the ponderous doors of Spanish and Mexican cathedrals.

If an unpleasant quality be found in the lack of repose in some of the interior, it is usually offset by the effects of the richness and originality. The decorations of certain of the upright wall-panels are sometimes disappointing to the foreigner, who may also be impressed by an indescribable uneasiness in the too lavish enrichment; but the general sense of unity is nevertheless apparent in the wonderfully barbaric fineries which greet the eye at every turn. Time has, in a measure, harmonized the conflicting colors, particularly in the upper structural parts of the exterior, and few can withstand the strange impressiveness of the mausoleum of the 2nd shōgun. This is at once the most magnificent and elaborate monument of ecclesiastical art that exists in Tokyō, and is undoubtedly the most beautiful of the large lacquered products of a high degree of perfection which have come down to us from the 17th cent. Contrast this with the spick-and-span neatness of certain of the recently redecorated Nikkō mausolea (where the buildings are regarded as national treasures and a special fund is set aside by the State for their up-keep), the Shiba buildings (which are owned by the Tokyōshū) left practically to care for themselves. This aspect is heightened somewhat by the complicated adventitious elements which have been grafted on to them, and which detract in a way from their fine effect.
The Great Gate (Sammon) which admits one to the wide atrium of the Zōjōji was redecorated in 1911, and is still a splendid and sturdy example of an old style Buddhist temple gateway. The rich Indian red lacquer with which it is entirely covered makes an impressive picture against the green of the environing trees; it is unusually plain, and the black metal ornaments which adorn it add dignity and beauty. There are three sets of heavy doors, six in all, each studded with metal bosses and display-hinges, and each swung on huge pivots let into soffits above and below. The massive upright pillars, which sit in bronze sockets resting upon granite bases, are of almost imperishable keyaki, but smaller in circumference than certain of the superb timbers employed in the mausoleum of the 2nd shōgun. A maze of massive compound brackets support the twin roofs, which are tiled, with demon-faced antefixes at the salient angles. The upper story is reached by flights of stairs leading from the lateral wings; permits are necessary, but the images (gilded figures of Shaka, Fugen, Monju, and a few other divinities) contained therein are of no special interest, and will scarcely repay the time spent in seeing them.

The Priest’s Apartments stand at the left, within; and at the right, beneath a tawdry temporary tower, is the great bronze bell cast in the 16th cent. The new Zōjōji stands on the terrace ahead; the chief idol, a richly gilded image of Amida is ascribed to Eshin. The white crest on the purple hangings of the fane is the mitsu-aoi, or three-leaved asaram which formed the crest (a symbol frequently employed in art expression) of the Tokugawa. At the right of the temple entrance stands a low gray stone bearing a chiseled impression of Buddha’s foot, comparing in size and general grotesqueness to the diplodocus-like tooth revered in the Maligawa Temple at Kandy, in Ceylon, as one of Buddha’s original grinders. The thousands of wood strips displayed roundabout show the names of the devotees who subscribed to the erection of the new temple. The black Amida preserved within the temple is ascribed to Eshin and is said to have been carried by Ieyasu as a mascot in his military campaigns.

We begin our inspection of the mausolea at the Mortuary Shrine of the 7th (Ietsugu) and 9th (Ieshige) Shōguns: the entrance is at the N. side of the inclosure (comp. the plan) opposite the pine grove called Matsubara. The office of the custodian is just within. On payment of the 20-sen fee the traveler is conducted through a long hall with faded decorations, to a side gallery which is followed until the main entrance is reached. The most conspicuous features of this are two resplendent tie-beams formed of intricately carved and gilded wood dragons; one, headed toward the shrine, called the ascending dragon; the other, facing the corridor, the descending dragon. The arcade is a maze of still rich but sadly faded
of their granitic character and their supposed quality of neither fading nor changing color when wet, they were all brought (as were the others in Shiba Park) from the distant province of Kii (S. of Kyōtō), on horseback, at a tremendous outlay of time and effort.

At the top of the steps stands the small but gorgeous Oratory of the 9th shōgun, well preserved despite 152 years of exposure to the changeable Japanese climate. The highly polished floor is of deep black lacquer; the prancing kirin on the brilliant gold wall-panels are by Chikanobu (a great favorite of Yoshimune, the 8th shōgun), to whom is also ascribed the handsomely decorated sunken panels of the coffered ceiling. The crests on the folding outer doors are (top) the Tokugawa; (center) the Wheel of the Law and (below) a compound toko, or mace, held by Buddhist priests when praying. Eighteen stone steps lead up from the rear of the oratory to the pagoda-shaped granite tomb resting on its octagonal base and surrounded by a copper-sheathed fence. Twenty feet below the shrine-like structure, wrapped like that of a mummy and covered with artificial cinnabar and charcoal to arrest decay, lies the body of the 9th shōgun. The strangely contorted teak tree (sharastju) at the left of the inclosure is said to be 150 yrs. old (which is doubtful); to have come originally from India, and to have been presented to the shrine by a king of Korea. It resembles a sycamore, and the profusion of white flowers (June–July) are not unlike those of *Camellia japonica*. According to Buddhists (who often mention the tree in their sacred scriptures) the greenish-brown trunk of the original tree (under which Buddha is thought to have been born) turned white when he exchanged earth for nirvana. — The immense corner-stones of the wall supporting the terrace came from Ōsaka. — The tomb of the 7th shōgun, on a similar terrace at the left, dates from 1716, when the unfortunate lad died, aged 7 yrs. Leaving the inclosure by the entrance gate, we skirt the front of the park for a short distance, turn up the lane (right) between the *Main Gate* and the *Gōdō Monument*, to

The Mausoleum of the 6th (*Ienobu*), 12th (*Ieyoshi*), and 14th (*Iemochi*) Shōguns. It is entered through an inconspicuous gateway in the plain side fence which leads from the outer street to the custodian’s office opposite the *Zōjōjī*. One penetrates directly to the sumptuously decorated colonnade which extends quite across the inclosure and is supported by many lithe and graceful pillars, enriched by numerous swinging bronze lanterns, and adorned by some superbly sculptured and gilded panels through the interstices of which pour streams of yellow sunlight. The general effect of the cloister strongly recalls certain of those of the Alhambra. The motifs of the carved and polychromatic groups set into the panels of the closed side of the structure are peacocks, flowers, shrubbery,
Directions guard the shrines from all evil influences. The interior of the apartment is a maze of gilding and rich painting supplemented by carved phoenixes and the like. Fourteen years are said to have been spent at work on the building.

Returning to the main entrance, we proceed to the arcade where many swinging bronze lanterns (the gifts of daiyōs' wives) are displayed; the central gate is the Kara-mon (Chinese Gate); the Buddhist angel on the ceiling panel is by Chikanobu; the sculptured wood panels of birds and flowers are badly weather-beaten, and are inferior to certain of those in the other structures. The tall bronze lanterns in the inclosure beyond are a portion of the 212 which stand in the various compounds of this temple; most of them date from 1716–61, and were gifts by daiyōs whose annual revenue exceeded 100,000 koku of rice. The old gate at the foot of the inclosure is the Chokugaku-no-mon (Imperial Tablet Gate), on the façade of which is a tablet placed there by one of the emperors; in the court beyond are some of the 750 stone lanterns presented to the shrine by daiyōs whose income ranged lower than 100,000 koku; the outer gate is the Ni-ten-mon, or Gate of the Two Deva Kings, by whom it is guarded. The inner gate is a marvel of carving, with dragons, birds, pierced panels, and the like. The mythological phoenix is a popular and frequently recurring subject. From this point the traveler gains a fairly correct idea of what the approach to the shrine must have looked like in the old days, when glittering trains of daiyōs approached it through the several gates (now closed) and the path leading up through the colonnade. The splendor increased as one neared the sacred reliquary, and the final outburst of Oriental magnificence was enough to dazzle the most stolid.

Passing to the rear of the shrine we come to the O-shikiri-mon, or Great Dividing Gate, beyond which only the shōgun and the abbot were allowed to go — the daiyōs remaining in the temple garden and worshiping the August Tomb from afar. Though now but a shadow of its one-time richness the structure is still noteworthy, chiefly for the skillfully carved and gilded open-work panels in the wings. They are the work of Nakamura Izumi no kami; are each fashioned out of a single piece of keyaki-wood; and are so adroitly executed that the running kirin show to equal advantage on either side. In the sunken pebbly court, which we now cross under the guidance of the temple bonez, are 44 headless bronze lanterns, the hōshuno-tama which originally ornamented them having been stolen by some vandal during the troublous period which immediately preceded and followed the Restoration — at which epoch iconoclasm was not considered reprehensible by certain misguided Japanese. The uniform gray pebbles of the court are symbolic of the immoderate extravagance of the builders of these magnificent memorials to the dead shōguns. Because
2d panel at the left of the entrance to the ainoma, with its beautiful white Japanese lilies (oddly enough an unusual theme with the native workmen), was considered by one of the shōguns so perfect that for many years a curtain hid it from the adoration of profane eyes. The rusted hooks still show in the wall above it. There is a delicate purity about the carving suggestive of the best work of Hidari Jingorō, and this is emphasized in the unvarying and natural trimness in the bodies of the little birds, which seem to lack only the life principle to start them hopping from twig to twig. The hydrangea, double cherry blossom, maple leaf, Japanese quince, bamboo, peony, chrysanthemum, and other motives, are faithfully portrayed in the different panels, all of which deserve close inspection.

The six grandiose wall-panels, each 4 by 6 ft.; each cut from a single camphor-wood strip, and each with a gambolling Chinese lion on a gold ground, are ascribed to Yasunobu. The regal seat beneath the swinging baldachin is that of the abbot. The massive cross-beam over the entrance to the corridor carries rich ornamentations of gold on a black-lacquered ground, with huge salient baku heads at each end. The general decorative scheme of the room is continued in the corridor, where anciently none except the relatives of the Tokugawa family were allowed. The traveler who wishes to see the inner shrine must come armed with a special permit, since the mortuary tablet of a princess of the blood (consort of the 14th shōgun) is preserved here, and the public is debarred from going beyond the low railing near the foot of the steps. Within the sanctuary are three splendid and lovely shrines, two-storied marvels of gold lacquer and delicate sculpture. The reliquary of the princess (and of the 14th shōgun) is at the extreme left. The purple altar frontal, of rich stuff embellished with gold chrysanthemum crests, was presented by the late Emperor (to whom the princess was aunt). The middle shrine is that of the 6th shōgun, and that at the right of the 12th. The beautifully carved, lacquered, and gilded figurines of the Shi-tennō which guard the shrines are unusually graceful and pleasing, without the customary hideousness of face and mien.

But slightly less attractive than the shrines themselves are the superb gold lacquered mense which stand before them and on which repose the usual sacred offerings. Note the lovely little black lacquered incense-burner adorned with small gold 16-petaled chrysanthemum crests; resting on a small table with similar decorations, before the altar of the princess. It is unusually dainty, and the black lacquer, though apparently ordinary, is of the richest and costliest kind; the crest denotes that it is an Imperial gift (one of several made on Sept. 2, the anniversary of the princess). The interior of the apartment fairly glows with richness; ornate sculptured panels adorn the walls; the beautiful panels of the coffered ceiling are painted
with artistic phoenixes in colors on a gold ground (like those of the Nijō Castle at Kyōto), and the groups of compound brackets (which have not been repainted since they were placed in position more than 200 yrs. ago) show colors such as the old European masters used in their finest and most enduring pictures. The long narrow gold panels at the right and left of the richly carved doors of the honden, with lotus leaves and flowers, are graceful and charming.

Some gnarled and stately pine trees rise above the flagged walk leading past the side of the mausoleum to the tomb. In the ceiling panel of the Dividing Gate there is a handsome white peacock worth looking at. The artistic bronze lanterns of the sunken court here have retained their hōshū-no-tama tops. The view across the court to the twin flight of (37) stone steps beyond, surmounted by the fine old Kara-mon gateway with its now ruinous sculpture, is beguiling. The Oratory before the Tomb of the 8th Shōgun contains a coffered ceiling adorned with painted dragons, four big gold wall-panels embellished with kirin, and some carved ramma that produce a rich effect. The traveler should not miss seeing the tomb, embosomed in lofty cryptomerias on a terrace reached by 19 steps, as the gateway is one of the best things in the group. It is a magnificent casting of solid bronze, covered with intricate sculptures and called ‘Korean bronze gate’ from the belief that the panels were brought from Korea (in 1598) by Hideyoshi’s soldiers. No bronze panels of comparable magnitude are to be found elsewhere in Tōkyō, and none of equal merit were cast in Japan before 1890. The chief decorative motives are ascending and descending dragons (agari-ryū, and kudari-ryū) modeled in low relief; the former rising from waves, the latter emerging from clouds. Their positions on the inner side of the gate are reversed. The five crests on each face of the heavy swinging doors are in the form of Patère. The inner side of the inclosing fence is sheathed with copper-bronze. Visitors must be content with a distant view of the richly chased bronze tomb (20 ft. below which the shōgun lies buried), as they are not allowed within the inclosure. Note the curious metal locks. — Lined along this terrace, in separate inclosures each with its respective oratory below, are 3 sets of tombs, behind handsomely carved gateways and within bronze-roofed fences. That at the right, of plain granite, beyond a red gate, is of the 12th shōgun. The tomb of the princess, with its Imperial chrysanthemum crests, is closed to the public. — Crossing the street and proceeding along the path at the rear of the Zōjōji, then beneath a low gateway, we enter the compound described below.

The Reliquary (Ten-ei-in; O-Tamaya; Sogen-in) of the consorts of the 2d, 5th, 6th, 11th, and 13th Shōguns, stands near the temple of the 2d shōgun, with a scintillating and beau-
tiful interior differing but slightly from those already described. The outer gate is mournfully faded and is always closed; the row of stone lanterns along the front fence were gifts by petty daimyōs. The custodian’s house is at the left. The attendant conducts the visitor along a narrow, winding passage to the front porch of the oratory, or Hall of Worship (21 ft. by 42 ft.), which shows its age more than some of the other temples on account of having been one of the first (it antedates those of Nikkō by 19 yrs.) mausoleum of its kind erected for the Tokugawa family. Time-resisting camphor-wood was employed throughout in its construction, and over much of this were placed 48 successive coats of thick black lacquer, which preserved it, but which to-day imparts a decidedly somber aspect to the interior. The haiden is further darkened by sudare so placed as to preserve the interior from the effect of the too-bright sunlight, and by the broad overhang of the massive front porch. The almost endlessly diversified decorations on the black pilasters are attractive, as are also the fine panels of the architrave, with their customary carvings of birds in high relief. The Imperial chrysanthemum crest is here more in evidence than the trefoil emblem of the Tokugawa, indicating that the tablets of personages of royal blood are enshrined within. The delicately and beautifully chased metal clasps of the interlacing strips on the coffered ceiling are said to be of gold plate on a silver base. A splendidly relucent crossbeam covered with thick gold foil extends across the entrance to the ainoma and forms a bright and glittering note in the dusky environment. The elephant heads of some of the other temples are replaced here by those of minatory Dogs of Po which seem to challenge one’s right to pass to the sacred precincts beyond. In the oratory there may sometimes be seen a fine mandara depicting numerous saints of the Buddhist pantheon; this, with a gold screen and some bronze lanterns, completes the equipment.

The decorations of the corridor (11 by 19 ft.) are similar to those of the oratory, and both are on a lesser scale of magnificence than those of the inner sanctuary, which is a blaze of gold and glory. Each of the 100 panels of the coffered ceiling shows an artistically painted phoenix in an attitude differing slightly from that of its neighbor — the work of Kanō Tanyū, who also did the fine shishi wall-panels at the right of the shrines. His skill in depicting this mythological animal — considered by the Japanese to be one of the most difficult subjects for a painter’s brush — makes his fame enduring. Albeit the gold has worn away in places, the vigorous action of the subjects is still apparent, and they rarely fail to excite the admiration of the beholder. The richly fretted beams and splendidly carved and decorated wood ramma above the architrave are worth noting; likewise the shishi (carved in...
Hidari Jingorō) at the capital of the different gilded columns. The maze of jutting beam-ends, all brilliantly decorated; the countless metal enrichments of the entablatures; the graceful, Egyptian-like drapery decorations which flow down them; the subtle imagery displayed in the intricate diaper-work, and the almost endless minor ornamentation impart a gorgeousness which must be seen to be appreciated. Behind several of the reliquaries are fine gold lacquered wall-panels with paintings of beautiful lotus-blooms; the one at the rear of the shrine just at the right of the entrance, is 75 in. wide; 80 in. high; 5 in. thick; is said to be a single piece of camphor-wood, and is adorned with a great leaping shishi ascribed to some unknown painter of the Kanō school. The three almost equally superb panels at the far end of the right-hand passage, behind the reliquaries, are attributed to Kanō Yasunobu. The splendor of the profusely decorated flying buttresses or tie-beams above the ambulatory is noteworthy.

The shrines themselves, each of which contains the posthumous names (inscribed on a tablet of bronze) of those to whom they are dedicated, are exquisite specimens of the finest work of the incomparable lacquerers of Old Japan — structures that bear a stronger resemblance to jewelry than to aught else, and which rank among the most perfect extant. Their dainty and refined beauty is enhanced by their rich and glowing setting. Each stands on a species of dais above which rises a splendid baldachin-like roof upheld by ten symmetrical and glowing columns, every millimeter of whose surface is thickly plated with shining gold over red lacquer. Artistic brass lanterns swing before the shrines, one of which has been placed at the end of the ambulatory because it contains the tablets of the favorite concubines of the 5th and 7th shōguns. — Certain of the interesting minor architectural details of the temple can be studied to advantage from the encircling porch; the great curved beams decorated in still lively colors; the brown ribs of the roof all sheathed with metal caps adorned with Tokugawa crests and intricate tracery; the rich gold foil on the surface between them; the windows which resemble inverted bells and are often employed in domestic architecture, are all interesting. Upon leaving the sanctuary, note the quaint old flat bronze gong hanging against the right wall. The ornaments and relics contained in the wall-cases ranged along the passage from the shrine to the custodian’s quarters, are the belongings of the defunct ladies — most of whom are buried in Ueno Park.

The Mausoleum of the 2d Shōgun (Hidetada) is adjacent (S.) to the Ten-etsū-in. The custodian’s office stands between the two, at the top of a short flagged walk, just within the enclosure at the right. As it is the most profusely decorated of all the temples and shrines of the Shiba group, it is generally
the most admired. Despite its somewhat gaudy character, it ranks as one of the well-nigh priceless relics of a period when ecclesiology was inseparably linked with the unique art of the Hermit Nation; demonology was oftentimes uppermost in the minds of the people; and their tutelars took the form of snarling dragons, impossible lions, and a host of mythological animals grafted upon eager minds by the Chinese Buddhists who a thousand years before had taken them under their medieval tutelage. The crested reptiles which with fiery eyes, rending claws, and watchful malice, guard the entrance to the temples; the surly, spiteful shishi which adorn the wonderful gold lacquered panels of the inner sanctuary, and the other emblems which the traveler may note, are merely fanciful symbols of a religion as mild in its way as that often represented by pictures of saintly men writhing under cruel tortures; horrifying roods; sanguinary figures of a gentle Christ suffering physical agony and mental anguish on a blood-stained cross; and of refined women stretched on the rack of the Inquisition. The wonderful art which finds physical expression here proves beyond all peradventure that so-called paganism need not necessarily be confounded with barbarism.

If the traveler finds certain of the interior adornments a bit too vivid to suit his taste, he may wish to remember that in the old days the fondness for display (another Chinese importation) was so deeply ingrained in the splendor-loving shoguns that for purposes of decoration, the costliest materials that money could buy were employed, whether or not they were always the most suitable. The people were, as a rule, impressed in proportion to the extravagance displayed. In the mechanical arts the simplest effects are oftentimes the most difficult to obtain; certain of the glossy black lacquers are considerably more expensive than others of rich and glowing tints, while the finest and most highly prized gold lacquers sometimes look cheap to the unpracticed eye. For many years common iron was imported into Japan, and was almost as precious as gold. The subtle Japanese derive genuine pleasure from the practice of these little deceptions, which mere often discernible to the uninitiated only after close scrutiny. The decorations as a whole suggest that the purpose of the builder must have been to surpass everything of the kind previously done in Yedo, and to spare neither pains nor expense in doing it. No records exist of the cost, which would be difficult to estimate considering that in the 17th cent. money was perhaps a hundred times more valuable than it is to-day.

The mausoleum is seen at the left as we approach the office. The intricate metal enrichments and glistening finery; the maze of resplendent monsters and the mass of extraordinary carvings, clustering below the massive eaves of the steep-pitched, overhanging roof, amaze the beholder. Scores of glittering, basiliscine eyes glare down from red-throated dragons, Korean lions, and other fabulous beasts; reptilian heads protrude at every angle in the guise of corbels; and the wealth of fine gold; the astonishing medley of bright colors; the wild richness and barbaric splendor, make the structure one of unequalled Oriental attractiveness. — From the priests' apartment we enter a connecting hallway which terminates in a short flight of black lacquered steps leading to the temple bal-
cony". The Oratory, 30 ft. long by 40 ft. wide, is entered from the side. The central columns, the pilasters, and the floor beneath the mats are covered with 48 coats of brilliant black lacquer which3 struggle with the lush colors of the interior to impart a somberness to it. The pierced panels of the architrave are intricately carved with peacocks and phoenixes in high relief, and the delicate polychromatic diaper-work under the low ceiling suggests that of an Egyptian tomb. The coffered ceiling here differs from that of all the other temples in the Shiba group in that the sunken panels between the metal-adorned, interlacing strips, are of cloisonné and tortoise-shell work; less beautiful and imposing than those of the other buildings, but perhaps more costly. The sliding wall panels with their funerary slats are of heavily lacquered camphor-wood. The floor of the ainoma (12 by 30 ft.) is covered with many coats of rich Indian red lacquer. The highly polished black lacquered doors (51 in. wide by 82 high) are said to be single pieces of camphor-wood. The sculptured and gilded group of squirrels, grapes, and bamboo immediately above the entrance, is worth looking at; as well as the complicated maze of beams and rafter-ends just above it.

No single room in the Shiba group is so richly decorated as the inner sanctuary, admittance to which is gained through massive metal-encrusted doors swung on huge pivots let into soffits above and below. The reckless splendor of the display is astounding. Ten huge, symmetrical, metal-sheathed columns, like shafts of solid gleaming gold, rise from three sides of a central or inner dais (27 by 29 ft.) which is delimited by a black lacquered strip separating it from the outer aisle or ambulatory. From the inner side, two larger ones, 30 ft. high and 32 in. in diameter, called respectively Udaijin ('Minister of the Right') and Sadaitjin ('Minister of the Left'), spring up at the right and left of the wide table on which the shrine stands. Each is said to have been hewn from a single keyaki trunk, and both rank among the largest in Japan. The custom of first wrapping these immense timbers with a sort of buckram to prevent the outer coating of gold foil flaking off through climatic influences at work in the wood, can be studied to advantage on certain of them, as the weight of the 275 or more years that rest upon them have slightly marred them. In the center of the canopy-like ceiling held up by these wonderful glittering columns, on a huge latescent gold disk, is a great gleaming-eyed, minatory dragon, the work of Kanö Doshun (1747–97). An almost endless maze of criss-crossing, intersecting beams, brackets, cornices, and sculptured dragon-heads painted in the brightest colors of the spectrum, are discernible in the dusky heights. From the lower and more ponderous cross-beams to the floor, every available foot of the shimmering walls carry some sort of glowing decoration — intricate arabesques, key-pattern courses, complicated frets, or crests
and symbols. The rectangular carved and pierced wood friezes of the entablature, each formed of a single longitudinal strip of camphor-wood, and called sukashibori, from the open character of the work, are 10 ft. or more in length, and are extraordinarily effective. So wonderful are the sculptured phoenixes glistening in all the iridescence of natural color, that they seem ready to fly down from their perches amid the reeds and waves and clouds. The decorations of the superstructure blend perfectly and harmoniously with those below, the light here being tempered by the shadows above. Gorgeously painted drapery (an idea probably borrowed from woven tapestries) that recalls in its opulence the original cloth of gold, sweeps downward in graceful folds to envelop the upper halves of the columns, and simulates the soft curtains enfolding the couch of the sleeping shōgun.

Many superb gold-plashed wall-panels of camphor-wood take the place of wainscoting, and most of them carry foliated lotuses in their natural colors. The immense wall-panel at the back of the shrine dais, with two angels of the Buddhist paradise hovering in mid-air above a wide lotus pool choked with flowers, is by Kanō Dōun (1625–94). The battered war-drum in one corner of the side aisle differs somewhat in form from the usual Japanese drum, and is said to be of Korean origin. The Tokugawa shōgun, Ieyasu, is believed to have used it at the sanguinary battle of Sekigahara (in 1600). The reliquary which contains the mortuary tablet of the great Hidetada is a magnificent specimen of gold-lacquer embellished with chased metal ornaments, on a special platform reached by flights of black lacquered steps and adorned with wood-carvings in bas-relief by Hidari Jingōrō. Certain of the metal clasps are rare specimens of cloisonné work made when the art in Japan was in its infancy. The long and narrow red lacquered tables which stand before it are superb works of art; the ornamental bronze flambeaux upon them are worth looking at. The tall bronze crane standing on a tortoise’s back, and the fat-paunched shishi in the form of an incense-burner, are said to have been brought from China by one of the Minamoto Clan upward of a millennium ago. The metal vases near the base of the Prime Minister’s pillars contain 68 metal peonies symbolic of 68 early provinces of the Empire. They were given to the shrine by the 11th shōgun, on the 200th anniversary of the death of the 2d shōgun. The matchless stands are beautiful and perhaps unique specimens of splendidly embossed taka-makiye gold lacquer; the almost faultless character of the fine tracery (similar to the best niello) and the Tokugawa crests, rank them among the richest specimens extant of this antique work. The sweetly resonant tones of the fine old bronze gong near the entrance have been mellowed by a generous admixture of gold with the copper.
On leaving the mausoleum the traveler is given a ticket (free) to the Octagonal Hall (Hakkaku-do) which enshrines the tomb of the 2d shōgun and stands on the hillslope a few hundred yards to the S. We cross the yard in front of the temple (note the big stone layers in the yard), mount a succession of stone steps, and follow the flagged sunken way — a sort of open subway — between stone walls overshadowed by lofty cryptomerias. The red gate at the left, within the iron fence, was the one-time main gate to the tomb. In front of the latter is the uninteresting Oratory, and in the corner of the yard, at the right, is a monstrosity in the shape of a hinoki tree grafted into a camellia — one of those unhappy perversions of nature of which the Japanese seem curiously fond. Near it is an orange tree whose fruit, when broken from the stem, is said to exhibit a figure like the Tokugawa crest! An octagonal stone fence incloses the gloomy structure which shelters the Shōgun's Tomb, which in turn is shaped like a hōtō, or Buddhist pagoda, and is mounted on a tall granite base in the form of a lotus. Conventional lions and peonies (the king of beasts and of flowers) form conspicuous decorative figures among the intricate maze of enamel and crystal inlay. The scenes on the upper half represent the 'Eight Views' of Stao-Siang (China) and similar one of Lake Biwa. Within is a carved wood image of the shōgun (who is buried 20 ft. beneath the base) and a bronze tablet with his posthumous title — Taitoku-in ('Great Virtuous Retired Chief'): Eight upright pillars sheathed with (sometime) gilded copper-bronze plates support the roof; the maze of decorated panels and gold-lacquer of the interior is now badly time worn. Visitors are generally barred from entering, but a small fee will secure the privilege of a closer inspection. At the right of the entrance are two curiously carved stones, one (the work of Yoshioka Buzenosuki, in 1645) representing Shaka's death and his entry into nirvana; the other, portraying 25 bosatsu advancing to welcome him.

The Pagoda (p. clxxiii), which stands near the summit of Maruyama Hill, is weather-beaten, dilapidated, and not worth looking at. Near it are some popular tea-houses embowered in lovely cherry trees, and a handsome green bronze shaft erected in 1890 to commemorate the life-work of Inō Tadayoshi, a celebrated historian and cartographer (1745-1821), who died after completing the first comprehensive map of Japan. The mound on which the monument stands is believed to be an artificial tumulus (tsuka) of the gourd-shaped kind used for imperial interments over a thousand years ago; there are two smaller tumuli close by. Princes of a family which reigned in Japan in very early times are thought to be buried here. The bronze statue (cast in the Military Arsenal in Koishikawa, and unveiled April 19, 1913) of Count Taisuke Itagaki (founder
of the Liberal Party) cost ¥71,000 and was erected in honor of the statesman responsible for the introduction of constitutional government in Japan. — From the hilltop, which is a favorite resort, a fine view is had of the sea and the S. section of the city along the shore.

Descending the Maruyama by a winding path on the E. side, we soon come to the Ankoku-den Temple, known also as Tōshōgū, because Ieyasu, the 1st Tokugawa shōgun, is worshiped here under that (posthumous) title. On the 17th–18th of each month a gay and picturesque festival is held here in his honor, and bizarre theatricals and dancing with masks are performed. The temple dates from about 1620, and though ostensibly Buddhistic, Shintō supremacy is indicated by the mirrors, the gohei, and the two wolf-like Korean lions which guard the entrance. In the front yard, near the entrance to the custodian's office (20-sen fee), are two tall ichō trees said to have been planted by Iemitsu (3d shōgun) about 1650. The cherry trees here are lovely in early April. Outwardly the temple is ornate and similar in design to others in the Shiba group, with malicious red-throated dragons, snarling lions and other fictitious beasts glaring out from the eaves. We enter the shrine by a long passage connected with the office; the most revered object in the sanctuary is a carved and seated wood image of Ieyasu made when he was 61 yrs. old; an antependium conceals it, but a request to see it will generally obtain the privilege. The shrine is about 4 ft. high with elaborate cornices and brackets and with walls of beautiful gold lacquer covered with designs in low relief; 8 small landscape views supplemented by dragons and cloud effects adorn the door panels, and bamboos and pines ornament the sides. At either side of the altar are standing screens on the top rails of which perch sculptured wood hawks in the form of incense burners; the one at the left formerly contained a silver receptacle (which has been stolen). The fragrant resin employed for incense is from the precious aloe (Kyara. — Aquilaria Agallocha) which grows in the mountainous regions of Cochin-China and Assam. The great shōgun's fondness for falconry is shown by the six wall-panels of gold-lacquer, on each of which is a painted hawk the original of which was owned by him: the work is attributed to Iemitsu, and it is considered so precious that curtains usually hide it from the public gaze. Hanging against one wall is a kakemono portraying Ieyasu (center), Minamoto Yoritomo (right), and Toyotomi Hideyoshi, all great rulers of Old Japan. The panels at the rear of the shrine show imaginary birds of paradise (gokuraku-jōdo), the work of some unknown artist of the Kanō school. Particularly valuable to the Japanese is the painting representing Shaka, Monju, and Fugen, (perhaps) by Kanō Masanobu (1453–90). It is noteworthy because the slanting eyes look in all direc-
tions, from which circumstance it is called *happō-niramiai*
(eyes that look in 8 directions). In the two red-lacquered
cases at the sides of the shrine are 100 little stands on which
are piled, on festival days, the 100 different non-flesh foods
that the gods delight in. The bows and arrows (from the
daimyo of Echizen Province) in the stands before the shrine are
replicas of the weapons used by the great Ieyasu in his many
battles; the metal vases (about 250 yrs. old) with their decorations
of pure silver, are gifts from the daimyo of Owari Province.

The Benten Shrine 5 min. walk from the Tōshō-gū, round
the base of Maruyama, is prettily located on a tiny islet in a
lotus-pond (lovely in August) spanned by a bridge called Fuyō
(hibiscus). The wisteria arbor facing the shrine is charming in May.

A short distance N. of Shiba Park (Pl. D, 6) stands a conical
hill called (after Mt. Atago, at Kyōto) *Atago-Yama* sur-
mounted by a shrine (*Atago-jinja*) dedicated to *Homusubi-
no-Mikoto* (last child of Izanagi and Izanami), the god supposed
to protect towns against fire. From the adjacent tower
(*Atago-tō*) a far-reaching view of Tōkyō, the sea, the matchless
cone of Fuji-san, the Hakone Range and a number of lesser
mts. may be had. We approach the hill from *Atago-machi*,
which skirts its E. base. The most difficult ascent is by the
men's stairs (*otoko-zaka*), an almost perpendicular flight of
86 stone steps, with a heavy chain in the middle, from top to
bottom, to aid in the toilsome ascent. The near-by women's
stairs (*onna-zaka*), with 108 steps and 5 landings, are easier
and more circuitous. A 3d ascent, considerably to the right
of both, called *shin-zaka*, or 'new road,' is easier still. Many
Japanese seek the spot in April when the cherry trees are in
bloom, and also on New Year's Day, to get the first view of
Fuji. The credulous believe that on a certain night in July,
when the moon wanes, 3 distinct rays of light can be seen emanating from it at the moment of rising from the sea.
Great good luck is supposed to abide with the wight fortunate
enough to see them. The small *Tōkyō Hotel* (native manage-
ment) stands near the tower.

The Keio University, known locally as the *Keiōgijuku* (Keio
Free School), on Mita Heights, a short distance S.W. of Shiba
Park, in Shiba-ku (Pl. C, 7), was founded in the Keio Era
(1865–67) by a famous educator, *Yukichi Fukuzawa,* — fre-
quently referred to as the 'Sage of Mita.' The original pur-
pose of the school (which was first established in the compound
of the Okudaira mansion, in 1858) was to teach the Dutch
language to young men of the Okudaira Clan; but two years
later English was substituted for Dutch. When in 1868 the
grounds of the Okudaira mansion became a part of the Foreign
Concession, the school was removed to *Shin-senzo,* and later
(1871) to its present site. The institution is akin to Harvard.
University in that it is endowed privately and owes neither its existence nor its maintenance to Gov't. The Public Speaking Hall, which was completed and dedicated in 1875, was the first in Japan to be used for this purpose. The splendid new (red brick and granite) Library building (open to the public) in the Gothic style of architecture, completed in 1912 at a cost of 360,000 yen, contains upward of 50,000 rare books in English, German, French, Chinese, etc. It stands on a commanding elevation whence one may enjoy a remarkable panorama of Tōkyō city, the bay, Shiba Park, and environs. Beside the usual equipment of a first-class modern university there is a Jū-jutsu School, one for Physical Culture, etc. There are about 5000 students and a faculty of about 200 — chiefly trained abroad. During the 50 yrs. or more of its existence the institution has sent forth about 4000 men, a number of whom have become leaders in their respective fields of activity. The university confers 4 degrees: Bachelor of Political Science (Seiji Gakushi); B. of Economic Science (Rizai Gakushi); B. of Laws (Hōritsu Gakushi); and B. of Arts (Bun Gakushi). The annual tuition fees, including room, board, and other expenses, amount to approximately ¥227.

The Tombs of the Forty-Seven Ronin (Shi-jū-shichi-shi) are in the grounds of a small and uninteresting Buddhist temple known as Takakawa Sengaku-ji, about 1 M. S. of Shiba Park (Pl. A–B, 7) and ¼ M. N. of Shinagawa, near Kuruma-chō, in Shiba-ku. Travelers approaching Tōkyō from Yokohama can alight at Shinagawa, board a tram-car proceeding N. along Kuruma-chō and its prolongations (to Ginza), and descend (in 5 min.) at a point 2 min. walk (left) from the temple; or it can be reached on foot in 15 min.—½ hr. is sufficient to inspect the place, which is of no great interest to foreigners. The anniversary of the death of the Ronin, who (early in the 18th cent.) committed harakiri (p. clxx) after having revenged an insult to their feudal lord (Asano Takumi no Kami, of Ako, Harima Province), is celebrated every year from April 6 to May 5, at which time the place is often thronged. The shops flanking the approach are devoted to the sale of lurid chromos setting forth the carefully planned assault, and of novels and what-not relating to the occurrence. The curious old cart (niguruma) inside the gate at the left, has ponderous wheels studded with iron, and iron tires an inch thick — a relic of early times. The war-trophies sitting about the yard are reminders of the late unpleasantness with the Muscovites. The gray building at the left, embowered in pine trees, is the Kanranjō, behind which stands the tombs (path at the left) and in which are enshrined (small fee) numerous bits of clothing, sculptured wood figures, etc., of the valiant worthies. The well where they washed the head of Kira Kotsuke no Suke,
before placing it on the tomb of their dead master, is at the right of the path. A small offering is usually handed to the caretaker at the turnstile on entering the inclosure. The tombs are beyond, in a plot (right) girdled by a stone fence and overhung with tall pines. That of the chief ronin, Oishi Kuranosuke, is in the corner at the right, within a latticed shrine; the tomb of his master is hard by, on the other side of the fence. In a similar shrine, in the opposite corner, is the grave of Oishi’s son, Chikara. The tablets on all refer to the exploits of the men. Incense burns incessantly, and many sentimental persons leave visiting-cards on the graves — which are chosen spots for those who wish to commit suicide. The story of the 47 ronin is told in Mitford’s Tales of Old Japan (New York, 1893).

The *Hei-jinja, a Shintō shrine (Pl.E, 5) often referred to as Sannō, in Hoshigaoka Park, in one of the most select districts (Nagata-chō) in the capital (known locally as Daimyō Kōji, or ‘Noble’s Quarter ’), is in Kōjimachi-ku (from which circumstance the park is called Kōjimachi Park) about 1 M. back of the Foreign Office. While the annual festival (Sept.) ranks with the most important in the city (the shrine receiving the Imperial patronage and being dedicated to the Imperial ancestors), it is of less interest to strangers than the splendid display of cherry blooms, which attracts thousands in April. The narrow sloping lane overhung with these splendid trees flanks the Chinese Legation on the N. (right), and is seen to the best advantage from a point near the foot. On a faultless spring day when the buds have burst into flowers and a gay and colorful procession of brightly clad maids and matrons trip blithely beneath the lovely canopy, the scene is unusually pretty and appealing. The sanctity of the spot usually precludes the tipsy manoeuvres of the rattle-pated wights who not unfrequently spoil one’s enjoyment of the cherry display at Mukōjima, and to many the ensemble is far more pleasing. From the foot of the slope the road loops the hill as if a lariat were thrown round it; a tiny lakelet with carp and fluffy-tailed goldfish nestles in a dimple at the base, while to the right is a stone slab commemorating the brave men who died on sea and land during the Japan-Russia War. The maple trees on the face of the hill present an inspiring sight in the fall.

The 52 steps leading up to the shrine are at the left; men usually mount those of the otoko-zaka, while the women seek the easier onna-zaka, a little farther beyond. A huge torii marks the foot of the incline, and here and there are graceful pines and some splendid cryptomerias; the two seated wood figures in the clipped loggias at the right and left of the great red gateway are the Imperial guards (zujin), which are to Shintō shrines what the Nō are to Buddhist temples. The host of spit-balls, or tiny wads of paper adhering to them are
prayers that have been popped in by some credulous (and
perchance rascally) devotee seeking pardon for some offense
committed, or praying for the furtherance of some personal
aim. The funny little stone monkeys which squat demurely
in the cages at the rear, enveloped in baby-clothes and painted
in comic colors, are supposed to be the servants of Hei (‘a
warrior’), and are confrères of the many which figure on the
altar, the screens and other fitments of the shrine. The old
wheeled cannon between the two gates is a Russian war-prize.
Black is the dominant note of the interior, the wood-carvings
of which are very old — and worthless. The edifice is said to
date from 1654, and it was long the chief tutelary shrine in
Yedo of the Tokugawa Regents. The Imperial crest is much
in evidence. In the yard is a small laurel (signboard) planted
by Admiral Togo to commemorate the victory of his fleet over
the Baltic squadron in 1905. The hilltop has the reputation of
being cool in summer, and many are attracted hither; from the
tea-houses which flank the inclosure fine views are obtainable.
The Hoshigaoka-charyō (restaurant) — at one corner of the
compound — is celebrated locally for its (native) cuisine and
for tea- and flower-ceremonies conducted with stilted etiquette.
The big red-brick structure visible at the S.W. houses the 3d
Brigade of the Imperial Guard. From the flight of picturesque
steps which lead down at the rear of the hill extensive views
may be had.

Shimizudani Park, a short walk N. of Hoshigaoka Park, is
noted for its fine double cherry blossoms and its splendid dis-
play of azaleas in season. Near the small pond with goldfish is
a huge monolith to the memory of Ōkubo Toshimichi, one of the
builders of New Japan who was assassinated near the spot in
1878. Not far to the W. of this (Pl. D, 4) is the wide and
finely wooded park inclosing the Akasaka and Aoyama Pal-
aces (sometime residence of the Crown Prince), with superb
landscape gardens, lakelets, and groves; the annual Imperial
Chrysanthemum Garden Party is held here. The region is
high, clean, and healthy. A short walk to the W. of the park is
the Military College, and near it the spacious Barrack and
Military Parade-Ground (Aoyama renpetba), where resplendent
military reviews are sometimes held and where the trav-
eler may see battalions of infantry or cavalry maneuvering
and practicing the adroit moves of military stratagem. S. of
this is the Aoyama Cemetery (hakaba), where many Japanese
notables are buried.

The Northeast Quarter.

The Koishikawa Arsenal Garden (Hōhei-kōshō Kōraku-en),
in Koishikawa-ku (Pl. G, 3–4), within the precincts of the As-
senal (special permit from the embassy, legation, or War De-
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at), though once the pride of Tōkyō (on account of its design and construction), is now a sooty, blasted, and dirty place with but faint traces of its former beauty. We pass the Arsenal gate (take the Sotobori car) through which is conducted to the garden; the bronze monument erected in commemoration of Lieutenant-General Oshiba. The history of the garden to the busy workshop (which is encroaching on its one-time beautiful preserve) across the many dead trees (killed by smoke and noxious gases), and the withered state of the sub-tropical vegetation, with the blatant rat-tat-tat of hurrying, pounding air and the crashing of speeding machinery, coupled with splitting blasts from steam-whistles, almost deafen the ear of the casual visitor. The spot upon which the present garden stands was the residence of Tokugawa Yorifusa (daimyō of Mito, son of the shōgun, Ieyasu), who transformed the entire landscape (between 1603 and 1661) into a beautiful park, the garden as its finest achievement. This is now a stately park. The fact that militarism and utilitarianism have a distressing effect on many of the sometime beauty of the Empire, and that they are one by one moving toward their ignoble and unmerited oblivion.

It is the best time to visit the garden, as the reddened flowers are more beautiful than the spring blossoms or the blooms. The different views are supposed to be minia-tures of famous vistas throughout Japan; all the formalities of grassy hills; clipped trees, tiny plunging cascades, and working imagination to clothe them with romance and especial beauty. The attendant who conducts the visitor as full of legends as a pirate is full of oaths, and from him may learn vastly more about the garden than the visitor ever intended, or the present owners perhaps ever thought. There are many winding walks, stone lanterns, and trees (the finest of the old trees are dead), dilapidated summer-houses and arched bridges, all surrounding a glen; above them broods a desperate melancholy which usually glad to leave behind.

Tōkaku-ji (temple) of the Shingi branch of the Shingon school of Buddhists, at the top of Otowachō, in Ōtsukakamachi, Koishikawa Ward (Pl. G, 1), W. of the Arsenal Garden, though now weather-beaten and injured, was once rich and powerful. It was founded (in the 12th century) at the instance of the mother of the 5th Tokugawa Tsunayoshi, and is chiefly noteworthy for an idol of Kannon (Nirin Kannon) made of amber, once the property of Tokugawa shōgun, Iemitsu. The shabby interior of the temple is not as interesting as the fine old cherry trees
which adorn the yard and attract many visitors in spring. At the
right and left of the stone steps leading up to the terrace
on which the edifice stands are some fine banks of azaleas.
Behind the temple is a cemetery used by the Imperial Family.
Beyond, a few min. walk toward the W., along a good road
flanked by a nursery of iche trees is

Lafcadio Hearn's Grave, in the Zōshigaya Cemetery (Pl.
G, 1). The stone which covers the ashes of the great stylist
stands in a small enclosure (down the 8th side path at the left
of the straight road leading in from the entrance), surrounded
by a low, neatly trimmed bamboo hedge, and overshadowed
by some beautiful flowering camellias, azaleas, red-berried
nandina domestica, and a number of coniferous trees. A line of
mak trees (Podocarpus chinensis), of graceful stature and
foliage, marks the inner side of the inclosure, which is entered
through a small latticed gate. Standing within are a number
of young oaks (kashi-nō-ki) and flowering trees. Beneath a
group of these is a small bench-like seat, and near it a rough,
semicircular boulder, from which rises a modest gray granite
shaft with incised Chinese characters. The inscription on the
face, translated, reads: 'Grave of Kozumi Yakumo.' That
on the right: 'Shōgaku In-den Joge Hachi-un Koji' (which,
liberally translated, means, 'Man of superior enlightenment
who dwells like an unfaded flower in the mansion of the eight
rising clouds') — the latter perhaps in poetic reference to the
upstanding petals of the lotus, which always form the seat of
Buddha. The inscription at the left advises that he 'Died the
26th day of the 9th month of the 37th Year of Meiji' (Sept.
26, 1904). The grave is looked after by Hearn's family, which
in turn has long been the object of the fostering care of a gen-
erous American gentleman (Hearn's lifelong friend), Pay-Di-
rector Mitchell McDonald, of the U.S. Navy. The wood strips
which rise behind the shaft are called sotōba (a Sanskrit word
meaning 'noble'), and the inscriptions thereon are quotations
from the Buddhist sacred books, placed here (on annivers-
aries and other special occasions) to please the spirit of the
departed. Flowers in upright bamboo tubes stand near the
base of the monument.

Perhaps no foreigner ever wrote so beautifully, so interestingly, so search-
ingly, and understandably about Japan as Lafcadio Hearn. The popu-
larity of his best books — which, with his Life and Letters (by Elizabeth
Bisland), are published by Houghton Mifflin Co. of Boston, U.S.A.— in-
creases in proportion as they become better known. The extraordinary bril-
liancy and lucidity of his style, coupled with the vast amount of information
which he gives about the innermost life and thoughts of the Japanese, place
his books in a class apart. He was born June 27, 1850, on the island of Santa
Maura (of the Ionian Islands) and was called Lafcadio after the Greek name
Leevias, or Lefauda, a corruption of the old Leucadia. Soon after his arriv-
in Japan in 1890 he began work as a teacher of English in the Middle School
of Matsue, Izumo Province. In Jan., 1891, he was married there to Seiki
Kotomi, a lady of high samurai rank, by whom he had several children.
From her he took the name (by which he was afterward known) of the inpa-
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see) of Kaisumé, which signifies 'Little Spring.' For personal title he chose the classical term (for Isumo Province), Yaku, or 'Eight Clouds.' From Marseilles he went to Kumamoto (in search of a warmer climate), and 3 yrs. later (1895) to Kobe, where he joined the staff of the erudite Japan Chronicle. Ill-health and failing eyesight sent him, in 1896, to Tōkyō, where, through the direct instrumentality of his friend Prof. Basil Hall Chamberlain, he became a Professor of English in the Imperial University. Later he accepted the chair of English in the Waseda University. After his death (caused by a general breakdown) the funeral ceremony was performed according to Buddhist rites at the Jitsū-in Temple, in Ichigaya. His remains were cremated. The modest house (No. 266 Nishi Okubo) in which he lived and died, and in which his family still lives, is about ½ M. E. of the Shinjuku Station (Pl. D, 2), in a fenced inclosure with trees, about ½ M. at the right of the street called Naitōshinjuku-machi (descend a few min. before the tram-car reaches the station). Hearne's study is preserved in the state in which it was on the day he died. The stranger, desirous of completing the pilgrimage by visiting the grave, may proceed from Shinjuku Station (Belt-Line Rly.) to Isebukuro Station (10 min., 5 sen), thence ½ M. (jirikō, 10 sen) to the cemetery (at the E.). If the grave is visited first the trip can be made in reverse order.

The *Imperial University (Teikoku Daigaku) of Tōkyō occupies a group of semi-classical buildings a short way S.W. of Ueno Park, in Hongō-ku (Pl. H, 4) in the extensive grounds of the one-time metropolitan residence (of which the old gate is the only remaining relic) of the daimyō of Kaga Province. Tram-cars run to within a short distance of the main gate, which is always open to those interested. Almost every one about the place speaks English, and not a few speak German, since Teutonic minds have left a strong impress upon the institution. This dates from March 1, 1886, when an Imperial Ordinance fused the Tōkyō Daigaku ('university') and the Kōbu Daigaku (both independent organizations). The present name was given it in 1897 to distinguish it from the sister institution at Kyōto. The Agricultural College (with a library of 60,000 miscellaneous books, in the Komaga suburb, 6 M. distant) represents the fusion of the Komaga Agricultural College and the Tōkyō Dendrological College. The present College of Science dates from 1888. The new Library buildings were erected in 1892. The former fine Institute of Civil Engineering was burned in 1904, but was rebuilt (in 1907), along with the Institutes of Naval Architecture and Technology of Armes. The university is the center from which Western learning is disseminated throughout Japan, Korea, and China. As a sort of Japanese Oxford, it stands at the head of all the universities of the Empire. The gov't appropriation is ¥1,300,000 a year, and there are private endowments. There are 182 established chairs, and a faculty of 365 (directors, professors, and lecturers). The admission fee for students is ¥5, and the tuition fee for the 3 annual terms, ¥35 inclusive.

The well-equipped museum for Civil Engineering contains 136 models of railroads, bridges, canals, port-works, waterworks, etc.; that of Mechanical Engineering, 1800 models; Naval Architecture, 1230 models; Technology of Arms, 150 models; Electrical Engineering, 1800.
models; Architecture, 8600 models, plates, and drawings; Applied Chemistry, 8600; and Mining and Metallurgy, 12,500 specimens, etc. The Section of History embraces Japanese, Chinese, and Occidental History. That of Literature, Japanese, Chinese, Sanskrit, English, German, French, and Philology. In the Zoological Museum of the Natural Science Department, there is a rich and varied collection (about 6000 species) of invertebrates, including about 2500 specimens of Japanese birds distributed among 400 species (the best collection extant of the avifauna of the islands). Nearly all the common species of reptiles, amphibians, and fishes are represented, including many from Formosa and Korea. The collection of crustacea embraces some highly interesting specimens of the bizarre products of the Japanese coast, while the molluscs are also well represented. The valuable collection of shells was a gift from the Boston Society of Natural History. That of insects contains many bizarre specimens from the Loochoo Islands, and from certain volcanic regions of Japan. A noteworthy feature of the Museum is a collection of beautiful and remarkable glass-sponges discovered recently in the Sagami Sea. (See p. 35.)

The Geological Museum of the College of Science (with about 10,900 specimens) is on the ground floor of the Natural Science Department building, and comprises five sections: — Stratigraphical, Palæontological, Mineralogical, Petrographical, and a Section devoted to indigenous specimens of minerals, rocks, and fossils. Among these are to be found splendid specimens of Stibnite crystals from Shikoku; Anorthite crystals ejected from a volcano in Miyakojima; Cordierite in contact rocks from various localities; Danburite crystals from Obira; fine Topazes from Mino; large pseudomorphic crystals of Ferberite from Kai; Columbite crystals from Hitachi, and other interesting and beautiful things. Noteworthy in the palæontological section are the Ammonites from Rikuzen, and the Hokkaidō; the Mesozoic plants from Nagato, Tosa, and Kaga; Tertiary shells from Oji and the Hokkaidō; impressions of plants of the same age from Mogi, Shiobara, and elsewhere; and the mammalian remains of the Stegodons, and a bison from Shodoshima. Many rare plants are included in the specimens kept in the Herbarium of the Botanical Institute. In the Anthropological Museum are interesting ethnographical collections from the little known and rarely visited island of Saghalien, and from the Hokkaidō; others from the almost equally unfamiliar Loochoo Islands, and from Korea, China, Formosa, Micronesia, Melanesia, Polynesia, and America. The archaeological collections from Europe and America differ but little from those to be seen in American and Continental museums, but the relics of prehistoric and proto-historic Japan are unique.
The Astronomical Observatory (in Azabu-ku, in a 2-acre park formerly occupied by the Naval Observatory) attached to the College of Science is the best equipped in the Far East. From it the mean standard time is distributed daily to all the telegraph stations of the Empire, and for the noon signal-stations at Tokyō, Yokohama, Kobe, and Moji.

The Botanical Garden of the University, in Hakusan-Gotenmachichi, Koishikawa-ku (Pl. H, 2), about 1 M. to the N.W., has an area of 40 acres and is under control of the College of Science. There are 3000 or more native and foreign plants arranged according to Engler and Prantl's system of classification. Besides the various plant-houses in Japanese style, such as the Okamuro, Osakamuro, and Anamuro, there is a greenhouse, built in European style, with many interesting tropical plants. A beautiful pleasure-ground is a feature of the inclosure, which is open to the public (admission, 5 sen). Certain travelers may be interested in the seed-catalogue, published yearly and sent to foreign botanic gardens and universities, and to botanists in different parts of the world — with a view to the selection and exchange of seeds. The Alpine Botanic Garden at Nikkō is a branch devoted to the cultivation and study of the rich flora for which the Nikkō Mts. are celebrated.

Besides an Experimental Farm, the College of Agriculture possesses 5 forests (intended for practical instruction in sylviculture), two in Tokyō-fu, one in Chiba Prefecture, one in the Hokkaidō (of 57,000 acres), and one (of 144,000 acres) in Formosa.

The University Library, with nearly ½ million volumes, is a veritable mine of wealth for the scholar and investigator. Upward of 250,000 of the books are in the Chinese and Japanese languages; 190,000 are of European or American provenience, and the remainder from various sources. The most important of the special collections are the Max Müller library of about 10,000 vols.; Prof. Engel's collection for the study of statistics, 5200 vols.; Prof. Denberg's Law Library, 6400 vols.; Geography of Japanese counties and towns, 6400 vols.; Documents relating to Buddhist and Shintō Temples under the Tokugawa Gov't, 1100 vols.; Documents of the Supreme Court under the same, 9100 vols.; Documents relating to Korea during the same era, 1100 vols. The most precious among the rare and valuable books are: The Great Chinese Encyclopædia (Kisetsu-Tojisho-shusei), about 10,000 vols.; the Tibetan Tripitaka, 350 vols.; the Mongolian Tripitaka, 106 vols.; the Rokuson and Onryu Diaries, about 220 vols. The numerous books relating to early Jesuit Missions in Japan, besides being priceless, are highly interesting records of a sorry page in the history of both the country and the misguided bigots who invaded it. — Athletes are usually interested in the schools for Judō (see
p. e. xiv), Baseball and Football, Archery, and
University Boathouse is on the Sumida River (P)
is a well-equipped Swimming-Station at the Mari
sula, in Izu Province.

The Marine Biological Station at Misaki, in
of Sagami, dates from 1887, and for ten years
center of researches in marine zoology in Japan.
small library there is an interesting aquarium. So
extremity of the peninsula that juts out between
Sagami and the Gulf of Tōkyō, the station has ac
eties long famous as the home of some remarkable
Along the coast, all sorts of bottoms are found,
variety of marine life. The 100 fathom line is with
of the shore, and depths of 500 fathoms are not en
cess. The existence of a remarkable deep-sea fa
profunder parts has been ascertained within years,
zoological treasures are now being brought up. The warm Kuro-shiwa (p. exiv) su
many miles out, and a branch of it often comes to
station, bringing exceedingly rich and interest
The mention of such names as Euplectella, Hyal
rotomaria, Metacerinus, Macrocheirous, and the
laechus Mitsukurina, Rhinochemera, etc., will
naturalist some of the characteristic forms of this
station is primarily intended for the use of stud
structors of the University, but its facilities are
other persons who are qualified to avail them of
opportunities of research here afforded. Every sur
of elementary zoology with laboratory work is
benefit of teachers of intermediate schools.

A unique and sustainedly interesting adjunc
tion to the University, and one which most travelers (who are with
fees) will wish to inspect (English spoken), is the
ical Observatory (Jishin-gaku Kyoshitsu) and its
at present under the supervision of Dr. F. Omo
great living authorities on earthquake phenom

The study of this strange science was begun in Japan in a
near soon after the Restoration; the eminent Prof. Mine (died
impact to it, and although earthquake observation began
in a scientific way in Tōkyō in the 5th year of Meiji (1875),
ological Society was not founded until 1880. The many vac
ations and the various copies of the Seismological Journal
issu by this body, contain some highly valuable contr
advancement of seismology. In addition to the central st
there are many auxiliary stations scattered throughout the
them, well-equipped with valuable recording instruments,
with them is the Earthquake Investigating Committee
Chōōkai), established by an Imperial Ordinance in Jun
Vulcanological Survey, whose object is to study the new and
Japan as regards their internal structure, their rocks, found
distribution, etc. Geotectonic maps are issued, and under
are being constantly observed. The earthquake-pront by
University grounds rests on a solid concrete foundation.
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of nearly 83 sq. meters. The walls, of parabolic section with the vertex downwards, are 5.5 m. high, 2.4 m. thick at the ground level, and 0.7 m. at the top. A tiled roof with skylights rests loosely on the walls, in which there is but one entrance. Many interesting experiments are carried out by the Society. The movements of walls, effects on houses of different construction, fracturing experiments, vibrations of bridge-piers, deflection and vibration of railway bridges during earthquakes, and many kindred phenomena are studied, and the important results are not only printed in Japanese and foreign languages, but the professors also lecture to students of geology and physics in the College of Science, and to those of architecture and civil engineering in the College of Engineering.

The amazingly delicate and unique registering instruments (most of which were invented and made in Japan) housed in the Observatory are novel and of unfailing interest. Certain of the seismometers (jishinki) are so unthinkably fine that they register every earth tremor, from the most violent and destructive earthquakes (jishin) to the tiniest tremor. To prevent their recording every passing vibration, some are placed on massive concrete foundations which are isolated from the radiating wood floors and the walls by air spaces. So adjusted, they resemble artless jewel weighing balances poised on bulky stone monuments. The mere pressure of the thumb against this concrete pedestal, or the iron frame of the machine, transforms the theescles into a state of ludicrous agitation. The inscriptions which they register from all parts of the world are recorded by delicate points moving across a band of smoked glazed paper wound round a drum. This cylinder is turned by clock-work at any required rate according to the particular kind of earth motion it is desired to observe. The rotation of the drum is marked by a time ticker, which is in circuit with a chronometer. There are many of these ingenious machines, all of which record mechanically, day and night. On the surrounding walls are scores of charts and photographs portraying scenes in districts visited by earthquakes. Those of Messina Reggio show the imperfect construction of the houses, which collapsed in a rain of rubble at the first tremble, and are meant to be compared with the Japanese wood houses, which always sway and twist before falling, thus giving the inmates a chance to escape. In the terms used in the Observatory, a 'slight' earthquake shock is one which is almost too feeble to be felt; a 'weak' shock is one whose motion is well pronounced but not so severe as to cause general alarm; and a 'strong' shock is one which is sufficiently sharp to produce small cracks in walls, to throw down articles from shelves, and the like; these terms are generally employed in reports of earthquakes.

Earthquakes have long been the natural phenomena most destructive to life and property in Japan. In the authentic history of the islands they are first mentioned during the reign of the (19th) Emperor Inōō, in A.D. 416. Since that time, of the myriad quakes, 2000 have been strong, 223 destructive, and 10 accompanied by an appalling loss of life. Of these 47 had their origin in the bed of the Pacific Ocean, 17 in the Japan Sea, 2 in the Inland Sea; 114 were insular, and 43 obscure. Seven of those from the Pacific originated off the S.E. coast and were accompanied by tidal waves (tsunami) which caused greater damage than the quakes themselves. The worst of the 10 great quakes occurred Oct. 28, 1707, and the area damaged included a part of Kyōhō, the Island of Shikoku and the coast of the Main Island, between the provinces of Harima on the W., and Kai and Suruga on the E. Earthquakes were carefully registered in Kyōto (which was the capital of the Empire for 1070 yrs. between 797 and 1867) for over a thousand yrs., and during that time it was shaken violently 228 times.

They occur with greater frequency along the E. coast of the islands than on the W. coast, and their distribution seems to have a close connection with the country. According to Dr. Omori, the group of the Japanese islands forms an arc, with its concavity toward the Japan Sea, and the general geographical distribution of destructive earthquakes in Japan may be summarised as follows: the provinces on the concave or Japan-Sea side of the arc were disturbed almost exclusively by local shocks; while those on the convex or Pacific side were often disturbed by great non-local ones, whose origins were situated in the ocean. The three great pro-
vines of Rikuzen, Rikuchū, and Nemuro were often disturbed by great earthquakes of sub-oceanic origin. A formidable quake is almost invariably followed by weaker ones, and when the violent and destructive the number of minor shocks following it may amount to thousands, and continue for several yrs. Between 1885 and 1903 there was a yearly average of 147 shocks (there were 2729 in 1894), or a daily average of nearly 4; (in all 27,485). Upward of 1400 are now recorded yearly, with an average of two irritating shakes. Since 1872 there have been 15 very serious earthquakes, with considerable damage to life and property. Fifty or more (about one a week) are felt in Tōkyō each year. That of June 20, 1894, was the most recent that has shaken the capital since the great eruption of 1855. (Comp. p. 127.) Many buildings were damaged, and there was some loss of life.

Pronounced magnetic disturbances usually precede or accompany earthquakes in Japan, and the most violent ones are those which follow a year or so of comparative tranquility. In many cases a rumbling sound like that of distant thunder, or a rushing sound like a blast of wind is heard just before, or simultaneously with, the arrival of the earth ripples or tremblings, when the origin of the disturbance is near the observer. These sound-shocks are of more frequent occurrence in rocky districts, than on the plains. The mean interval between two disquieting earthquakes, for the whole of Japan, is about 2½ yrs. Although shocks come singly they have a tendency to occur in groups. More take place in summer than in winter. The annual variation of the frequency of destructive quakes is the reverse of that of the ordinary small shocks. Thus, the constant occurrence of minor tremblings is regarded as maintaining the region concerned in a comparatively safe condition, preventing the abnormal accumulation of stress in the earth's crust. An unusually low seismic frequency is regarded as dangerous, and the precursor of destructive disturbances.

One of the most appalling earthquakes of recent times occurred at 6.37 a.m. on Oct. 28, 1891, at Gifu, in the province of Mino; it was felt throughout the whole of Central and Southern Japan. Over 7000 people were killed, 17,000 were injured, and nearly 20,000 buildings were destroyed, besides lines of railway, embankments, bridges, etc. There were 163 after-shocks which extended over a period of two yrs. (Comp. Gifu.) Since this great shake, which is referred to as the Mino-Owari Earthquake, there has been a noticeable increase in the visitations. Following it was the relatively destructive shock of Noto, on Dec. 9, 1892; Kagoshima, Sept. 7, 1893; Eastern Yezo, March 22, 1894; Tōkyō and vicinity, June 20, 1894; Ōmuta, Oct. 22, 1894; Ugo and Rikuchū, Aug. 31, 1895; Nagano, Jan. 17, 1897; Shizuoka, Dec. 7, 1897; and in addition several minor disturbances, landslips, subterranean noises, etc. On June 15, 1896, a terrific disturbance at the bottom of the Pacific Ocean communicated itself to the subterranean water, and this, in the form of a tidal wave, rushed in on the N.E. coast of the Main Island and devastated it for a length of 250 M., killing perhaps 30,000 people, and ruining their homes. Many of the recent earthquakes in Japan, extending over a large area, are thought to be due to tectonic, or plate-like moving agencies. The quakes accompanying volcanic eruptions are usually confined to a comparatively small area, and their effect is more noticeable in the interior villages than the seacoast cities. Only in very exceptional cases do the earth-tremors interfere with the daily life of the people. Here and there a chimney or an insecure wall tumbles to the ground, and it is only in cases of disastrous quakes, like that of Gifu, that one has much loss of life. Earthquakes in Tōkyō are apt to be considerably less destructive to life and property than the fires which sometimes follow these eruptions from their place during a lively shake.

A destructive earthquake has occurred in the 7 provinces of Iki, Ōmihachiman, Shirahama, Kita, Kohama, Honda, and Tokachi, only one each in Chūkoku, Bizen, Suyō, Hoki, Mimasaka, Ichikari, and Teshio; 11 only in 7 of the 14 provinces of Yamashiro, Yamato, Kii, Aki, Satsuma, Saijo, Higo, and Ōsaka province.
a, Totomi, Suruga, Sagami, Musashi, Shimotsuke, and Iwashiro; and 10 in each of the 15 provinces of Iyo, Tsu, Iga, Omi, Echizen, I, Kai, Izu, Shimada, Hitachi, Echigo and Rikuzen; and between each of the remaining 42 provinces.

walk W. of the University brings one to Prof. Kano’s school (p. cvi and Pl. H, 3–4). The district to the W. number of schools and colleges. The Waseda Uni
a Oshigome-ku, Pl. F, 2) was founded in 1902 (by
ma) on the site of the Tokyo Academy established
1882. It is an important and fully equipped private
1, with a fine library (152,000 vols.), 178 instructors,
ents, and an internationally celebrated baseball team.

Taka (Pl. I, 3), a sometime popular resort (now falling
line) a short way N. of the Imperial University, is
its annual Chrysanthemum Show (held in autumn),
wing and cut flowers are fashioned into samurais,
mythological character, animals, junk, etc., or made
nt historical scenes. A small entrance fee is exacted
f the places. Curio-shops and story-tellers enliven
neighborhood — to reach which, take the tram-car
ner of Makicho and Hakusan, and walk 10 min. to

Or descend from the Belt-Line Rly. at Nippori
imb the hill, and continue along the pretty lane (20
Yanaka Sansakimachi.

(or Ueno) Park (Pl. I, 4), the largest and hand-
the Metropolitan Parks, at the N. edge of the capi-
taya Ward, celebrated for the Imperial Museum
accompanying Park Plan), the Zoological Gardens,
ful Mausolea of the shoguns, the Time Bell, Bronze
and many minor attractions, is one of the brightest,
and highest points in the city, and from its eminences
sive views of the environs are obtainable.
of fine old trees flank the shaded avenues, many of
d to dainty shrines and sequestered retreats. Vast
regate here in April to view the splendid cherry
which overshadow the public drive; in Aug. to enjoy
h of lotus blooms on Shinobazu Pond; and at all
he year to partake of the joyousness which pervades

The site belonged originally to the daimyō family of
iga Province), and the name Ueno is derived from
stance that its general situation is said to resemble
of the same name in the above province. In the early
place was considered unlucky and the common
led it KI-mon, or Devil’s Gate. As a sort of antidote,
Iemitsu, caused to be erected here (in 1625) a group
amples, the chief one of which he called Kwan-et-ji
name of the era during which it was built). To the
gave the name Tô-et-zen (‘Hiei-zen of the East’) to
them from the Hiei-zen fanes near Kyôto. The
glitter and magnificence of the temples were planned to help ward off the evil spirits. The original structure occupied the site of the present museum, but it was burned in 1883 on the occasion of a fierce conflict between the partisans of the shōgun and the imperialists; along with it went the colossal gateway which stood at the S. entrance to the inclosure. The grounds (which were acquired in 1873 by the Imperial Household) were laid out by the famous priest Tenkai, or Jigen-Daishi, the superior (in 1625) of both the Uyeno and Nikkō temples, and whose influence over Tokugawa Ieyasu was so marked that he became known as the ‘Minister of the Black Gown.’

At the S. entrance to the park, where the tram-cars from Ginza turn to the right, pass the Uyeno Rly. Station and proceed along the broad Kurumazakamachi to Asakusa, there are 43 stone steps which lead to the upper level; strangers should read the regulations (in English) on the sign-board at the right. Those who plan to visit the museum and other buildings and to spend the day in the park may wish to remember that meals in foreign style are served at the Uyeno branch (English spoken) of the Tsukiji Setyoken Hotel (p. 110), near the bronze Buddha (reached by following the broad avenue which leads up at the left of the steps). The bronze statue at the right, of a bulky, material-looking man leading a small dog, stands to the memory of Saigō Takamori (1827-77) a prominent figure in the war for the Restoration.

Takamori occupied a high position in the army of his daimyō, and in 1874 he was made marshal. Later, when the question of an intervention in Korean affairs was mentioned, it was found that Takamori’s views were opposed to those of the Gov’t. Retiring to Kagoshima (Rte. 41), he established a school to which many of the youth of Osumi and Satsuma flocked. The restored Gov’t foresew the rise of his power and made strenuous but vain efforts to bring him back to Tōkyō. The insurrectionary movement (known as the Satsuma Rebellion) finally broke out in 1877, and on Feb. 15, Takamori, at the head of 15,000 men, took possession of Kagoshima. Marching N. he met the Kumamoto army, defeated it, and laid siege to that city—which was defended with great vigor by Colonel Tanjō. Thereupon the Gov’t declared Takamori to have forfeited his princely rank and titles, and it sent Arishigawa Taruhito with a considerable body of men against him. The rebels had to withdraw before superior numbers, but making a supreme effort, Takamori succeeded in entering Kagoshima. There, surrounded on all sides, the insurgents prepared to sell their lives dearly. The last battle took place on Shiroyama, Sept. 24. Saigō was wounded by a ball, and one of his faithful retainers, Beppu Shinsuke, put an end to his life. The statue was erected to his honor in 1899. He was fond of hunting, and the dog at his right was his favorite and constant companion.

The line of houses near the edge of the bluff at the right are popular native restaurants and tea-houses. Behind the small house near the monument is an elevated tomb called Shōgun, above the remains of the soldiers who died defending the shōgun’s castle at the time of the Restoration. Hard by (left) is the Kiyomizu Temple (a copy of the famous one at Kyōto, described in Rte. 27). At the rear, surrounded by a low bamboo fence, is a much revered cherry tree called the Shinsashō.
and near it, a well, both known to the people for a written by Shinshiki, a celebrated poetess) to the effect. It is dangerous to have a well near a beautiful cherry or while looking at one, a person may fall into the other! Temple is a cherished relic of feudal days — one of the lone ors of the group erected by Iemitsu; the view from the platform is attractive. The large picture at the right of a well-known teacher of the sword was given to the temple (by his pupils) to celebrate the anniversary of the Japanese Constitution. Above the ce within, hanging in a bad light, is a spirited picture of ttle referred to above. The chief divinity at the shrine is ousand-handed Kannon, said to be more than a thous- old. The scores of dolls in the individual glass-fronted at the left were presented by the mothers of children ailments were cured by the intervention of the benevo- dness. The fine grove of cherry trees near the temple ts a beautiful sight in April, and gives the name Sakura (cherry plateau) to the section. The hill beyond the oting roadway is called Suribachi-yama because of the city in shape to a suribachi — an earthenware vessel in bean-soup is prepared.

earing round to the right of this the traveler comes to Art Building, where at certain seasons (usually spring II) art-exhibits of various kinds (admission, 10 sen) are ed (and sold). From the open space beyond a superb may be had of that section of the city lying to the E. of midagawa. The temple in the walled-in garden at the lls for no special mention.

urning to the left beyond the iron bridge we come to the kishi Temple (Buddhist), dedicated to Jigen-Daishi and celebrated bronze (of the Tendai sect; b. 912; d. 985) Jie-, a great court favorite and sometime head of the Hier- mple. His portrait is ascribed to Kanō Tanyū. The gong gongs which mark the entrance to the fane; the strik- handsome roof; the superb laver, and the several bronze is in the yard are worth noting. The double doors (with special chrysanthemum crest) at the side of the yard access to the tomb of a prince (a one-time abbot of the temples) who for some time was retained here as a al hostage. The large building at the right of the front s a storeroom. The two housed images enveloped in clothes are of the benevolent Jizo.

Time Bell, a huge bronze instrument near the entrance Seiyoken Restaurant, is a sort of chronometer for many nds of persons who live in the region roundabout and usualy synchronize their watches with its booming notes. tly it belonged to the temple (long since destroyed) to the nearby
Bronze Daibutsu, or Buddha, was an adjunct. The latter, 21 ft. high, was cast in 1695, and is in every way inferior to the great Daibutsu of Kamakura.

The EQUESTRIAN STATUE of Prince Komatsu (a relative of the Emperor, and a descendant of the Fujiwara), which stands near the big torii, on a handsome brown speckled granite pedestal 16 ft. sq. (from Rokkozen); is 15 ft. 9 in. high; was designed by Shin-icho Okada; cast at the Koishikawa Arsenal; cost ¥100,000, and was unveiled March 18, 1912. — The Magnolia grandiflora in the fenced inclosure at the rear (right), called the Grant Giokuran, or Kinenju ("KEEPSAKE TREE"), was planted Aug. 25, 1879, by Mrs. U. S. Grant. The one at the left, a Cupressus Lawsoniana, was planted by General Grant the same day.

The Tōshōgū, a Shintō shrine dedicated to Tokugawa Ieyasu, stands at the end of the shaded walk (fine cryptomeria trees) leading from the torii near the main drive; is a miniature of the Tōshōgū at Nikkō, and was erected between 1624 and 1643. The tall stone lanterns were gifts of daimyōs. The gateway was restored in 1890. The interior and exterior of the shrine display a maze of polychromatic carvings and diaper-work inferior to that of the mausolea described hereinafter. The coffered ceiling is latticed. The line of framed pictures around the oratory are of ancient court poets. The wood masks with gilded teeth are used on festival days. The tablet above the entrance to the inner sanctum carries Ieyasu's posthumous name, Tō-shō-gū, copied from an original written by the Emperor Gomī-no-o (17th cent.). The square building between the shrine and the dilapidated old pagoda is the 'heavenly music hall.'

The Lake (Shinobazu-no-ike) or Pond, a shallow sheet of water at the left of the main entrance to the park, contains an island with a pretty shrine dedicated to the Goddess Benzaiten, and a handsome granite bridge referred to by sentimentals as the 'moon-gazing bridge.' In Aug. the water is almost hidden by splendid lotus blooms, and on a moonlit night the scene is singularly lovely. Hundreds of wild fowl frequent the spot in winter and are a delight to the children who come here to feed the big carp and goldfish with which the water is alive. The view of the shrine from the hill behind the Seiyōken Restaurant is very attractive, particularly when the red-tinted maples flame in contrast with the greensward. The bronze lute (bīwa) in the temple atrium is symbolic of celestial harmonies produced by the goddess. The brilliant fitments of the building date from 1911, when it was renovated. The bridge is reached by passing beneath the arch at the right. The group of buildings visible on the hill beyond forms a part of the Imperial University. The pond is a relic of the time when a large section of modern Tōkyō was covered by the waters of Yedo Bay, and Uyeno was a knoll washed by the waves.
The *Imperial Library (Tosho-kwan), is at the W. side of the park, near the museum (see the plan), and was established in 1885. It stands at the head of the 374 libraries (129 public; 245 private; 2,645,265 books) scattered throughout the Empire, and is a priceless boon to the thousands of struggling and impecunious students who draw knowledge from its 500,000 volumes — 60,000 of which are in English, German, French, Spanish, Italian, and Russian. More than a million persons visit it each year, 20,000 of whom are foreigners. It is housed in a modern, 3-storied, vitrified brick-and-stone building, semiclassical in style, and equipped with a comprehensive card-system (catalogues in English) and many conveniences. Many newspapers are kept on file, and there is a special reading-room set apart for ladies. A copy of every book printed in the vernacular in Japan must be sent here. Ordinary tickets for the temporary use of the library cost 2 sen (5 sen in a special reading-room) for a single admission. Annual membership fee, ¥5. Only Tōkyō residents can take books away; Rules and Regulations on the bulletin board near the ticket-office, where application-blanks can be had. The card-index and catalogues are in the first room at the right of the entrance. Open from 7–8 A.M. to 9–10 P.M. except on the 1st of each month. — The large building N.W. of the library is the Conservatory of Music. That at the S.W. is the School of Art. — A few min. walk S. of this is

The *Zoological Garden (Dōbutsu-en), with an assemblage of animals ranging from polar bears to wallabies. The uneven character of the hillside over which the inclosure (open all day; admission, 3–5 sen) spreads, permits of numerous attractive terraces, lakelets, and miniature landscape gardens. The grounds are clean and inviting. The fauna and avifauna of the Japanese possessions are well represented.

The *Tōkyō Imperial Museum (Teikoku Hakubutsukan; known locally as the Uyeno Hakubutsukan), a gov't institution standing back in a wide, handsome, 26-acre park with a pond, fountain, and many flowering trees, is near the center of Uyeno Park (see the Park plan) and is by far the most important museum in the Empire.

It is open daily (from Jan. 5 to Dec. 25) between 8–9 A.M. and 4–6 P.M., except on days following national holidays (consult the notice-board at the right of the outer gate). Admission, 5 sen; children, 3 sen. The catalogue is in Japanese, and but few of the attendants speak English. The only fees customary are 2 sen, or thereabout, to the keeper of the umbrella-stand at the door, and as much to the servant who provides the shoe-covers at the entrance of the passage leading to the new wing (left). Strangers find no difficulty in getting about, as attendants and printed signs point the route to be followed. Foreigners enter the central building through the main door; natives wearing clogs must change these for sandals at the door at the right (the Museum plan). Tickets must be purchased at the little office (left) outside the big gate, and delivered at the turnstile. The administration building (English spoken) is at the right rear of the left wing, and is ap-
proached either from the outside or through the passageway crossing the corridor which connects the wing with the main structure. The big building without the main gate (left) is devoted to temporary exhibits of various products. The imposing old gateway (full of shot-holes) is the sole surviving relic of the original dwelling of the chief priest of the sometime splendid Kusaimi-ji Temple — which is said to have been finer than any of the present structures at Nikkō. The main museum building, a semi-classical edifice (erected in 1883) of red brick with granite trimmings, is Alhambraic in appearance, with twin miradores on the roof, and considerable polychrome tracery about the Moorish windows. The newer and more stately left wing (kaku-tei), an Ionicized, triple-domed building of gray granite beautiful in its classic simplicity, is embellished with two handsome bronze lions (which guard the main entrance), some bronze Greek vases, and other artistic additions, and was a gift (in 1910) from the Tōkyō municipality in congratulatory commemoration of the wedding (in 1900) of the Crown Prince (now the Emperor). The insignificant bronze statuette at the right of the central pond stands to the memory of Dr. Edward Jenner. Scattered through the spacious grounds are numerous proofs of Japan's military successes during the Russian War.

The nucleus of the splendid and sustainedly interesting collection (to which additions are constantly being made) was established in the later days of the shōgunate, from whose hands it passed into those of the present Gov't. Since 1886 it has been under the control of the Household Department; its excellent organization is due to the indefatigable energy and foresight of Baron Kuki, Director of the Fine Arts at the close of the last century. There are upward of 170,000 articles (2000 of which are the personal property of the Emperor, and 4000 of which were contributed by various public-spirited citizens) classified under the heads of Departments of Industrial Art; Fine Arts; Natural Products; and History. Though practically free from forgeries the collection contains many copies of objects (particularly in sculptured wood) exhibited in other museums through the country, but these are usually so marked. Following the Japanese custom of retiring certain articles from view at stated times, and either storing them for a brief period or loaning them to other museums in the Empire, but few of the exhibits can be called permanent; those in the Department of Industrial Arts are admittedly temporary and are changed sometimes as often as twice a month. In cases where articles mentioned in this Guidebook have been temporarily withdrawn, if stored in the museum godown they can be seen on presentation of a letter from some one in authority, or on payment of a small fee (30–50 sen), if application be made at the museum office. Nearly 300,000 persons visit the museum each year, of which about 35,000 are school teachers and their pupils — who are all admitted free. A magnificent collection of gold coins valued at 40,000 yen was stolen from the rooms in 1911 and was not recovered. With characteristic and praise-worthy foresight, the patriotic men of the Gov't are sedulously adding to the assemblage of the now almost priceless relics of the early history of the race, and the museum now easily ranks (in a smaller way) with that of South Kensington.
and the Boston Museum of Fine Arts. The decree by which monasteries and temples throughout the Empire are compelled to make temporary deposits of their portable treasures in the museums of Tōkyō, Kyōto, and Nara, is of great benefit to the public, particularly to those strangers who might be unable to visit certain of the most distant Buddhist repositories. Other excellent features are the special exhibits sometimes arranged to commemorate the birth or the death of a master whose work is shown, or to correspond to certain eras or a zodiacal symbol appropriated to each new year. Thus the year of the boar, the crane (a favorite symbol), or the pine, may be inaugurated by an exhibition of works of art in which these signs figure.

The highly interesting collection of prehistoric objects is perhaps unique in that it is derived mainly from authentic finds made within the confines of the Empire. The series of archaic pre-Buddhist potteries found in the soil or in tombs is of great archaeological importance. Finds of this nature are made from time to time somewhere on the islands, and are not unfrequently presented to the museum — which also accepts deposits and temporary loans from private collectors. The fugitive character of the exhibits renders it impracticable to describe the contents of the museum in detail and be certain not to confuse or mislead the reader. The men in charge are making efforts properly to classify and label the more or less permanent objects, and to add bi-lingual annotations that will help the stranger to a proper understanding of them.

The collections of porcelains and pictures are incomplete, and are inferior to those of certain private collectors; neither are representative of the evolution and development of these great arts in Japan, and in neither are there many rare or precious examples. In these, as well as in its collection of sculptures, the Tōkyō Museum is inferior to those of Kyōto and Nara. The paucity of the widely famous color-prints (p. ccxxxii), now so much admired abroad, is due in a measure to foreign appreciation of their rare worth. While the Japanese were regarding the best work of the inimitable Hokusai, Hiroshige, and other native artists as mere playthings for children, and unworthy to be ranked with the national arts of Europe and the West, connoisseurs of those countries were showing their conception of their value by diligently collecting them. When the Japanese awoke to this fact many of the finest specimens had been expatriated beyond recall.

The Entrance Hall has for its largest object an equestrian statue in plaster (copy of the one in bronze, in the yard of the Staff Office) of the late Prince Arisugawa. The huge and fantastically decorated drum backed by a sort of tall gilded mandorla covered with Buddhist symbols, which usually stands just within the entrance at the left, was formerly used on spe-
cial festival occasions and is an alleged copy of the original from the Dragon Palace at the bottom of the sea! The smaller drums, palanquins, and archaeological fragments are of no special interest. Turning to the left (of the entrance) we en-
ter (consult the accompanying plan)

**Room 1**, with a fine and extensive collection of ancient and modern bronzes, damascene and other metal pieces, enriched here and there with some notable specimens of Chinese 10th-cent. work. The inlaid bronzes (particularly the gold-bronze with damascening) are excellent examples of a difficult craft in which the Japanese excel. The ancient metal mirrors, of which there are a number, are partly of Chinese (14th cent.) and partly Korean origin; as are also the curious old bells. The various specimens of sword-furniture are ancient and modern.

**Room 2** contains many authentic sculptured wood figures so highly prized as to be considered national treasures; prominent among them is a large but daintily slender, gold-flecked, seated figure of an Indian goddess, with a disk at the back, the right leg crossed over the left knee, and the right hand lifted to the face. There is little subtlety and less charm in this vermiculated figure (which came from the Hōryūji, near Nara), the chief interest of which lies in the fact that it is of 7th-cent. workmanship and that it represents, with its manifest Hindu character, one of the earliest specimens of native sculpture after the introduction of Buddhism, — perchance the first lisping of the new art in Japan. Many statuesque carved and gilded figures in a standing or seated attitude are ranged round the room, some in glass cases and all badly mauled by the hand of time. Noteworthy among them are two splendid Buddhas of fine wood covered with gold foil, crowned and bejeweled, and on intricately carved bases. Both (the property of Count Tanaka) are superb examples of the flourishing art of the Ashikaga period, and they are among the best that the traveler will see in Japan. The magnificently carved and gilded mandorlas which back them, each displaying *s*ix flying *tennin*, sculptured in bold relief, are executed with a skill no whit inferior to the best effort of *José Churriguera*. A curious *Eleven-faced Kannon*, life-size, with tarnished jewels on her sometime gilded breast, stands in the same case with one of the Buddhas, and dates from the 9th cent. The missapen, carved, colored, and lacquered wood figure (dATING from the Kamakura epoch) which stands in the case with the other Buddha, and surmounts a venomous gnome (typifying pestilence and calamity) is *Zōchōten*, one of the Gods of the Four Directions, who attacks and repels demons. The two flat, pierced, and sculptured wood panels framed against a white ground, in one of the wall-cases, are celebrated pieces ascribed to *Kōbō-Daishi*; the other ten that complete the original twelve are in
the Nara Museum. In other cases in the room are a host of wood and metal Buddhas and other saints of the Buddhist pantheon, from Siam, Burma, China, India, and Tibet. Some are hung with tarnished dingle-dangles, others are clad in gracefully flowing draperies delicately carved out of the wood, and all are more or less interesting examples of early craftsmanship. The small 12th-cent. figures of colored and lacquered wood ascribed to Unkei are more likely copies of the originals at Nara. A strikingly handsome 16th-cent. sculptured wood figure of Shaka (Sakya-muni) stands on a finely colored wood base in one of the cases and is well worth looking at, as it is the finest, in point of decoration, in the room. The superb drapery is picked out in an amazingly delicate and intricate pattern of gold-lacquer, and this design runs quite round the figure, the forehead of which is adorned with a white and a pink crystal boss. The features have a strong Hebrew cast, and the flame-tipped mandorla bears Sanscrit characters. The very ancient seated wood figure of a fierce deity backed by a flaming mandorla is Fudō, and the other big one in the same case, Jizō; both are fine specimens of the Fujiwara epoch. Another statue worth noting is that of the willowy, sylph-like Arya Avalokitesvara — 8th-cent. copper work. Also a richly chased and sculptured figure of Gotama Buddha, with a face which was formerly covered with bright gold foil, but which has turned black with extreme age. The crudely carved but highly prized figurine of the Empress Jingo (the alleged invader of Korea in A.D. 200) perhaps dates from the 3d or 4th cent. of the Christian era. A fine Hindu trimurti, with a face of Vishnu at the right, Siva at the left, and Brahma in the middle, is sometimes displayed in this room.

Room 3 is devoted to an interesting assortment of miscellaneous articles; the cases full of carved wood masks used anciently in the sacred dances are perhaps the most worth inspecting; those of plain, unpainted wood are early specimens of the Tempyō era (8th cent.) The finest (those usually employed in the classic Nō dance) are lacquered in flesh tints of various shades, and express many degrees of human emotion. Some show furious faces with veins like swollen whipcord; others grimace, look calm, agonized, comic, or angry, and not a few display the hand of a master in their construction.

Room 4 has a superb collection of modern carvings in ivory, wood, lacquer, shell, and inlaid work. The corner closet entirely covered with arabesque and intricate tracery is of Indian origin. The netsukes exemplify a handicraft in which the Japanese display noteworthy manual skill and subtlety. The assortment of musical instruments is incomplete.

Room 5. Old and modern lacquer and inlay work — much of the latter of Chinese provenience, and resembling the finest intarsia. The specimens of Pekin lacquer, though fine, are out-
classed by those in the Okura Museum (p. 160). A noteworthy object is the remarkably well-preserved chest (the property of the Mikado) covered with madreperl inlay and dating from the 7th cent. It perhaps came originally from Korea, as there is a similar specimen, indubitably of Korean craftsmanship, in the Seoul Museum (Rte, 46). For nearly a millennium it was a prized relic in the Hōryūjī. Despite its great age the inlaid phoenixes and medallions are intact, and are remarkable examples of a nice skill in workmanship but little inferior to that of to-day. The Q.A. Shaw collection of lacquer (now the property of the museum) embraces a number of good 18th-cent. pieces, some in the oft-copied style of Kōrin, with superimposed pewter insets. The excellent copies of 13th-cent. work, particularly that showing mother-of-pearl in a gold ground, imitation of the style known as Furenryō, are interesting. The almost imperishable nature of good gold-lacquer is exemplified in the exhibit which shows portions of the lot (of fine 17th-cent. work) sent by Japan to the International Exposition at Vienna. On the return voyage the S.S. Nile (of the French Mail) that bore them was lost off the Izu coast, and the articles remained uninjured at the bottom of the sea from Feb. 20, 1874, to July 18, 1875, when they were recovered. The best lacquered objects in the room are perhaps the beautifully colored boxes (18th-cent. work by Ogawa Ritsuo) with raised work in lacquer and porcelain, both of which show in a highly interesting way the possibilities of the medium. The writing-box (for paper) portrays the Chinese Emperor Shōian-Tsung, and Yang Tai-chên; the companion one (for the ink-stone) depicts the lissome and fascinating Hsi-Shih looking at her reflection in a mirror. Ogata Kōrin has some masterful pieces here, and modern craftsmen stand before the cases and copy his intricate and alluring designs in much the same way that amateur painters copy the pictures in European galleries. The gold-lacquered box with a black eagle on the top, by Kajikawa I (18th cent.), is worth looking at; also the small framed oval picture (in one of the wall-cases) done in madreperl, and showing Louis XVI working at the bench as a locksmith.

Room 6 is dedicated to (uninteresting) engravings, embroideries, tapestries, old prints, and what-not. — Crossing the rear of the entrance hall we enter Room 7, with a collection of mineral specimens and pictures of mines and appurtenances similar, but inferior, to the display in the Mineral Museum described at p. 232. The huge petrified ivory tusk covered with barnacles was evidently brought up from the bottom of the ocean; the kindred relics — tusks of mammoths, plaster casts of prehistoric animals, and the like — need not detain the traveler. Among the mineral specimens in Room 8 are some meteorites worth looking at. The wax models of plants in Room 9 are chiefly for educational work.
Room 10 contains many specimens of the exceptionally rich marine flora of the Japanese coasts.

Room 11 has a varied collection of stuffed birds from Japan and her island possessions, with others from the South Sea Is. Most noteworthy among the indigenous fowls are the handsome long-tailed Gallus Bankiva Domesticus from Tosa Province. The tail feathers of the cockerels (on-dori) are phenomenally long, one measuring 14 ft. 6 in., another, 11 ft. 9 in.

The Tosa (or Brocade) Fowls, from Shikoku Is., are of various hues (sometimes pure white) and are produced by careful selection and in-breeding. The birds are obliged to sit on high, narrow perches, and are fed on rice and vegetables. The tail feathers are never moulted; those of the hen (men-dori) are usually a trifle shorter than those of her extraordinary mate. Exceptional cockerels are said to sometimes produce tails 15–18 ft. long! When a fowl is taken out for exercise a man holds up the tail to prevent its being soiled or mutilated.

Conspicuous among the birds are some stuffed specimens of the splendid long-tailed Argus pheasant; the iridescent Reeves's pheasant; the golden, Amherstian, and others — some from China and some from Japan. The reptilia in this room lack interest.

Room 12 has many cases of stuffed animals ranging in size from mice to giraffes; the repulsively grotesque bat (kōmori) from the Bonin Islands, with a body as large as a good-sized pullet and a spread of naked, membranous wing 3 ft. across, is interesting in that the Japanese claim the folding fan was evolved from the idea suggested by the wings of this flying mammal. Live specimens of the native and Korean bears shown here may be seen in the near-by Zoo.

Room 13, which completes the exhibits on the ground floor, contains mineral specimens, pictures, and working-models of antique and modern mines; maps showing the mineral distribution in Japan; rock-crystals in the rough; many ore samples; and a host of things interesting chiefly to mineralogists. — Ascending the winding stair at the right, we reach, on the upper landing,

Room 14, with a limited but interesting collection of vehicles illustrating methods of transportation during the days of the shōgunate, prior to the introduction of the jinrikisha and other Western ideas. Among the ponderous objects are imperial carts, palanquins, models of state barges and other ships, etc. The red-and-gilt model or a double-decked ship with many oars (called the Tenchi Maru, or 'Ship of Heaven and Earth') is not unlike a Long Island Sound boat. The cumbersome palanquins (hōren), surmounted by stiff, brass phœnixes, belonged to long dead mikados. The smaller and daintier ones (nori-mono), more like a sedan-chair in shape, were the gold-lacquered conveyances of the sometime grand dames of the shōguns and daimyōs; when passing through the seaport towns men were wont to carry them, but maids are said to have performed the
arduous service on the mt. roads of the interior. The great awkward carts (gosho-guruma) almost as large as a native house, ornamented with tasteless geometrical designs, and with widespread thills, belonged to royalty and were drawn by cattle. The very elaborate modern one (which may be here or in the entrance hall below) is the Jusha used at the funeral ceremonies of the Emperor Mutsuhito.

Rooms 15 to 18 contain interesting collections of costumes, implements, and other articles used in the daily lives of Koreans, Formosans, Ainus, and the Loochoo and South-Sea Islanders; the curious feather coats of the latter are inferior to the similar work of the Hawaiians and Aztecs. Most of the Formosan exhibits refer to the Chinese immigrants rather than to the aboriginals of that island. There is a small collection of fish-skin coats from Russian Asia; boomerangs; clubs, krises, and other war-implements of the Polynesian and Australasian tribes; odd bits of Pueblo Indian (U.S.A.) pottery; some rag figures from Mexico; and some nephrite axes (prehistoric Japanese) that are counterparts of similar tools found in the Mixtec and Zapotec Indian tombs of Southern Mexico! In Room 19 are some Egyptian relics — mummies and the like; and in Rooms 20 and 21 more South-Sea Islands, things, a collection of coins, toys, and other native objects. From the balcony of Room 22 — where there is a comprehensive assortment of musical instruments — one may enjoy a good view of the museum grounds. Room 23 contains lacquered articles of no particular interest.

Rooms 24-25 exhibit a number of highly interesting life-size figures of shoguns, warriors, archers, hunters, musicians, and the like, begirt with the weapons, surrounded by many articles, and clad in the gorgeous habiliments of the epochs in which they lived. A dappled gray horse tricked out with wonderful war-panoply stands in one corner of the room and in a big wall-case in room 25 there is a fetching little maid fashioned with amazing fidelity to nature and clad in beautiful raiment, sitting by the utensils formerly employed in the punctilious cha-no-yu (tea) ceremony. From a picturesque and historical viewpoint the exhibit is noteworthy. Room 26 contains a miscellaneous assortment of clothing, masks, musical instruments, and the like. Room 27 has war-implements and costumes, and some splendid armor, swords, and spears.

Room 28 is of peculiar interest to foreigners because of the collection it contains of objects associated with the introduction of Christianity into Japan, and their suggestion of momentous and sanguinary consequences of that transcontinental adventure. There are several cases filled with the gory relics of certain of the unfortunate friars who suffered death and a distressful martyrdom in the holy cause, while others are displayed some of the methods adopted by
Japanese to annul the effects of their zealous teachings. Time-stained (and indubitably tear-stained) amulets; pathetic little bronze, gold, madreperla and other crucifixes bearing the figure of the blessed Saviour; rosaries, porcelain figurines, and diminutive oil paintings of the Madonna and Child; little parchment prayer-books in Latin, Portuguese, Spanish, and Japanese; foreign coins found in the pockets of crucified priests; and a host of miscellaneous personal belongings are seen along with the celebrated trampling-boards (fumie) which the foreigners (as well as Japanese) in Nagasaki and elsewhere were required by the authorities to trample upon as evidence that they did not belong to the Christian sects. Some of them are of metal, others of wood, an inch or more thick and about 6 by 10 in. in size, with insets of Christ in various attitudes — the Descent from the Cross; as he stood before Pontius Pilate; as he hung on the cross; and so on; as well as others showing the Virgin Mary and the Child Jesus. Here also is a long letter written by Date Masamune to the Pope, in 1614. Hard by is a biggish chapel bell, of bronze, with the date 1577 on it. In the same case with it are two of the notorious sign-boards (kōsatsu) with their warnings to the people against practicing the doctrines of the 'Depraved Sect.' On one a reward is offered for information against those who practice the Christian religion (Kirisshitan-shū), with the date of the 5th month of the 1st year of the Shōtoku era (the year of Our Lord, 1711). Another bears the date of the 3d month, 4th year of Keiō (1868). Translated, the text (which is in raised letters) reads: 'The practice of the perverse Christian religion is severely prohibited. Suspected persons are to be denounced. Awards shall be given. The above-mentioned decree must be rigorously observed. Council of State.' There are a number of Buddhist relics in the room, besides many other objects of religious import. — Descending the stairs and returning again to room 10, we cross the narrow passageway to the red brick annex containing rooms 29 to 37 inclusive. In

Room 29 are various prehistoric remains, pottery, arrow-heads, etc. Room 30 is devoted to a rich and varied assortment of singular old Japanese bronze bells, and to numerous ancient objects associated with birth and death in the early years of the Empire. Rooms 31–32 are upstairs, and, besides articles similar to the above, contain a number of earthenware sepulchers in which notables were buried; the images of men, horses, fowls, and the like represent a period following the decree releasing retainers and servitors from being slain to accompany their master to the Great Beyond. In a glass case here are numerous specimens of magalama and kudalama — tubular beads of chalcedony, etc., worn by Japanese in the early twilight of time.

Room 33. The ship-like structure with decorated panels, in
the center of the room, is the cabin of a one-time pleasure-boat
(yakata-bune). The colossal statues of sculptured wood are
skillful copies made from originals at the Nara Museum. The
hanging panel pictures in Room 34 are of no great interest; the
specimens of undecipherable chirography are relics of early
emperors. The huge, handsomely colored wall-map, litho-
graphed in Amsterdam in the 17th cent. and dedicated to
Ludovico XIV, King of France and Navarre, shows in an
interesting and comical manner the artist's conception of the
world at that time. Of more interest are the painted folding
screens in Room 35, portraying the first Portingalls and Dutch-
men who came a-trading to Nippon. The native painters have
given us a highly entertaining vision of these jaunty, swash-
buckling, commercial adventurers, and the shaven-pated,
vinous-faced friars who accompanied them in their ships;
showing how strangely they looked and dressed in those far-
off days. The screens and kakemono in Room 36, and the
handsome pictures in Room 37, are loaned by Buddhist tem-

dles and are subject to withdrawal. Returning to the main
entrance, thence to room 3, the visitor enters the corridor
leading to

The New Wing, with 8 rooms (4 on each floor) devoted to
temporary exhibits loaned by individuals or institutions. Ex-
traordinarily rich collections of fine old brocade silks, pictures,
screens, costumes, and the like, are sometimes to be seen in the
upper rooms, while numerous cases of porcelains, crystal-ware,
lacquered objects, and various fine-art products are displayed
on the lower floor. The marble rotunda is handsome; the fine
old cherry tree in the yard is so aged that crutches are neces-
sary to support its long, feeble arms. — Leaving the museum
grounds by the main entrance, then bearing to the left (E.) we
come to the broad avenue leading to the temples described
below.

The Mortuary Temples of the Shōguns (Tokugawa Reibyō)
stand at the extreme N. end of the park in a fine grove of
cryptomerias, ½ M. from the entrance. While characterized
by the same decorative delirium displayed in the brilliant
shrines of Shiba and Nikkō, they are smaller and less ornate,
and the traveler whose time is limited, and who has inspected
those mentioned, will perhaps not feel repaid for the journey
hither. With their respective tombs the structures form two
adjacent groups, in separate compounds; both belong to, and
are maintained privately by, the descendants of the Tokugawa
family. Flanking each of the buildings is the office (shamushō)
of the custodian, to whom a fee of 20 sen per person must be
paid. Like the Shiba mausolea, these are protected by an outer
shell of clapboarding which renders the interior so dusky that
on a cloudy day the finer details of the decorations are apt to be
missed. Long lines of mouldering, moss-grown stone lanterns,
the gifts of various daimyōs, mark the attractive approach to
the one-time richly decorated and massive gates, now perman-
ently closed. Time has dealt harshly with these once magnific-
ient examples of 17th cent. art, and the hands of irreverent
thieves have aided the iconoclastic years in their work of
destruction. In general appearance the temples are almost
alike, the one in the E. inclosure being known as Dai-i-chi O-
Tamaya, and that in the W., Dai-ni O-Tamaya. The latter is
the most ornate and best preserved. So many nightingales
nest in the lofty cryptomerias near by that the Japanese call
the spot Uguisu-dani, or Nightingale Valley.

Passing through the outer doorway the traveler finds him-
self in a long colonnade whose one-time rich coloring and crisp
carvings are now faded and vermiculated — mere shadows of
former grandeur. Sixteen square uprights sheathed in bronze
sockets support the roof, from which pend a double line of
bronze lanterns, the gifts of daimyōs. Massive bronze lanterns
and a disused bell-tower are the chief features of the inclosure
at the left, where there are a number of granite bases whence
other bronze lanterns were taken to be cast into cannon during
the battles for the Restoration (of the Mikado). Evidence of
the great beauty of the structure when it was new is shown
by the many bits of gold foil that still cling to the copper-
bronze imbrications of the roof — which perhaps at one time
was entirely covered with the yellow metal. The many com-
pound brackets which support the sanctuary roof show all the
colors of the rainbow, now softened by time and exposure.
Much of the gold has been rubbed off the swinging doors, and
the red lacquer shows underneath. In lieu of capitals the up-
right columns carry many folds of intricate diaper-work and
arabesques, painted to imitate rich hangings, and bearing a
close resemblance to fine old brocade. Almost every inch of
the surface of the cross-beams is adorned with polychromatic
enrichments, the whole recalling certain ornate surfaces in the
Alhambra, or some of the Byzantine interiors of Constanti-
nople. The ends of many of the beams are sheathed in beauti-
fully chased bronze caps, and from beneath them project con-
ventional lion-heads in brilliant reds and golds.

An almost endless diversity of faultless imagery in metal,
lacquer, paint, and gold characterizes the interior of the orna-
tory, which in turn is but a faint reflection of the lavish Ori-
tental splendor displayed in the inner sanctuary beyond. The
most conspicuous feature of this haiden (21 by 48 ft.) is the
superb coffered ceiling, with its interlacing twin strips heavily
lacquered and embossed with Tokugawa crests in rich gold;
and its sunken panels, on each of which is a writhing dragon
on a blue ground; fine blue-and-gold cloud effects are features
of the panel corners. The wide wall-panels, of single pieces of
camphor-wood, are covered with gleaming gold foil across
whose luminous surface charge prancing Kōran lions — the work of some painter of the Kanō school. The resplendent seat of the abbot, with its many fitments, occupies the center of the room and is worth looking at.

The connecting corridor, from which all but the shōgun and the richest of the great feudal barons of his time were barred, is 12 ft. wide and 24 ft. long, with decorations similar to those of the oratory, but with a coffered ceiling showing white and black phénixes on the gold ground of the sunken panels, and cloud effects at their corners. The massive doors of the inner sanctum sanctorum are profusely carved in intricate arabesque patterns, and are excellent specimens of 17th-cent. work.

The Honden (21 by 33 ft.) sparkles with gold and color; metal canopies hang from the ceiling — which is coffered and covered with a delicate lattice-work through which the sheen of rich gold is visible — and the gold-lacquered shrines with their regal equipment impart an air of great opulence. These are of the 3d shōgun, Fumitsu (who is buried at Nikko); the 4th (Ietsuna); 10th (Ieiru), and 11th (Tenari). The reliquaries are exquisite specimens of raised gold-lacquer; temple-shaped, with quaint locks, and emblazoned with Tokugawa crests. Between these superb and now priceless relics of the golden past are splendidly carved and richly appraised figurines of the deities who guard the august tablets within. Here also are handsome metal flambeaux, lotus-flowers, and what-not; while facing them are series of red lacquer tables on which gold-plated and other incense-burners stand. In a sumptuous little shrine on the floor at the left are sutras, or rolls of the Buddhist scriptures.

Of the several Tombs in the garden at the rear of the compound, the bronze one (of Ietsuna) is worth noticing. It is splendidly massive, intricately carved, and surmounts a circular granite base of graceful proportions. The granite door replaces one of bronze that was stolen during the Revolution of 1868, when everything available in the shape of base metal was cast into cannon. The impressive gateway and its housings weigh many tons. Sculptured bamboo phénixes, and mythological unicorns, as well as illuminated Sanscrit characters adorn it, while above all, in glittering emblazonry, are numerous Tokugawa crests. The great stones which form the inclosing garden walls are like those of some castle keep. In this sheltered spot the beautiful Camellia Japonca blooms extravagantly, and in their seasons come and go the exquisite azaleas, double-petaled cherry blossoms, the plum-leaved spirea (kogome-bana), with its fragrant white flowers and handsome silky leaves; and many other flowers; prominent among them the purple glories of the tree-lotus. Tenari, the 11th shōgun, was as passionately fond of flowers as he was of children (of which he had 51, 31 of whom died in their youth), and to con-
memorate the former, a graceful cherry tree overshadows his tomb. His posthumous title was Bunkyō-in, or ‘Great Retired Moral Teacher’! — Though almost in the center of the great throbbing heart of 20th-cent. Tōkyō, this sequestered retreat seems a thousand miles from its rush and clangor. Save for the hoarse cawing of noisy rooks in the adjacent groves, a restful silence broods above its century-old walls and its ponderous tombs. Here in this sun-warmed spot perfumed by lush, semi-tropical flowers, and hallowed by the memories of the mellow sunset flammings of the golden shōgun days, the dead regents sleep their last sleep, surrounded by the graves of those who loved them, and perchance dreaming sweetly of the halcyon, never-to-be forgotten days of Old Japan.

Regaining the main road we proceed to the adjoining compound, where the Second Shrine (sometimes called Go Ryōya) stands. A second fee is paid and the traveler is ushered into a similar cloister where hang 28 quaint bronze lanterns amid decorations that are almost a replica of those of the Dai-ichi O-Tamaya. The intersecting colonnade, which is newer and brighter than the other, is supported by columns covered with intricate carvings like those of Pekin lacquer; the porch of the oratory is of brilliant Indian red lacquer, while the cross-beams are covered with rich diaper-work resembling imperial brocade. The haiden is 48 ft. wide by 21 deep, with enrichments similar in many details to those of the adjacent building. The connecting corridor (12 by 24 ft.) terminates at the honden (33 by 21 ft.), which is entered through beautiful doors carved in bas-relief. The superb gold lacquered reliquaries contain the mortuary tablets of the 5th (Tsunayoshi), 8th (Yoshimune), and 13th (Isada) shōguns; of Kōkyō-in (son of the 10th shōgun); and of 8 concubines — all mothers of shōguns. The fierce figures which guard the shrines are the Gods of the Four Directions. — In this room there is an exquisite little gold-lacquered, pagoda-like sacarium in whose duskily gleaming depths is a tiny seated figure of Buddha, a veritable little chiseled gem of artistic excellence. It would be difficult to find a more bewitching example of perfect Japanese workmanship than this dainty, jewel-like structure with its thousands of polished and gilded segments, finished and fitted with the scrupulous care and patience which certain of the early craftsmen knew how to employ. Such elegant little reliquaries are usually intended for the precious bones or similar priceless relics of revered saints, and this one, with its tiny, flawlessly fashioned personification of the wonderful, mystical, inscrutable ‘Light of Asia,’ is one of their most satisfying examples. — Among the granite tombs in the garden is a massive and beautiful bronze one (of the 5th shōgun) which is a replica of the one in the adjacent compound. The remainder are scarcely worth seeing.
The Higashi (Eastern) Hongwanji (Pl. J. 5), a Buddhist temple of commanding proportions about 1 M. E. of Ueno Park (follow the tramway along Inari-chō), in the Asakusa district, is headquarters of the powerful Shin-shū, was founded in 1667, and is a companion structure to the Nishi Hongwanji (p. 234). The present building, one of the chief religious edifices of the metropolis, dates from the 19th cent. and stands at the foot of a long, pebble-strewn yard crossed by a high wall that runs parallel with the street. The twin gates are less interesting than the handsome green bronze, lotus-shaped water-basins, on granite bases in the yard. The several buildings within the compound are dependencies of the main temple; the one on the right just within the gate is the Taiko-dō, or Drum-Hall, where the huge temple drum is kept. In the extreme left corner is a kindergarten. The big bronze lanterns on sculptured granite bases in the atrium near the steps are worth looking at. The most striking features of the massive entrance are the four immense square pillars, cut from single keyaki trees and set in elaborately embossed bronze sockets. Nine bronze-sheathed steps lead to the upper platform, which is also of immensely heavy keyaki timbers, some of them 4 ft. wide and of unusual thickness. Shoes must be removed at the foot of the steps, where they are taken care of (fee, 1 sen) by a woman stationed there for the purpose. At the extreme right of the porch, which extends quite around the structure, in a huge hexagonal glass case, is a sanctified rope used in the construction of the mother fane at Kyōto. Noteworthy hereabout is the profusion of carefully sculptured brackets and cross-beams in the natural wood, carrying a network of chrysanthemums, peonies, dragons, elephants, lions, and what-not — the whole ranked among the best wood-carvings in the capital. The white beam-ends show a form of decoration popular in temples of this sect. The immense wire mesh which pends from the handsome sloping roof, and encircles the structure as a protection against fire, gives it the look of a vast aviary. The massive front doors, enriched with sturdy bronze nails and ancient bosses after the Arabian style adopted in Spanish cathedrals, when open are replaced by paper shōji which slide to and fro and shut out the miniature gales that sweep through the vast, unobstructed nave. The steps which lead down from the right connect the temple with the Jiki-dō, or preaching-hall.

The capacious Interior with its 140 mats is divided into a big central and two lateral naves with an ambulatory. The 14 ponderous, highly polished round keyaki columns, and the numerous pilasters support a network of handsomely carved cross-beams, and impart an air of decorous solemnity to it. The usual quadrangular brass lanterns, assemblage of banners, texts, and what-not adorn the pillars and walls, and the notices mix piety with materialism by admonishing devotees neither
to smoke nor sleep on the mats. The sunken panels of the plain coffered ceiling are of keyaki; the panels above the chancel rail carry heavy open-work carvings of tenpin and phoenixes. The high altar is a bulky structure lacquered red and picked out with black and gold. Against the gilded walls at the sides hang pictures of Buddhist saints; at the right is a posthumous tablet of Tokugawa Ieyasu, which is brought out for special veneration on the 17th of each month. The tall, handsome black Amida in the gold-lacquered reliquary, in the center of the high altar, is worthy of note. The contribution-box in the sunken space before the altar is big enough to bury a horse in. Imposing services are held in the temple the 4th week in Nov., in honor of the founder of the sect. On this day the men are supposed to wear the special kataginu (a sort of silk coat anciently worn by samurai), and the women the headdress called tsunokakushi (a peculiar bonnet with antenna), referred to in the Buddhist texts under the dictum that ‘A woman’s exterior is that of a saint, but her heart is that of a demon!’ Minor services are held at various other times during the year.

—The big bronze temple bell stands beneath a quaint tower in the temple yard, at the left, near a quiet pool. Hard by are two stone monuments to the memory of the soldiers who died during the Japan-China War; the white shaft refers specially to those killed in the Pescadores.

The *Asakusa Kwannon, or Temple of Sensōji (the Chinese name for Asakusa), a huge Buddhist fane (of the Tendai sect) in Asakusa Park (Pl. J, 5–6), in the ward of the same name, a short walk E. of the Higashi Hongwanji, is one of the most popular and typical of the metropolitan temples.

The vast inclosure is divided into numerous sections, one of which is a sort of Coney Island with a score or more cheap theaters, aquariums, cycloramas, wax-work shows, ‘movies,’ and what-not. A host of beautiful cherry trees clothe themselves in their loveliest garb in early April and help to idealise the lakelets, fountains, wooded islets, fantastic pine trees, etc. Innumerable oriflammes, paper fishes, flags, ideographic pennants, vari-colored paper lanterns (chōchin), and the like adorn the houses and add gayety and color. Perhaps nowhere in the big city can the native life be seen to better advantage. The tourist should not leave Tōkyō without spending at least a few hours at this popular resort of the proletariat, where no entrance fee is charged; no guides pester one; no skin-games are practiced on the unsuspecting outsider, and where the toys and catch-penny devices are so ingenious, cheap, and attractive, that the liberal-minded is tempted to buy out the whole show and give it back to the amiable folks who work so indefatigably for the small copper tokens of the realm. Instead of proving an ordeal the mere sight of the mah-line (街車) would form a huge free side-show. It would be difficult to find a brighter, more orderly, a more effervescently happy and less mischievous assemblage, for the Japanese masses possess a self-restraint perhaps unparalleled, and only the watchful, underpaid police discern any silent undercurrent of lawlessness.

The street-cars (5 sen) put one down at the S. end of a long, narrow lane that leads from the street to the inner gate. The rows of one-story red-brick shops fronting a broad thoroughfare are known as nakamise (‘middle shops’), because they stand between the one-time outer gate (burned 50 yrs. ago) and the inner gate to the temple inclosure. Behind them run parallel lanes so narrow that they remind one of certain of the darksome by-
ways of Toledo, Spain. Here stand scores of tiny restaurants (ryōriya) that cater to the swarms of hungry visitors and fill them for a few sen with all manner of Chinese confections — and perhaps a few microbes. The scraping of thousands of pairs of wooden clogs (geta) on the stone flagging of the central way is deafening at first, but one soon forgets it in the attractions of the small shops filled with their multitude of tiny toys and replicas of articles used in the daily lives of the people. Peanuts and popcorn; flapjacks and lollipops; lurid books and chromes; and a host of gaudy baubles to wheedle the pennies from the pockets of the country bumpkins are displayed on all sides — a small world of miniature arts and crafts priced to please the thin purses of the people.

The big Denbō-in Temple behind a gate marked Dai-sen-Ku, midway of the lane, is uninteresting. The elaborate gold-bronze statue just within the first gate is a Kwanon. The shrine at the left of the end of the lane, near the main gate to the chief temple, is dedicated to Fudō. The pathetic figure at the right of the atrium, enveloped in dead childrens' garments, is the benevolent Jisō. The stone praying-wheel near by is found usually in the yards of temples of the Shingon and Tendai sects.

The credulous believe that inqua (the Sanskrit karma — from in, cause; and kwa, the fruit or effect) pay in this life for effects produced in the last, and when they wish to be cleansed of any sin they turn the wheel with the request to Jisō to let fate take its course — the course resembling the perpetual revolutions of a wheel. (From this belief comes the expression so frequently heard in Japan: Nan no inqua de konna ni kurō suru darō. 'What have I done in my previous existence to lead such a wretched life?') It is not unusual for certain of the Japanese Buddhists to follow the Tibetan custom of preparing a type of wheel which can be fixed in the bed of a stream and turned by the action of the current. Each revolution of the wheel counts as an uttered prayer, and by the aid of this contrivance prayers are sent up night and day for the person who placed it there. Formerly there existed in the Asakusa grounds a huge revolving tower so arranged on a pivot that a slight shove would set it going. Prayers were attached to the cylinder, which was kept almost constantly in motion. The same idea (sometimes called 'Wheel of Fortune') is expressed in Spanish churches by a wheel, in the felloe of which a number of small bells are inserted; it was set in motion during mass or on días de fiesta, and its position, on coming to rest, was supposed to denote a favorable or an unfavorable response to the prayer of the applicant.

At the right of the main entrance, on a hill back from the street, is the Big Bell whose sonorous voice can be heard over a wide area. Between it and the st. are two big bronze Kwannons, seated on lotus blooms. The immense two-storied gateway with its high tiled roof, huge boss-studded doors, and bulbous lanterns, is very striking. On either side, in tall loggias, stand fiercely stern, colossal carved wood Niō (p. cvii), personifications of His Satanic Majesty; while to the left of the left figure, hanging against the structure, are grouped exaggerated straw sandals hung there by credulous persons desirous of becoming good walkers. The huge paper lanterns are gifts from the local fish-market and were placed here partly for pious, partly commercial reasons, since the donors have their advertisements on them. The sign-board high up on the gateway façade bears the name of the temple.

The red Pagoda (p. clxxxiii) at the right of the gateway, inside the temple grounds, is a relic of the Buddhism which filtered through China on its way to Japan. The pair of ugly octagonal light-towers were presented by devotees whose names are incised in the stone segments. The square structure
left of the pagoda is the Revolving Library (rinzō), numerous sculptured Dogs of Fo under the eaves, and an receptacle with a complete set (6771 vols.) of the iṣt scriptures. The square edifice between the rinzō and gate is the dance-hall (kagura-den). The large iron n-water receptacles, beyond the tall stone torii hoard r-water against a possible fire. The two bulky stone lions estals flanking the walk, and the pair of bronze ones, the adjacent Asakusa Jinja, a brilliantly decorated ire with a red porch, a straight-pitched, picturesque roof, any swinging lanterns. Around to the right, behind a of torii, is a small Fox Shrine with many bizarre fitments, g to the left, and passing along the highly decorated the jinja, we come to a small, hexagonal building (just the main temple) called the Jizō-dō, with a big gilded ated figure of that divinity surrounded by a host of r stone ones, seated and standing on semi-circular tiers; l ribbon adornments are emblematic of maternal peti-hat have been answered. The new building at the left, dō, with a tall sloping tiled roof, is an annex of the temple, where special petitions from pilgrims are re-. The sacred white horse, the fountain with its mytho-figure in bronze, and the shrine of Ema-ō, the King of, with the commanding figure of this worthy, call for no other that these bean-eating equines seem curiously place in an intelligent Japanese community. The big 'su is inferior to that of Kamakura. The small red build-rd by is the Yakushi-dō, or shrine dedicated to the ist God of Medicine and mitigator of man's woes.

This side of the temple is a group of attractive pine trees adowning a winding streamlet spanned by a quaint stone bridge and harboring many sacred turtles. The bronze lanterns are worth looking at. The red shrine iicated to the Goddess Benten. The Hokyo-in-tō ('tower sacred box and seal') shaped like a bronze lantern and ng behind a tall iron railing was erected to commemorate diers who died in the Japan-China War. The striking shaped bronze shaft rising near by from a broad granite whose base is girdled by massive chains, is the Chūkon-d is a gift of the people of Asakusa Ward in memory of yal soldiers who died during the Russian War. — The I walk between the main gateway and the entrance to mple proper leads between lines of stone and bronze ns, and small stands where a petty commerce is trans-in grain with which to feed the tame pigeons and the ockerels that infest the place. The former are as numer-at San Marcos, or at certain of the Jeypur temples, and led condition of the finely chiseled lantern and templet is due to their careless habits. The big bronze water
jars in lotus-leaf design near the entrance are worth noting. The properties of the many tall ichō trees, which stand in the temple yard (beautiful golden foliage in autumn) are referred to at p. 471. The façade is almost covered with signs and inscriptions; the large picture on the wall at the right, showing two men and a tiger asleep, and a Buddhist priest, symbolizes the idea that life is a dream and that religion is the only living thing.

The Temple is 108 ft. square, is surrounded by a wide gallery, and stands on the site of a similar structure destroyed by fire about 1650; the theory that the original structure was built in the 6th cent. is untenable. It owes its existence to the shōgun, Ietsuna, and is a fine example of the strength and solidity which characterized many of the 17th-cent. edifices. Four immense red-lacquered keyaki pillars set in bronze sockets support the great porch, back from which slopes a splendid, tile-covered roof of fine proportions. The rich adornments beneath the king-post at each end are worth looking at. From the platform, reached by a flight of bronze-sheathed steps, one commands an interesting view of the massive front gate and of the swarm of people pulsing through it. The interior of the fane is not overly clean, and it looks more like an untidy junk-shop than a place for worship. The grotesque figures of grumpy-looking saints, — perhaps so because badly bespattered by the careless pigeons, — the fantastic lanterns, curious bronzes, bizarre furniture, Buddhist sutras, emblems, banners, and what-not, add to the general stuffiness; which is accentuated in a way by the incessant sound of clapping hands, jingling coins, scraping geta, and the general hubbub caused by a moving, chattering multitude. Flapping pigeons dart to and fro, defile the temple adornments, and deftly escape capture at the hands of the children who make a business of trying to surprise them. Crying babies, yelping pariah dogs, and ailing people crying aloud to Amida to help them, add to the general clatter. Facing the middle entrance is a bronze receptacle surmounted by a prancing shishi; a fire 'burns within, fed by inflammable incense, and aromatic steamisses as it escapes from the crevices. A host of huge lanterns pend from the cross-beams, and the hurrying wind sways them to and fro and imparts an air of instability to the structure. A number of shrines stand within, and near them tiny kakemonos bearing inscriptions from Buddhist texts are sold by the priests. Certain of the ideographic banners are petitions for the happiness of persons who have already visited the 188 most celebrated temples and shrines throughout the Empire, and who now lodge their concentrated requests here at the last of the series; others are handsomely executed by artists who pray for a benediction on their profession, and for more customers.

At the right of the inner shrine is a huge framed picture
representing an ancient lyric drama in which Shōjō, a fabulous being with a human form, red hair, and a vinous complexion, plays the chief part. Below it is a seated figure of Binzuru, the helper of the ailing, with a bib round his neck and his face partly rubbed away; the figure is ascribed to the celebrated bonze, Jikaku-Daishi (794–864). The carved and painted picture in relief on the opposite wall represents three Chinese heroes of antiquity; the time-stained tenjin on the ceiling are ascribed to Kanō Dōshun. At the tables in front of the main shrine pictures of Kwannon are bought by the credulous as talismans against sickness, and as aids to women in childbirth. Tickets are sold here that purport to tell the sex of an unborn child!

Albeit the Inner Shrine is supposed to be inaccessible to the general public, a courteous request accompanied by 25–50 sen will secure admission and the service of a priestly guide. As the floor is covered with fine matting, shoes must be removed, and it is advisable to ask some one to watch them, as they must be left outside the sanctum; the attendant who guards them expects 10 sen. The darksome, mystical interior is a maze of gold-lacquer, metal lotus-flowers, lanterns, figurines of Kwannon, and a small army of diverse devils and divinities, all peering out from the dusky depths of their niches. The chief object of veneration (never shown) is a small gold statuette (1½ in. high) of the Goddess Kwannon, attributed (erroneously) to Gyōgi-bosatsu, a learned 7th-cent. Korean bonze. Every 10 yrs. a spurious and alleged miraculous image is shown to the gullible; and on Dec. 13 of each year a duplicate is paraded before the uncritical. According to the legend the original image was found sometime during the 7th cent. by three fishermen, near the mouth of the Sumida River, and because it was drawn up in their net, a crest formed of 3 nets adorns parts of the temple. In March, 1911, the image and its repository (along with the pagoda near the outer gate) were elevated to the rank of national treasures, and were made over to the Gov’t. The beautiful red, black, and gold-lacquer shrine which incloses it — one of the finest examples extant of choice 17th-cent. workmanship — contains 9 other nested reliquaries, each increasing in richness with the diminution of size; the image is said to repose in the 10th and smallest. According to the temple records, the building has been burned 4 times since its establishment (perhaps in the 15th cent., coincident with the expansion of old Yedo), but each time the shrine and its contents have been saved through a special door cut through the wall at the back. The guardian figures are the Gods of the Four Directions, supplemented by the Thirty-three Terrestrial Manifestations of Kwannon. The two pictures displaying gold-lacquered horses, which hang at the right and left of the shrine, were gifts from the shōgun, Iemitsu, at
whose initiative the present temple was constructed,—although it was completed during the reign of Ietsuna. Above the lateral shrine at the right, where 18 of the figures of Kwannon are ranged, there may be seen on a bright day a huge painting of a dancing angel; the work of Kanō Yasunobu, one of the most celebrated artists of the old times. To the right is a shrine to Fudō, with an image of the Fire God attributed to the inimitable Unkei, and a tall, gilded figure of Kwannon presented to the temple by a Tokugawa shōgun. A number of bizarre objects are scattered about this room, among them a fine Indian goddess seated on a water-buffalo. The handsome brass and bronze incense-burners at the foot of the shrine are worthy of notice.

The priest now conducts the visitor to the rear of the main shrine where there is an Ura Kwannon, or rear shrine guarding the door in the wall through which the sacred figurine is removed in case of fire. On the door-posts are inscriptions to the effect that the image was 1072 yrs. old at the time of the Genroku Era (1688–1704). The big time-stained painting on the rear wall depicts the Dragon Goddess receiving from Fugen-bosatsu (the Universally Wise and Benevolent Goddess) a hokkyō, or roll of the Buddhist scriptures; Buddha, Amida, and a host of other personages appear in the perspective. On the corridor walls are two huge paintings on lacquered wood, 10 by 20 ft., and 20 by 40 ft., depicting the 28 vols. of the Buddhist scriptures.

The altar at the left of the main shrine is dedicated to Aizen Myo-ō (the Goddess of Love); 15 of the manifestations of Kwannon stand here, while farther at the left, in a shrine corresponding in location to the Fudō shrine at the right, is a beautiful little pagoda, rich in reds and blues and gold-lacquer, with a tiny Buddha inside it. There is also a handsome Kokuzō-bosatsu, in a small glass case. Farther along, in a bulky wall-case with a metal screen, are 1000 seated images of Kwannon; the image at the right, on a red drum, is a Chinese importation. The large plate-glass mirror (one of the first brought to Japan) was given to the temple (by an association of wrestlers) just after the Restoration, at a time when it was regarded as a Western marvel. The seated image of the abbot Zennin Shōnin, which formerly stood here, is now in a narrow room at the right of the main shrine.

We leave the temple grounds by the wide avenue leading W. toward the lake; the low cream-colored brick structure (cost, ¥32,000) at the left, crowned by a hōshu no tama, contains an Indian Buddha and was erected in 1912. The scores of tiny shops hereabout do a roaring trade with yokels on holidays. The pretty lakelet is said to be the residue of the waters of Tōkyō Bay which once covered the temple grounds. In substantiation of this fact the locally celebrated Ashikaga-nori
(laverwort), a palatable seaweed (*Porphyra vulgaris*) which is now gathered near Shinagawa Bay, retains the name because it was once gathered here. On the W. side are many cheap theaters, platforms for jugglers, acrobats, etc. The lofty tower at the right (220 ft. and 50 ft. in diameter), popularly called *Jū-ni-katsu* (12 stories), was erected in 1890 and is devoted to picture-shows, etc. The new structure at the left of it is used for wrestling-matches. There is a small aquarium in the *Kōenchi* (park), and numerous wax-work displays. — The low hill called *Matsuchi-yama*, between Asakusa Park and the Sumida, is a favorite rendezvous of certain Tōkyōites, who foregather here in springtime to enjoy the view of the opposite *Mukōjima* and its cherry trees.

The *Yoshiwara* (Pl. J, 5), or prostitute quarter, known colloquially as *Naka*, a widely celebrated relic of feudal times and an unusually interesting example of the efforts of a sane and highly civilized gov't to regulate (by segregation) one of the most potent and delicate sociological evils inherited from all the ages (and incidentally to prevent the spread of one of the most fearsome scourges that afflict humanity), lies about ¼ M. northward of Asakusa Park (rikisha in 10 min.; fare, 15 sen) and an almost equal distance W. of the Sumida River, near the N. outskirts of the metropolis, in the midst of a labyrinth of dusty streets and tawdry houses, grouped in a walled inclosure (about ¼ M. square) entered through guarded gateways and policed by a squad of specially picked men. Though supposedly the most grossly wicked spot in Japan, this handsome intramural settlement is at once bizarre and brilliant — notwithstanding its character of a self-confessed Sodom wholly given over to bawdry and heteranism; (and to the mercenary men of low morals who employ the misguided women for their own financial aggrandizement); to the dominating influence of courtzans and geisha; to paramours and pandermism; and to the small army of shopkeepers, restaurateurs, and the lesser fry who meretriciously cater to the unbridled instincts of the licentious element.

It is perhaps needless to mention that the Tōkyō municipality and the better element of the capital are not a bit proud of this ignoble appendage of Japan's greatest city. The thoughtful traveler who visits this spot so famished for its ill-fame, will view it not as a wanton flowering of the incontinence which in a greater or less degree is a restrained characteristic of other nations besides the Japanese, but rather as a noteworthy success in preventing immorality from sauntering, soliciting, and elbowing one aside in the city's thoroughfares; from ogling and ensnaring strangers; and from flaunting immodesty and lewdness in the faces of those who are not looking for it and who might otherwise remain unconscious of it. The present enlightened Gov't has repeatedly distinguished itself by drastic legislation against transactions that pledged unfortunate women to a life of shame. It has promulgated laws declaring, without reserve, all covenants, and annulling all monetary obligations, between harlots and their masters, and has decreed that all capital invested in enterprises inconsistent with the moral law should be treated as stolen. In one decree prostitutes and geisha were considered as having dehumanized themselves, and therefore money due by them, or by
The Yoshikawara.

others on their account, could not be recovered. Severe penalties were prescribed for any attempt to bind a girl to degrading and dissolute service in a jorogyo, or licensed house of ill-fame. History, however, again repeated itself; age-worn edicts proved too strong for legislation; and finding that the world-old social evil could not be suppressed, the lawmakers adopted the middle course and regulated it.

It was not until Yedo had become the seat of the Tokugawa Shogunate that regular brothels were established, and up to 1614 there was no fixed place set apart for sexual commerce. The first "red light" district to be inhabited by these "priestesses of humanity" in the ancient capital was founded in a wide swampy area, overrun with reeds and rushes. From the immediate neighborhood the latter place was called yoshikawara, or "rush-moor." So that the locality might have a more auspicious title the name was afterwards adroitly changed to yoshiwara, or "good-luck moor." In 1628 all the stews of the growing metropolis were transferred hither, and among them many bath-houses presided over by Jesuits semi-euphemistically termed Jigoku, or "hell-women," chosen usually for their beauty and attractiveness. In 1637 this "Hell's Kitchen" was swept by fire, and the new houses of the present site erected. Later this became known as the shin or "new" yoshikawara (a generic term now applied to many such "Flower Districts" in the Empire), in contradistinction to the moto, or "old" yoshikawara. Between 1655 and 1897 the raging, purifying flames of 30 great conflagrations destroyed the unhallowed settlement. Each time, and with incredible rapidity, a larger and more resplendent one has risen from the ruins, until the final great fire of April 19, 1914, burned all the palatial buildings in the inclosure and brought 6000 in the immediate neighborhood; killing an unlisted number of people (among them many inmates of the houses), injuring 134, and causing a monetary loss of ten million yen. The fire was the signal for a national discussion almost as heated; but despite many protests and suggestions to eradicate the evil and definitely to consign it to a merited oblivion, or at least to a site beyond the city limits, the present yoshikawara sprang once more into being, and on a scale of gilded grandeur outclassing all previous efforts. Building operations were chilled enough to handle, and the Toyo Sendai builders established a record for speed never before accomplished in secular operations!

Though architecturally a medley of many styles — coupled with a host of efforts far from stylish — the settlement possesses a striking individuality. The houses are more solidly built than were any of those in former times, and so fearful are the people, that now when a high wind prevails, the local bath-houses (most of the fires) are made to stand like an island far away. Floridity and Pompeian voluptuousness are the dominating notes; flower-embroidered balconies, stucco-figures, tiled insets, and various caprices distinguish certain of the temple-like façades, into which are let the oftentimes coarsely vulgar names of the establishments. Certain of the entrances are striking and elaborate; resplendent gilded dragons adorn the ceilings, and great masses of real flowers in season (and artificial cherry or plum blossoms out of season) grouped with all the inducible skill of native horticulturists, impart an artistic effect. The libidinous masters of the houses practice all the allurements known to them to enmesh the senses of the passer-by. Gold, madreperla, marble, rich green bronze and highly polished brass; native woods of beautiful grain and finish; huge cheval-glasses; colossal gilded temple-drums; red-and-gold lacquer of exquisite native workmanship; and other emblems of wealth are skillfully disposed to entice the wayfarer, the while dulling his senses to the wickedness concealed beyond. Through these sometimes palatial entrances, hung with rich red brocade, one glimpses alluring vistas of reposeful interiors; of lotus-pools and tinkling fountains; tiny landscape gardens and arched bridges; of cool, flower-embowered, perfumed retreats, dimly lighted, through which barefooted women patter; or, reclining with studied carelessness, suggest Ionian bathing-scenes or other spectacular situations that disturb the shallow noddle of the salaciously disposed.

The entrances of the pseudo-"aristocratic" establishments resemble theater lobbies, in that behind deep plate-glass windows one sees successive rows of enlarged photographs, plain or colored, or full-length pictures of women, and landscape views in which the latter figure with skillfully reproduced
fences. These pictures replace the 'dressed shop-front' referred to hereinafter. The likeness to a theater is accentuated by the box-office which stands near the door and which is presided over by a cashier, or ticket-taker. After inspecting the photographs, and making a mental choice, the visitor sidles up to the box, pays the customary fee, and whisks briskly into the house and out of sight of the cynical loungers without.

The Nippon published, in 1912, some statistics concerning licensed prostitutes in Japan, and particularly in Tokyō. According to the latest returns there are 48,769 licensed prostitutes in the whole country, of whom 6000 are in Tokyō. To this latter number Niigata Prefecture (Echigo) contributes the largest share, followed by Tokyō, Gifu, Aichi, Ibaraki, Yamagata, and Mie Prefectures in the order named. Fukushima Prefecture shows the smallest number. The common price charged for each customer is 35 sen, of which one half goes to the employer or keeper of the house. Of the remaining 17½ sen, 10 sen is applied for the repayment of the loan raised from the employer at the start, the balance, 7½ sen, being the net profit. This latter sum, however, is still liable to levies in the shape of funds for the purchase of furniture and table utensils and the residue is spent on toilet powder and paper, hair-dressing, tooth-powder and brushes for the use of the guest. The employer provides the inmate's food twice a day, consisting of rice and another dish worth from 1 to 1½ sen a day. How it tastes can be better imagined than described. The woman is naturally obliged to buy something eatable for herself out of her own pittance. Her earnings amount to about 14 sen a day, which is insufficient to supply her wants. She gets a rebate of ½ sen for every plate of fish or other eatable ordered by the guests (which usually costs them 25 sen, but the vendor gets from 8 to 15 sen, only, the difference going to the keeper of the house). The number of men and women who subsist on these poor creatures is quite formidable, there being in the Yoshiwara 680 men and 540 women, their nomenclature being shōtō (government), shitte (maidservant), bando (clerks and messengers), and saka batoraki (assistants). There are sixty-four tea-houses where the better classes of guests take their meals or call geisha before repairing to the brothels, and here their accounts are settled, payment being made after the spree, although running accounts are kept by some frequenters. There are a large number of eating-houses, and those dependent for their support on the custom of mere sight-seers include 40 ododa-sellers, 15 dai sukum-sellers, and over 50 yen; there are also small pieces of paper with some words printed on them telling the buyer's fortune, or words supposed to come from his sweetheart. The people employed at the brothels are not paid for by the keepers, being dependent for their support on 'tips' which average from 30 sen to 100 yen per month.

No section of Tokyō is cleaner superficially, outwardly more decorous, and freer from ribaldry and pornographic offensiveness than the jōrō quarter; one who sees it in the daytime will find alert gendarmes patrolling the streets, and perfect order prevailing. The same lanterns and flags and banners; the same pleasing medley of color; and the same all-pervading winsomeness characteristic of the streets of most of Japan's well-regulated cities are in evidence; and withal a surprising and noteworthy lack of the degradation one naturally associates in the mind with a region confessedly given over to unchastity. It has rather the general aspect of a handsome, vivacious bazaar; particularly on locally celebrated festival-days, when throngs of sight-seers flock into the compound to witness the various brilliant displays and ingenious advertising dodges (direct advertising is inhibited) evolved by the proprietors of the different establishments. [One of the most popular is the Nishikawa, a sort of comic play held on summer nights.]

An unkempt thoroughfare, the Nihon Tsutsumi ('Japan
dyke'),—formerly flanked by poisonous lacquer trees,—leads past the main entrance to the yoshivara on the E., and from it there branches off at the left, as one approaches it from the Sumida River, a short, lively, sloping street flanked on both sides by small shops and tea-houses—some of the latter dedicated to illicit intrigues. The first half of this approach is called Emon-zaki, or Dress Hill, from the circumstance that visitors to the gay abode of vice beyond are supposed to adjust neckties and make tentative efforts to spruce up a bit as the jinriki whirled them onward toward the Ō-Mon (great gate). At the right of Emon-zaki is a small Shinto shrine (a permanent adjunct to all such places) called the Yoshitaya Jinja; hence to the gate the division is called Go-jik-ken-michi (50-house street), from the 50 tea-houses which originally faced it. Before the last great fire a graceful arch, surmounted by a gilded figure of a woman supposed to typify the Venuses within, spanned the space between the iron gate-posts—the inscriptions on which (by a popular playwright) convey a subtle meaning to those versed in the classic poetry of Japan and China. Liberally interpreted they mean: 'A dream of springtide when the air is filled with cherry blossoms. Tidings of the autumn when the streets are flanked with lighted lanterns.' The couplet refers to the former line of splendid flowering cherry trees which grew in graceful attitudes through the center of the main thoroughfare; and to the oddly-shaped lanterns on upright bamboo stakes which stood at the base of each tree. When the lamps were lighted in the soft dusk of an April night, and a gentle and caressing breeze shook the downy blossoms in clouds from the trees, the scene was one of singular beauty; even though it showed to what base uses art could be put. The charm of this and of the Yo-zakura, or 'Night Cherries' (a poetical name applied to the women of the resort), is celebrated throughout Japan, and has long been enshrined in song and poetry.

The Main Street, Naka-no-chō, runs straight for 716 ft. from the wide entrance gate, through the compound to the Medical Inspection Bureau, where physical examinations are held each week. Branching off at right angles are short side streets—Yedo-chō, Sumi-chō, Kyō-machi, and Ageya-machi—some of which terminate at gates closed at night and used as exits in the day-time. Connecting these side streets (on which are some of the finest houses) are certain cool, sequestered byways that recall the narrow, shaded lanes of Cairene and Syrian bazaars, flanked by tall houses whose upper balconies almost touch. These are the most picturesque within the inclosure; at night they are rendered brilliant and strikingly vivid by the slatted cages (deep and wide-barred front windows innocent of glass), backed each by its row of gorgeously clad, black-eyed, enameled houris sitting like wax figures on a
proscenium, before wonderful dead gold screens or polished mirrors that add limitless depth to the apartments and reflect again and again the bars themselves and the silent, eager, staring faces between them. In the morning they are often filled with heavy-eyed, languorous women being coiffed and barbered for the evening orgy, or with lively, chaffing ones who impatiently await the breakfast which a scurrying maid is bringing steaming on a tray from a near-by restaurant, and who shrill out mutilated salutations in English to the sauntering stranger. In the first-class houses, some of which are supposed to be celebrated for the charm and beauty of their courtesans, there is no such thing as this hari-mise, or 'dressed shop-front,' and patrons, instead of seeing the women from the street, and there making their choice, must be introduced by a professional go-between — usually a woman. There are many such 'introducing-houses' in the inclosure, and some of the celebrated restaurants and chayas are said to be dedicated to this purpose. — During the forenoon of a sunny day brilliantly colored sleeping-garments are hung out to air from the balconies of many of the houses, while the capricious sultanas, if not sauntering through the streets accompanied by fresh young women attendants, are reposing in the crepuscular shadows of the inner rooms.

At night when the short streets are a blaze of electric light, and throngs of men, women, and children — the latter usually with beard-eyed, shaven-pated, babies pick-a-back — pulsate through the settlement, the scene is as singular as any the traveler will see in the Eastern world. Foreigners, metropolitans, country yokels, soldiers, fortune-tellers, harlequins, blind-shampooers, female hair-dressers, beggars, venders of rice-dumplings, boiled red-beans, cigarettes, and a score of native goodies, elbow their way good-naturedly through the compound milling with iniquitous humanity. Dapper little policemen clad in spick-and-span uniforms, helmets, and white gloves, and equipped with swords, spectacles, lanterns, and notebooks, are on the spot to repress all coarseness or brutality, and to keep a keen eye out for brawlers, tipsy visitors, or other disturbers of the remarkable order of the place. Frequently one hears their sharp, staccato Kōra, Kōra! (lit., ye, but figuratively: 'Move along there now, step lively!') shrilling above the din, forbidding frolicomeness and enjoining decorum. Soon after dusk a curiously feverish but suppressed animation thrills through the place — a precursor of the mise wo haru (lit., to arrange goods in order and expose them for sale), or the filing into their cages of the ‘bud and blossom’ of the most celebrated jorōya in Japan. Then the whole yūkaku (group of visitors) seethes with subdued excitement. In the more pretentious houses the women form a gaudy assemblage in a richly decorated room visible from just inside the entrance,
but not from the street. Clad in gorgeous costumes of silk or satin which cover them completely from throat to heel; rigged out in sumptuous coral and metal, porcelain, or tortoise-shell hairpins ranged round their heads like a halo; with penciled eyebrows; lips splashed with crimson; be-powdered and freshly coiffed; these statuesque Eves seat themselves submissively each on her silken mat, where, like some resplendent impersonal merchandise, she waits patiently beside a circular, brilliantly polished brass hibachi, before a glistening cheval-glass that reflects every line of her back and her sloe-black, elaborate, and distinctive coiffure. An assumed look of modesty and candor masks the soul-besmirching traffic in which each is engaged. There is nothing in the outward display that would startle the most prudish. Later, as one by one they are beckoned out and glide noiselessly to some deeper recess of the house, there floats out on the soft night air the tinkling notes of samisen; the melancholy thrumming of silken-girdled drums; the soft pounding of tabi-shod dancing feet; the swish of voluptuous garments; and the hoarse, throaty, contralto tones of artificially trained geisha voices.

Of the 3000 or more tawareme in the shin-yoshiwara (the next largest in Tōkyō is the Susaki, in Fukagawa Ward, with 2000 inmates) but few are Tōkyō women; they are chiefly recruited from provinces where the conditions of life are considered hard and grinding. Poverty, personal misfortune, and calamities resulting from earthquakes, crop-failures, tidal waves, and the like are said to be the chief causes for girls entering upon a life of shame. [Certain Japanese do not consider it a disgrace for a girl to show her filial love by selling herself for a few years to help her poverty-stricken parents, but rather as an act of heroism.] The people like to believe that there are few if any voluntary victims, and that no one adopts the career if an alternative offers: only the pressure of dire necessity is held to justify the sacrifice. This is generally counted a grievous affliction by those who must have recourse to it, and by friends it is regarded with profound pity. The life of gilded misery led by the women is referred to as 'the painful world,' and each one is said to live in the hope of being redeemed (from the debt owed to the brothel-keeper) by some rich man or lover. Unless this redemption comes early, malignant diseases, premature old age, or a suicide's grave usually dissolves the tie.

Among themselves the women of this underworld call each other 'sister.' To outsiders they are generally known by fictitious names, such as: Little Purple; Faint Cloud; Pine Mountain; Double-blossomed Plum; Floral Fan; Whispering Wind; Jewel River, and the like. Superior women are termed oiran; the principal girl, oshoku. Poets and novelists have thrown a halo of tender romance over their sad lives, and many a
touching love-story has been told and written about them. The women dress in accordance with their own wishes or those of their master; some adorn themselves in fine brocade silks heavy with gold or silver enrichments (and thus sink deeper into the debt of their exploiters); others affect the bizarre fashions of bygone days; while others yet affect gaudy red crape with elaborate collars and exaggerated satin obi (sashes) tied in front (the distinctive badge of shame of the jōro). Others essay to make themselves appear younger and prettier by wearing silk crape adorned with intricate figures, purple satin collars, and a maki-obi, or narrow sash, wound round and round the waist and merely tucked in to hold it in place. A significant fancy of certain of these sirens is to wear a costume (long celebrated as distinctively yoshiwaresque) of fine purple satin richly embroidered with great sprawling red lobsters! Others wear plain crested clothes to imitate special styles favored by their first cousins, the geisha (p. clxi). Musk is the favorite perfume. The studied display of physical charms that are usually concealed is rarely resorted to.

To the shin-yoshivara and the 4 lesser resorts of a similar nature in the capital come annually about 1½ million visitors, who squander upward of 2 million yen on the inmates. Most of the robberies, murders, and suicides of the metropolis are in some way related to these plague-spots, the common name for which with many is doku (poison). Some parents warn their children to beware of their inmates as they would cayenne pepper, and supplement the injunction by a reference to the proverb, 'Pleasure is the seed of trouble.' Others exist who are willing to allow their daughters to serve the yoshivara inmates, and by having them trained in the arts of Aspasia eventually dedicate them to Aphrodite. When certain persons are obliged to mention the jorōya, they prefer to call it Fuyajō, or 'Nightless Castle'; Hana-no-chimata, 'Flowerly streets'; Kutsuwa,' etc. The gossamer wantons who inhabit it are referred to as 'barren virgins'; 'strumpets'; and by other opprobrious epithets. Certain municipal rules are enforced rigorously in the different houses. A minute description is taken of every visitor — the name, profession, height, facial characteristics, color of hair and eyes, general figure and build, style of clothes worn, personal defects, and the like. When the official blank is filled in it forms an excellent description of the person and is filed for reference. — The numerous towns of Japan named Yoshivara have nothing to do with the above-mentioned establishment.

The Sumidagawa, the 2d river of importance on the Yedo plain, has its sources N.W. of Tōkyō, on the border of Musashi and Kai Provinces, and it is to Japan's capital what the Thames is to London and the Seine to Paris. Entering the city from the N.E. it flows past the Asakusa, Nihonbashi, and
Kyōbashi Wards, separating them from Honjō and Fukagawa (placing the latter in the same relative position to Tōkyō that the Thames does with Surrey), before washing the shores of Tsukishima Island and emptying into Tōkyō Bay. While for the Tōkyōites the river possesses all the charm that the Seine holds for the Parisians, it does not appeal strongly to foreigners. The boats which ply up and down it are small, tippy, and stuffy; the refuse which the converging canals bring into it is objectionable to the senses; the dreadful night-soil boats which glance along its surface and leave a trail of grease behind recall glue-factories and sulphured hydrogen; and the tawdry houses which back up to its shores and insult it with their drainage add but little charm or picturesqueness. It is perhaps prettiest and liveliest off MUKŌJIMA EMBANKMENT, during the cherry-blossom season, when collegiate boat-races, local regattas, and the like add life to it. 'The citizen's ideal of summer pleasure is to hire a yanebune (a boat having its middle part covered by a roof — yane — under which the pleasure-seekers sit), engage two or three geisha, and travel lazily upstream, with scull or sail, debarking at one of the many famous restaurants that line both banks of the river, whence he drifts home, after dinner, along the path of the moonbeams, merry, musical, and perhaps love-sick. These delights culminate at a fête called the “river opening” (kawa-biraki) which takes place nominally on “moon-night” in midsummer. Those for whom the fête is organized contribute nothing to the preparations. All that part of the affair is undertaken by the riverside restaurants and boat-house keepers, who, for the sake of the throng of customers that the celebration brings, put up a considerable sum to purchase fireworks.' At this time the long RYGOKU BRIDGE is packed with spectators, the surface of the turgid river is almost covered with canopied craft adorned with colored paper lanterns, the air vibrates with the shouts of roysterers; the clapping of hands; the tinkling of samisen; the tuneless voices of singing geisha; and the thrumming of unsympathetic drums, and the whole represents one of Tōkyō's most popular festivals. Boats should be engaged in advance. Consult the hotel manager. There is a funayado, or place where boats can be hired, near the Ryogoku Bridge, on the Nihonbashi side.

Transpontine Tōkyō (Pl.I-J, 7-8), a wide, unkempt region delimited by the Honjō and Fukagawa Wards and separated from Tōkyō proper by the wide and swift Sumida River, possesses but few attractions for foreigners. Several big bridges — the Azuma-Umaya- and Ryogoku-bashi ('two-province bridge,' so-called because Honjō-ku belonged formerly to another province) — link the latter ward and its dull streets to the lively Asakusa; while farther to the S. the Shin-Ohashi ('new great bridge,' 576 ft. long, begun in 1909 and completed
in 1912 at a cost of ¥590,000) joins Honjō to Nihonbashi-ku. The Eitai-bashi connects Fukagawa with Kyōbashi-ku. Ryogoku-bashi is a sort of miniature Brooklyn Bridge where pyrotechnic displays are to be seen on summer nights, and from which sad souls with suicidal thoughts leap off sometimes, to smother their dark sorrow in the sooty funnel of a passing steamship! The most southerly of the bridges is the small Aoi-bashi, a sort of Japanese Bridge of Sighs, over which recalcitrants are conducted to the big prison on Tsukishima, in Tōkyō Bay. The Mercantile Marine, and the Marine Products Schools near the entrance are of interest chiefly to seamen. Neither Honjō nor Fukagawa is noted for pulchritude, or for odors that recall those of Araby the Blest. On the contrary, the sixty-six distinct stenches for which Cologne was once celebrated seem to have taken up their quarters here in the foul open drains, and the odoriferous truck-gardens which reach quite up to the ragged and melancholy outskirts. The Fukagawa Park, with its Hachiman Shrine, and Temple to Fudō, is inferior to Uyeno, Shiba, or Hibiya, and the yoshigara is smaller than that of the metropolis. According to a local writer 'many kinds of fish and turtles are nursed' in the Fish Nurseries.

Mukōjima ('opposite island'), in Honjō-ku (Pl. J, 6), once celebrated for its fine cherry trees, is declining in popularity with the better classes. Jinriki from the Imperial Hotel, 50 min., 65 sen (¥1.10 for the round trip); tram-car, 5 sen. The double line of gnarled cherry trees planted in the 18th cent. was badly injured by the floods of 1912. The pretty spectacle offered by the cherry blooms in April is often marred by the antice of the thirsty coolies who soak sake while enjoying the floral display and sometimes encroach upon the reserve of others.

The big edifice of the Dai Nippon Brewery Co., near the Asuma-bashi, occupies the site of a one-time celebrated landscape garden, the Satake yashiki of a powerful daimyō. Good beer is served in a corner of the garden, admittance to which costs 10 sen.

Kameido (Pl. J, 8), with its Shrine and Wisteria Garden, in Honjō-ku, in a tawdry neighborhood near the N.E. outskirts of the city, should be visited in late April or early May, as the wisteria usually begin to droop about the end of the first week in May. An easy way to reach the park is to board a train of the Gov't Rly. (Sōbu Line) at Ryogoku Station (Pl. I, 7) and proceed (fare, 9 sen) to Kameido Station, thence turn N. and walk 12 min. The small temple grounds stand in the midst of a sea of low native houses whose surroundings are without interest. The narrow thoroughfare leading to the entrance terminates in a handsomely carved gateway in the natural wood, adorned with shibi, fishes, birds, dragons, and wave-patterns.
Just within the inclosure is a locally celebrated Drum Bridge (Taiko-bashi), a time-worn structure over whose high hump devotees climb (risky with high-heeled shoes) as an act of special devotion to the divinity to whom the shrine is consecrated. Ladies usually elect to approach the shrine along the picturesque pathways at the right and left of the pond. Beyond the first bridge is a second smaller one facing an attractive eight-roofed gate surmounted by sculptured dragons, turtles, and phœnixes. At the foot are stone Dogs of Fo, and behind them, in glassed-in cages, are carved and painted gods in the guise of suijin, or the ancient guards of nobility. The grounds are laid out in imitation of those in which Sugawara Michizane, to whom the shrine is dedicated, lived and died in exile (in Kyūshū). The pond is called Shinji-no-ike, or ‘Pond of the Heart,’ because of its fancied resemblance in shape to this organ. The name Kameido is said to be derived from kamei (lit., sitting like a tortoise, with the feet spread out behind), wherefore the big stone tortoise which the visitor will note a few yards to the right of the temple. Some pretty bridges span the narrowest parts of the pond, and many graceful trees overshadow it.

The WISTARIA (p. 119), which most foreign travelers come to see, hangs in splendid cream-white and pale-lilac clusters, 3–5 ft. long, from the trellises which flank three sides of the pond, and by reflecting themselves in the water create a lovely picture. Thousands of pendants sway to and fro with the wind and early in May scatter their fragile petals like snowflakes on the walks and the surface of the pond. During the season many flower-loving Japanese sit on the broad platforms extending out from the tea-houses to enjoy the scene. Along the walks are many tiny shops where artificial flowers made in the form of wistaria hair-ornaments, metal turtles, tiny hand-painted porcelain cups (attractive souvenirs, 10 sen each), and other gewgaws are sold. Many jugglers ply their deceptive profession here. — The chief shrine is just beyond the second bridge; the gold screens and pictures — the latter representing certain of the ancient pantomimic religious dances — which adorn the interior are relics of the time when Buddhism and Shintoism were often worshiped under the same roof. The image of Michizane, who is here worshiped as the God of Literature, is carved out of the wood of a plum tree which grew in the yard of the chief shrine at Dazaifu. One of the popular festivals falls in Jan. of each year.

The Kameido Plum Gardens (Ume-yashiki) lie about ½ M. E. (Pl. J. 8) of the Kameido Shrine, and are beautiful when the blossoms come out in March (the latest of the Tōkyō plums to bloom). Many of the remaining trees are very old and decrepit; the pleasure of a visit to the garden (no fees) is diminished by the offensive stench which arises from the open sewers in the neighborhood.
The Hori Kiri Iris Gardens (Pl. J, 6) are about 2 M. E. of Mukōjima and are reached by jinriki (a special bargain must be made with the runner); the flowers are at their best in June.

The Ekō-in ('a Buddhist temple where mass is said for the dead'), a well-known fane belonging to the Jōdo sect (p. cxcix), is within 5 min. walk of the Ryogoku-bashi (Pl. H, 7) in Honjō-ku, adjacent to the National Art Hall (Kokugi-kwan) where wrestling and such exhibitions are held. The main entrance is from the side street, and the long, flagged yard was for years the most popular wrestling-arena in the city. The chief object of interest in the rather nondescript temple is the huge recumbent figure of the dead Buddha, near which is an inscription to the effect that: 'If you wish immortality and a future life, do not cease to pray earnestly.' In a small reliquary behind is a sculptured image of the founder of the Jōdo sect (anniversary services in April). The red and gold-lacquered main altar contains a seated figure of Amida. The carved wood statue of Buddha is supposed to represent him when he emerged from his long retirement and meditation in the mts. The room at the right contains some passable kakemono and several small shrines of beautiful workmanship. — The small white temple midway between the gate and the main structure, though closed to the general public, will be opened for a small fee (shoes must be left at the entrance). The fine main shrine (zushi) of rich gold-lacquer adorned with subdued colors and intricately carved in bas-relief, is made in a style peculiar to the Jōdo sect and resembles an antique German wood press; all the panels carry complicated traceries and figurines, and the inner side of the doors are of beautiful gold lacquer-adorned with delicately painted figures. The central Kwannon, a gift by the mother of the 4th Tokugawa shōgun, is known as the Ichigōn Kwannon because it will receive a single petition only from any one person. The coffered ceiling is richly painted, and the two big Nio are worth looking at. The figures at the right of the shrine are the 33 terrestrial representations of Kwannon. The great dragon which adorned the ceiling was ruined by the fire of 1855.

At the rear of the main temple (path at the right) is a locally famous cemetery, often referred to as the Burying-Ground of the Nameless Dead. Here lie untold thousands of the unfortunates who were burned in the great fire of 1657, and those who were killed in the equally destructive earthquake of 1855.

This great conflagration is but one of the many sinister and similar disasters which in times gone by have scourged the Japanese metropolis. History records that the fire burned with great fury during two entire days and nights, and that 107,046 people perished. A common pit was dug for the bodies; priests from all the different Buddhist sects foregathered at the sepulcher, and during 7 days a thousand scrolls of the sacred book were recited for the repose of their souls. The immense grave was called the Magunka ('tomb of one dead with no relative alive'), and later the temple which was built near it was called the Muen-ji (or temple of persons
without relation or kindred). *Segaki* (masses for the spirits of the dead having no relations) are regularly held on the 2d and 19th of each month. Because the dead buried at the temple were without relatives who could support the temple, *Ekō-in* was for a long time the place where sacred images were brought from the provinces to be worshiped by the people of Yedo, and in order to swell the meager receipts public performances were given in the temple atrium. Prayers were (and still continue to be) offered up here for the souls of dead animals, and a small fee will procure a short service and burial in the adjacent grounds for cats, dogs, and other domestic pets.

Conspicuous among the graves is that of *Nezumi Kosō*, the Japanese Robin Hood: a national and historical figure, the theme of many a story. Robber of the rich and protector of the poor, *Nezumi* (rat, the robber of the household) *Kosō* (a small, lithe person) was a little man of keen wit and remarkable agility and prowess — the darling of the proletariat. His droll and daring exploits form the subject of many dramas and other theatrical plays. His grave — distinguished by a small shelter and much burning incense — attracts thousands of the commonalty and not a few contributions to the temple exchequer. (The priests are not overmuch proud of the dubious distinction which *Kosō*’s memory has associated with the temple.) The headstone has to be replaced many times each year, as the credulous believe that if a bit of it is surreptitiously carried away it will act as a golden talisman in speculative enterprises. When the belief proves true, the sly kleptomaniac vouchsafes his secret vow and replaces the stolen stone with a new one. The enterprising wight with the small stock of headstones near by makes his living by keeping these handy and carving the names of lucky investors on them, then selling them up. Students are confident of success in their examinations if they can carry a chip from the stone in their *kimono* sleeve during the ordeal. When the course of true love runs unevenly, lovers come hither to spill their smothered grief, and to implore the shade of *Kosō* to bind up their wounds. The bamboo vases have been filled with fresh flowers every day for nearly a century, and fresh incense has been offered just as frequently. The big amphitheater which overshadows the *campo santo* is where wrestling-matches (p. clxvii) are held.

*Tsukiji* (‘filled-in ground’), the one-time Foreign Concession, occupies a strip of land facing the bay at the S. edge of the city (P. E–F, 7) in Kyōbashi-ku, and with its several museums, the big SEIYOKEN HOTEL, etc., contains considerable of interest. Foreigners were formerly confined to this quarter, the approaches to which were guarded by sentinels. It is now the favorite dwelling-place of numerous foreign missionaries, whose houses and the foreign-style churches make it resemble the suburb of some Western city. Many schools and deserving establishments for the moral and intellectual advancement of the people are maintained by the mission-workers in various parts of the metropolis. The most successful among these envoys are often those who possess a medical or scientific training, and who blend the necessary material with the spiritual education. Not a few missionaries in Japan have rendered eminent service in this way. The CHARITY HOSPITAL, adjoining the NAVAL MEDICAL COLLEGE, is well equipped and was opened in March, 1912. St. Luke’s HOSPITAL is in Akashichō, near the American Church. The TYPE FOUNDRY was the first of its kind established in Japan. The Kabukiza Theater is one of the most popular of the (native) metropolitan play-houses.

The Mineral Museum (Hakubutsukan), opposite the Commercial Museum, in the Department of Agriculture and
Commerce (Pl. E, 7), open daily from 9 to 5 (except on the days following national holidays) free, recalls in a smaller way the superb collection of mineralogical specimens at South Kensington. The bulk of the exhibits are from Japan and they comprise almost every mineral from lead to gold. Besides some highly interesting meteorites, fine rock-crystals from Kai, Hōki, and other provinces; chalcedony from Echigo; obsidian from Himeshima (in Bungo), and a host of fossiliferous and other objects, there are charts showing the annual production of metals, and much other data of interest to mineralogists. The pictures show some of Japan's most celebrated volcanoes; that of Bandai-san is in relief and portrays it before and after the last eruption. The colored relief, in chalk, of Aso-san gives an excellent perspective of that stupendous vent in Kyūshū. — Just behind the museum, in the W. wing of the Department of Communications (Teishin-shō) building, is a small but interesting Museum (open Sun., Thurs., and Fridays, free, from 9 to 3) illustrating in a variety of ways Japan's progress from feudalism to civilization. Old-time methods of transportation, mining, and the like are strikingly and picturesquely compared — by means of effective wax figures, etc. — with those of Europe and America, and models of a host of modern machinery are shown for the enlightenment of native students. The miniature fire-towers of old Yedo show microscopic men in the attitude of wig-wagging signals to others far across the house-tops. The Post-Office Department contains a complete collection of Japanese postage-stamps. — A less interesting display is contained in the Commercial Museum, in the left wing of the huge, rambling edifice (known locally as the No-sho-mushō), one square back of the Teishin-shō, and across the street from the Mineral Museum. Open daily, free (9-3), except between Jan. 1 and 7, and Dec. 25 and 31. Besides a practically complete collection of domestic products, there is a library with books referring to commercial and industrial subjects. Questions relating to Japan are answered free, samples of manufactured products are shown, with prices, and reports are distributed to those interested. The big building adjacent on the right is the Seiyoken Hotel (p. 110).

The *Naval Museum (Pl. E, 7) in the Naval University building, near the Seiyoken Hotel, open daily (except Sunday) free (the ticket received at the gate must be returned on leaving), contains an extensive and interesting collection of war-trophies (chiefly from Russia and China), paintings in oil of land-battles and sea-fights, relief maps of Russian forts, and a host of objects directly related to Japan's titanic struggles for autonomy. The painting of Admiral Togo, on the deck of his battleship during the great sea-fight off Tsushima, is worth looking at. Upstairs there are a number of ships' models and marine paraphernalia.
The Nishi (Western) Hongwanji, known locally as the Tsukiji Monzeki, a big temple (branch of the Higashi Hongwanji described at p. 214) faces Tsukiji Sanchome (Pl. E, 7), 5 min. walk from the Seiyoken Hotel, in a large compound with many lanterns, etc. The massive sweeping roof and the magnificent proportions of the structure are impressive; the interior differs but little from the sister edifice in Asakusa. The big wheeled cannon and the other war relics in the yard are from China and Russia. The present temple dates from 1872, and stands on the site of a former structure destroyed by fire in 1869. The image of Amida, at the main altar, is ascribed to Shōtoku-taishi.

Tōkyō Bay (wan) flanks the metropolis on the S. and is 40 M. long. Maps of the 12th cent. show that the water then extended to Ueno Park and included Asakusa, while those of the 16th cent. show that Fukagawa and Honjō Wards were both submerged. When the Americans first anchored in the shallow waters of Yedo Bay it was a favorite breeding-ground for whales. After these were driven off it became a popular dwelling-place for clams, which are now gathered at certain seasons by a host of men, women, and children—an occupation known as Shiohi-gari. Dredging operations are in progress, and the foreshore being constantly reclaimed is to serve as the foundation for harbor works to cost 20 million yen.

The Environ of Tōkyō are tawdry and of little interest to the hurried traveler. The few pretty spots are pretty only when idealized by floral displays in season, and even then they call for no special description. Takao-zan, and the Tama-gawa are mentioned in Rte. 25. Meguro, in Shiba-ku (Pl. A, 6), a pleasant suburban village with a Race-Course (Keibō) and an Aviation Field, is known for a temple dedicated to Fudō; for its peony gardens; its autummal display of maples; and for chestnuts and bamboo-shoots—which with the plum blossoms herald the approaching spring and attract excursionists. The race-meetings are advertised beforehand in the local newspapers (in English). The station of the Belt Line Rly. is about ¾ M. N.E. of the village. At the street level we turn first to the right, then bear to the left to the hill called Gyōnin-zaka. Instead of following the broad road which leads to the right, we now descend into the valley lying beyond. Midway of the slope, at the left, in a clean little yard, is a small Buddhist temple with an interior crowded with tall statues of Amida and his retinue, backed by high gilded madorlas. Note the bronze Buddha in the yard, and the wistful little sculptured stone statuettes of his disciples which ring the main figure and extend along the flank of the hill, beneath the trees. The iris garden behind the hedge on the opposite side of the road is very pretty in June. About ¾ M. farther down the road, at the left edge of the village, at the base of the hill, on a com-
manding terrace (right) shut off from the main street by a picturesque stone wall of slabs 7 by 14 in. inscribed with the names of contributors to the edifice, stands a shrine with 500 standing and seated figures of the Go-hyaku Rakan (the local name for the fane), Buddha's nearest disciples. The robes of many are yellow, red, and green, and the solemn assemblage produces a curious effect on the mind. A handsome bronze bell swings in a campanario at the right. By continuing along the street where it bends to the left, one soon comes (1/4 M.) to a diverging road (right) at the end of which is

The Temple of Fudō (p. cvvi), or Fudō Sama, behind a big tawdry gateway with huge Nio in the loggias. The peonies in May and the chrysanthemums in Nov. bring many picnickers to the tea-houses hard by. The waterfalls at the left (under which naked Japanese sometimes stand for hours in bitter weather, in order to wash away their sins) were (according to tradition) brought into life by Jikaku-Daishi, who struck the stones with his mace (tokko) — whence the name, Tokko-no-taki, or Mace Waterfall. The twin cascades fall from wide-throated bronze dragons into the pool below and radiate a refreshing coolness in summer. The bronze lantern at the top of the steps is worth looking at. The statue of Fudō (also ascribed to Jikaku-Daishi) stands at the main altar of the gaudily decorated, polychromatic temple.

At the corner of the lane leading from the main road to the fane, in the Kado-Ise Tea-House, is kept the key (fee of 10 sen to the girl who shows the way) to a near-by inclosure wherein are the graves of Gompachi and Komurasaki, an historical pair (consult Tales of Old Japan, by A. B. Mitford) sometimes referred to as the Japanese Paul and Virginia. Their time-worn tombstones are overshadowed by slim bamboos. Fresh flowers and incense are placed daily before the graves. The spot is called Hiyoku-zuka from a fabulous Chinese bird (Hiyoku-no-tori), each sex of which is supposed to have but a single eye and a single wing, but which unite when flying and make a single bird (synonymous of constancy in love). It is a favorite place of pilgrimage for love-lorn Japanese, who come hither to drown their sorrow in sake, toughen their constitutions beneath the icy drip of the twin cascades, and acquire dyspepsia by gorging the bamboo-dinners which are a specialty of the local restaurants.

II. From Tōkyō to Vries Island.

Vries Island (named for Maarten Gerritz Vries, a Dutch navigator of the 17th cent.), called Ōshima by the Japanese, is the largest (9 M. long by 5 wide) and northernmost of the Seven Isles of Izu (province), a chain which fronts the Gulf of Tōkyō (63 nautical M. S. of the capital), and is familiar to
incoming travelers because of the smoking cone of Mihara, an active (and treacherous) volcano which rises 2512 ft. above it. Foreign travelers rarely visit the islands, which have but few inhabitants. The soil consists of volcanic scoria, and the vegetation is limited. The chief occupation of the people is fishing. Some butter is made for the Tōkyō market. Small steamers (fare, ¥2.40) ply regularly between Tōkyō and (10 hrs.) Niijima, the principal village. Inns: Mihara-kwan; Chioya; ¥1.50 to ¥2. The latter is near the steamer landing. The ascent to the summit of the crater can be made in one forenoon; guide from the inn, ¥1 for the round trip. Unlike the women of Japan proper, those of Ōshima have fair complexions, reddish hair (caused by drenching it in camellia oil — tsubaki-abura), and a nasal twang. They carry burdens on their heads like Sicilian women. Ōshima was anciently a place of exile for undesirable politicians.

12. From Tōkyō via Chiba, Sakura (Narita), and Narutō to Chōshi.

Shōbu Lines of The Imperial Government Railways.

To Sakura Jct., where a branch line diverges to (5 M.) Narita, is 32 M. Several trains daily in 14 hrs.; fare, ¥1.35, 1st cl.; 81 sen, 2d cl. — To Chōshi, 73 M. in 4 hrs.; fare, ¥2.83, 1st cl.; ¥1.70, 2d cl.

Tōkyō, see p. 122. To 22 M. Chiba, the rly. follows the contour of the N. end of Tōkyō Bay through Shimōsa Province and a region calling for no particular mention. The villagers along the coast obtain their livelihood by fishing and supplying the Tōkyō markets. Chiba, the capital of Chiba-ken, with 33,400 inhabs., has nothing to interest foreign travelers. Hence to 32 M. Sakura Jct., the trend of the line is N.E. To reach Narita one must change here to the Narita Rly. Co.’s line. For a continuation of the journey to Chōshi, see p. 240.

Narita, a small town (pop. 6000) with many inns which cater to pilgrims, contains a locally celebrated temple called the Shinshō-ji (belonging to the Shingon sect of Buddhists) dedicated to Fudō (p. ccxi), and said to date from 1704. Its full name is Narita-Shingo Shinshō-ji, or ‘The Divinely Protected Temple of Recent Victory on Mt. Narita,’ and the image of Fudō (ascribed to Kōbō-Daishi) is said to possess such miraculous powers that thousands of credulous pilgrims foregather here each year (in April and May) to make their obeisances before it. Other popular festivals fall on the 28th of each month and attract many folks from the country side.

The temple stands on the side of a hill about ¾ M. (tram-cars, 6 sen) at the left of the station, facing an interesting street lined with many picturesque shops dedicated to the sale of yokan (a sweetmeat made of brown beans and larded with chestnuts), to honey-like miruame and to many marine products, conspicuous among them big shells painted on the inner side with fishes, turtles, sailors, temples, and what-not. According to the priestly fabrication Fudō’s image was brought from China by its author and
enshrined in a temple on Takao-san, near Kyōto. Here it acquired such renown for its wonderful powers that the Mikado, who was then at war with rebellious subjects in Shimōsa, commanded it to be taken to the seat of the disturbance. There, by its intervention, the rebels suffered a disastrous defeat (in A.D. 940), and at the termination of the civil war it was ordered back to Kyōto. But when the bōze Kwančō essayed to return it, it straightway showed its preference for Narita by suddenly becoming so heavy that no man or men could budge it. Appearing in a dream to the Mikado, Fudō declared his intention of sticking to Narita for the purpose of blessing and civilizing the region. Thereupon His Majesty granted a fund for the erection of a suitable temple, and this is said to have stood on the site of the present one. The great gate was added in 1831, and the next year saw the erection of the auxiliary buildings. The treasury of the temple is said to contain a sword (never shown) presented by the Emperor Shujaku (931–46) to Fudō in recognition of his services. Tradition has it that this weapon was forged for the regalia of the Emperor Mommu (697–707) by the celebrated (first of the native swordsmiths) Amakuni, whence its name, Amakuni-no-hōken; one touch of it is believed to cure insanity and to relieve persons possessed of the fox demon.

Viewed from the tall inns across the street the temple and its adjuncts are very picturesque; a highly ornamented copper-sheathed lantern with gilt enrichments stands in the corner of the yard near the street, behind an inclosing wall formed of hundreds of stone slabs, 7 by 15 in., impressed with ideographic names of the contributors to the fane. Similar slabs compose the minor walls in the compound, which is crowded with stone lanterns, shishi, tablets, pyramids of water-buckets for use in case of fire, cylindrical iron tubs, and what-not. The conspicuous adornments of the huge gateway with its resplendent copper-bronze roof is the recurrent gilded Wheel of the Law — the customary crests on temples dedicated to Fudō. Behind it, on higher terraces, stand the main temples, the Hondō and Kömyō-dō. The newer temple at the left has for its chief idol a sculptured and seated figure of the great apostle Köbō-Daishi (p. cxxvi), surrounded by some good wood-carvings, some life-size paintings of former abbots, and some inharmonious war-relics. Beyond the corner of the big wall (tamagaki), which extends to the right of the steps leading up to the gateway, is a sacred well, inclosed, where pilgrims perform the ceremony of bathing in cold water — a penance to them, as they customarily use hot water. The ugly beacon at the right of the gate, with its many names, dates from 1894. The nondescript structure where male devotees are seen fasting is the Okoto Danjiki-dō. Diagonally across the yard is the Onna Danjiki-dō, reserved for women fasters, who appear to enjoy the notoriety.

Formerly the period of abstinence from all food was 3 weeks; 6 days now constitute the test of devotion. Many of the hungry pilgrims try to pass as much of this time as they can in sleep. According to tradition the (16th cent.) saint Dōyo passed 100 days in fervent prayer for religious light. Finally one of the gods appeared to him and thrust a sharp sword down his throat. The blood flowed freely, but after the operation, which miraculously left no wound, the mental powers of the saint were found to be vastly increased. His robes, dyed with the blood split, are said to be enshrined in the temple reliquary, and pictures illustrating the occurrence hang on the walls.
Sixteen stone steps lead up to the massive gateway of sculptured keyaki, whose huge supporting beams and rafters, sheathed in richly embossed metal, carry coarse but well-executed wood-carvings badly defaced by the pigeons which nest therein. The big swinging bronze lanterns are very decorative. The scowling Nio in their respective loggias are erroneously attributed to Kobo-Daishi, and are practically covered by the spit-ball prayers launched at them by the credulous. The two huge figures behind them, in cages overlooking the inner yard, are (left) Bishamonten, and Tamonten, companions to the Deva Kings. The white marble bridge above the pretty pond with turtles and goldfishes is one of the few of this material the traveler will see in Japan. In the inclosure here are many upright tablets and a huge monument in the form of a bronze sword held upright by the figurines at the base and symbolizing the Doyo tradition referred to above. A picturesque shrinelet stands at the top of a flight of small steps at the left, and with the host of symbols, scattered about it, and the two huge bronze and gilded dogs of Fo which guard the steps to the upper terrace, imparts a singular aspect to the place.

At the top of the (33) steps which lead up to the terrace stands the Hondō, of unpainted keyaki and surrounded by a wide porch around which pilgrims plod monotonously in the operation called O-hyaku-do fumo, or ‘a hundred-times trot around.’ Whosoever makes the circuit this number of times, counting his rosary and marking time with the white strings held in his hand, travels about 3 M. and acquires enough merit to have his sins washed away. The approach to this porch, through the atrium crowded with tablets, lanterns, and all the metal accompaniments and enrichments of a prosperous Buddhist tara, is almost as picturesque as the view in retrospect, over the roof of the gateway and the terraces below. As is the custom with ecclesiastical establishments which depend upon alms rather than upon state aid, the contribution-box (saisen-bako) is a capacious structure 6 ft. wide, 4 ft. deep, and 18 ft. long, metal-studded, with cross-bars and a deep slot running the length of it. Another one, about half the size, stands at the left and echoes loudly when the small coins of the pilgrims are cast into it.

Above the large one are some noteworthy sculptured panels, now badly faded, showing the conventional Buddhist phoenixes, dragons, birds, waves, and the like, all in polychromatic colors and protected by wire netting. The squirming gold dragon on a black panel in the ceiling is worth looking at, as well as the flying tennin on smaller side panels — the work of Kanō Yasunobu (18th cent.). To this artist of the celebrated Kanō school is also ascribed the large painting of the Sixteen Rakan, behind the main altar. The red seated figure of carved wood at the left, with parts of his body rubbed away, is the
contrite *Binzuru* (p. ccviii). One must remove one's shoes to obtain a closer look at the interior and the main shrine (no fees), on the central altar of which, looking very black and ominous, is a huge seated *Fudō*, flanked by his disciples *Seitaka-Dōji* and *Konara-Dōji*. A huge brass baldachin pends above, and many brass fittings stand below. The coffered ceiling is a dirty black streaked with the stains of the incense which has burned here for upward of 200 yrs. The big temple drum at the left can be heard all over the neighborhood; the collection of gold and silver coins in a frame at the corner allotted to the bonzes are of the *Tokugawa* era.

Perhaps the most interesting objects about the building are the excellent wood-carvings on the doors, back and sides; all are protected by wire screens, and though the facial expressions of the human figures lack character and grace, the intricacy of the carving and the multiplicity of the subjects command respect. The small groups on the square panels of the doors, each about 2 by 2½ ft., illustrate acts in the lives of certain of the Twenty-four Paragons of Filial Piety (mentioned in the Chinese Repository, vol. vi) and are ascribed to *Shimamura Shumbyō*. The long panels (4 by 9 ft.) on the sides and back of the temple portray events in the lives of the *Five Hundred Rakan*, and are attributed to *Matsumoto Ryōsan*. The leering, bulbous, sodden faces (no two of which are alike) of these 'perfected Buddhist saints' are the reverse of holy, and are singularly out of harmony with their reputed deeds. The large carved animals on the architrave above the panels are fabulous and mediocre, and are without counterparts in any civilized zoo.

Perched among the rocks on the slope of the hill behind the temple are a number of small shrines; one, high up on the right, contains a figure of *En-no Shōkaku*, a be-whiskered individual pictured with a pilgrim's staff in his right hand; he was a Buddhist hermit who dwelt in solitude on Mt. Katsuragi for 30 yrs. (during the 7th cent.), and whose specialty was to climb the highest mts. of the country and consecrate them to *Shaka*. One of the early mikados, wearying of this ceaseless agility, accused the bonze of sorcery, and exiled him (in 699) to one of the Izu Islands, but relented and pardoned him some years after. — The 36 bronze figures dispersed about the rockery symbolize the 36 terrestrial manifestations of *Kwannon*.

The 3-storied, intricately carved, polychromatic Pagoda at the right of the *Hondō* is a sad simulacrum of a sometime gorgeous structure. On a par with it in point of decoration is the near-by Revolving Library — time-stained, vermiculated, and tottering to its fall. Straight across from the pagoda, at the right, is an *Ex-voto* Hall with a curious medley of gifts; among them an *English* bronze cannon incised with the Crown,
the monogram G.R.IV., the date 1824, and a metal ribbon
with Honi Soit qui Mal y Pense — a fine old relic of gallant
King George IV. In an iron cage is a rope, 3 in. in diameter
and 100 ft. long, made of hair from women’s heads, and em-
ployed to haul the beams used in the construction of the tem-
ple. The buildings seen across the valley at the far right are
the Narita Library, the Public School, etc.

From this terrace 52 granite steps lead up to the final one
on which stands the Kōmyō-dō, or Hall of Resplendent Light,
a weather-beaten structure showing signs of former magnifi-
cence. Its location is superb, high above the town, on a clean-
swept space girdled by a fringe of splendid trees through which
beguiling views are obtainable. The central figure, which
seems out of place in the tawdry, incense-stained interior, is
Dainichi-Nyoirin, one of the Buddhist trinity personifying
purity and wisdom. Immediately behind the building, in an
artificial cave constructed of ideographic slabs, behind a dim
light which shows only a yellow gleam in the murky dark-
ness, is a shrine dedicated to him. Many small shops, tea-
houses, peep-shows, and the like share the hilltop with the
temple, at the left of which is an open Ex-voto Hall containing
a number of pictures of no worth. — The vista across the tem-
ple roofs as we descend to the street is very pretty. The situa-
tion is just such a one as the nature-loving Buddhists like to
select for their shrines — at once symbolic of the lofty retreat
whence the hermit Buddha looked out with dreamy, contem-
plative gaze over the world below, as well as appealing to the
sentiment of all who love to view life from the high places.

The traveler who elects to return to Tōkyō may do so over the line trav-
ered on the outward journey, or proceed direct (over the Narita Rly. Co.’s
line) from Narita to (28 M.) Abiko (fare, ¥1.29, 1st cl.) and join the North-
Eastern Line described in Rte. 17, p. 305. From Narita the rly. continues
N.E. through a nondescript country to 37 M. Sawara.

Tōkyō-Chōshi Rte. continued from p. 236. From Sakura
Jct. the rly. runs E. over a level country to 45 M. Narutō, then
turns abruptly to the left and runs N.E. via 56 M. Yokaichiba,
to 73 M. Chōshi (Inn: Daishin, ¥2 and upward), a seashore
town at the mouth of the Tone River; a sort of Japanese Cape
Cod. The people engage either in catering to the wants of the
picnickers who come hither from Tōkyō, or devote their time
to catching sardines (iwashi), which assemble here in such
numbers as to imply that they like the process of being boiled
for their oil and later used as a fertilizer. The great cauldrons
in which they are reduced are not fragrant, and foreigners with a
refined sense of smell take but little pleasure in the neighbor-
hood. The near-by coast is pretty, but less so than the lovely
Matsushima, farther N. Broad lagoons stretch away N.W.,
and the natives delight to ride over them on the poky little
river steamboats which ply hence to several of the ports.
KATSUURA 12. Route. 241

1. From Tōkyō via Chiba, Soga (Kisarazu) and Oami to Katsuura (Kominato). Sōbu and Boso Lines of the Imperial Government Railways.

To Kisarazu 45 M. Several trains daily in 1¾ hrs.; fare, ¥1.90, 1st cl.; ¥1.14, 2d cl. To Katsuura 77 M. in about 3 hrs., fare, ¥2.98 1st cl.; ¥1.79, 2d cl. The line traverses the provinces of Shimōsa and Kasusa, penetrating the picturesque Bōhō Peninsula, a favorite tramping-ground for Tōkyō people.

From Tōkyō to Chiba Jct. is described in the foregoing route. Thence the rly. runs along the E. shore of Tōkyō Bay to 3 M. Soga Jct., where the line for Kisarazu turns to the right to follow the contour of the bay, while the main line continues across a fairly level country to 14 M. Oami Jct. mentioned hereinafter.

From Soga to Kisarazu is 20 M. and throughout the run one gets alluring glimpses of the bay and of the scores of junks and smaller craft bound to or from Tōkyō. The waters hereabout teem with a great variety of fish, and fishing is the chief industry of the villagers along the shore. Kisarazu (Inn: Torikai, ¥2) a poor town with but little of interest, is liked by the Japanese for the succulent eels caught and cooked there. Foreign residents of the metropolis often make the place (steamers daily from Tōkyō) the point of departure for walking trips to the interior of the peninsula, which is charming in springtime, with many flowers and delightful sea views. An extension of the rly. is in process of construction to 15 M. Kururi, thence over the hills to 10 M. Odaki, and on to 5 M. Katsuura, the present terminus of the line described below. The mt. visible at the S. of the proposed line, is Kanō-san (1250 ft.), astride the border of Kasusa and Awa (Chinese name, Bōhō) Provinces.

At Oami Jct. the Tōgane line runs in a N.E. direction to 8 M. Narutō, a junction on the line to Chōshi. Our line here turns to the right and runs southward until it strikes the sea at (26 M. from Chiba Jct.) Ichinomiya, a nondescript fishing-village. 55 M. Katsuura (Inn: Kōzen, ¥2), a busy little fishing-town is usually the point of departure for the near-by (4 M. to the S.) Kominato village, known to Buddhists throughout Japan as the birthplace (or the place of exile) of the bonze Nichiren. He is said to have married here and to have become a fisherman. Later he prohibited the catching of fish, and as the prohibition is still observed, the finny tribes haunt the adjacent waters undisturbed in such numbers that the environing coast is called Tai-no-ura, or Sea Bream Coast. A temple, the Tanjō-ji (‘Nativity Temple,’ said to have been established in 1286), stands to his memory and is an object of veneration by the adherents of the Hokke sect. The present edifice, erected in 1846 on the site of an earlier structure, contains some mediocre carvings and a number of relics of the militant saint, — whose ashes are deposited in the Minobu Temple (Rte. 25).
## II. NORTHERN JAPAN

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TOKYO TO NIKKO 13. Route. 243

13. From TOKYO via Utsunomiya to Nikko (Chuzenji and Yumoto).

North-Eastern, and Nikko Lines of the Imperial Government Railways.

91 M. Several through trains daily in 4 hrs; fare, ¥3.43, 1st cl.; ¥2.06, 2d cl. Special excursion rates at certain seasons. The rly. to Utsunomiya is described in Rte. 18, p. 320. Utsunomiya (Inn: Shiroyama, ¥3.50; opposite the station), capital of Tochigi Prefecture and chief city of Shimotsuke Province, with 47,500 inhabi., was anciently the seat of the powerful Utsunomiya family, descendants of Fujiwara Michikane (955-95). A great-grandson of Michikane became a Buddhist bonze under the name of Soen, and was placed at the head of the Futara Temple. The old castle was built by his son Munetsuna.

From Utsunomiya the rly. runs N.W. to 8 M. Kanuma where it turns N. and crosses a finely wooded country on a steadily rising grade. The magnificent CRYPTOMERIA AVENUE which parallels it for some distance, leads brokenly to Nikko and terminates at the foot of the town. Travelers with ample time at their disposal sometimes alight at 21 M. Imaichi, and walk the remaining 4 M. to Nikko, beneath the lofty trees. Originally this fine avenue, the Nikko-Kaido, was 40 or more M. long, and stretched in an unbroken line past Utsunomiya to the mausolea of which it served as a regal approach. It is said to have been planted by daimyoji too poor to contribute money toward the erection of the mortuary shrines to the dead shoguns. Scattered among the cryptomerias are numerous Retinosporas, or 'Trees-of-the-Sun' (Chamaecyparis obtusa), the Japanese cypress (hinoki), a tree also cultivated in America. The iconoclastic peasantry have chopped down some of the noble trees for firewood, and beside making huge gaps in the avenue, they destroyed a mile or more of it to make way for their houses in Nikko. In many places it is as broken as the departed glory of the sovereigns in whose honor it was planted. The rly. approaches it several times before reaching the Nikko station, but its perspective is marred by frequent curves.


Arrival. The rly. station (see the accompanying plan) is near the foot of the single street which serves as the main thoroughfare of the long, thin town

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1 The Cryptomeria Japonica (Jap. sugi), one of the finest, most valuable, and most widely employed of the Japanese conifers, is to Japan what the giant Sequoia is to California, to which it has much similarity. There is but one species, and in England and America it is called the Japanese cedar. It is carefully cultivated in Japan, from slips and seedlings; chiefly from the latter. The tree demands a deep soil and protection against storms. It thrives best in a hot, dry climate, and is very sensitive to cold. It is a quick grower and when fully developed often measures 18 ft. in circumference, while the tall, perpendicular shafts raise their dark-green, regular, conical heads from 100 to 110 ft. in the air. It is much favored for temple groves and the avenues leading thereto. It is a marvelous wood-producer, the wood being brownish-red at the core, sapwood white, easily split, of agreeable smell, easy to work, durable in water, but also very brittle. From this circumstance it is not employed in bridge-building or work of a similar nature where sudden and violent strains are to be met, but it is widely used by the Japanese in the construction of their houses.
of Hachiishi, at the top of which are the chief hotels, the temples, etc. The Daiya River flanks this st. on the right. There are no cabs. The tramway is an adjunct to the Ashio Copper Refining Co., but the cars pass the principal hotels, and carry passengers through and beyond the town to the terminus near Futamiya. Jinrikis and trustworthy English-speaking runners for the hotels meet all incoming trains, to take charge of passengers' luggage, etc. The charge for a trunk to the hotel is 20 sen; deposit or return to runner or to the hotel manager. The upward slope of the st. necessitates 2 men to each jinrik; fare to the Kanaya Hotel (1 M., 15 min.; 25 min. walk), 20 sen; to the Nikko Hotel (1.5 M., 25 min.; 35 min. walk), 30 sen each. The latter is on the other side of the river, beyond the temples, overlooking the upper town of Iri-Machi.

Hotels (comp. p. xxix). The *Kanaya Hotel (Pl. D, 3) Tel. add.: 'Kanaya Nikko'; occupies a commanding position on a hill at the left near the Red Bridge. Recent improvements; fine views; good food; recommended. Single room (the best are above the dining-room, overlooking the Daiya-gawa and the mts.) for 1 pers., from ¥5 and upward per day; ¥9 and upward for 2 pers., Amer. plan; with private bath, for 2 pers., from ¥16 to ¥20. Special reductions for a fortnight or longer. The suites in the semi-Japanese wing (with foreign furniture) are comfortable and are a bit cheaper than the others. Certain of the interior decorations are copied from those in the mansion. The pictures in the dining-room are of famous native poets. Baths free. Laundry, 5 sen for each article irrespective of size. — Telephone connections with the Lakeside Hotel at Chusenji. — Nikko Hotel, 10 min. beyond the Red Bridge. English spoken; rates from ¥4 to ¥8 per day, with reduction for 2 pers. in one room. — A number of Japanese Inns (comp. p. xxxiv) cluster near the Kanaya Hotel, with rates ranging from ¥2 to ¥3.50 a day for native food and room. There are several small so-called hotels, in semi-German style, in Hachiishi.

Shops (comp. p. exii) abound, and as some of them have grown in recent years from small 'holes in the wall' to pretentious establishments, the visitor should be sure that he is getting fair value when making investments. Curios can usually be bought to better advantage in Tokyo, Yokohama, or Kyoto. The well-known (and almost tasteless) Nikko peppermints are sold in many places at 50 sen the box; the kuri-yokan (so-called from the chestnuts mixed with the sweetened bean-paste) is good and cheap (10 sen). Occasionally a good bear-skin can be bought in the fur-stores which make a specialty of the skins of deer, martens, foxes, rabbits, etc. Turned-wood articles in great variety, and wisteria walking-sticks, are sold in many of the shops; the plates are sometimes made of a tree-fungus called Boletus versicolor, and known to the Japanese as Saru-no-koshi-kake, or Ape-stool. It clings to the trunks of old folicious trees in mts. forests and often attains great dimensions. Bizarre plates varnished black, with their upper part hollowed and lacquered in red, and with borders showing 2 or 3 growth-rings of the mushroom in all its natural irregularity, are sometimes seen. The easily worked wood of the horse-chestnut, or tochi-no-ki (the tree which gives the name to the prefecture in which Nikko is situated), is much used in making furniture and small articles. Various other pretty objects are made from the black fossil wood found near Sendai. The dainty little trays, and cups and saucers (made usually of magnolia wood), finished in black, red, or gold-lacquer (the latter tawny), are very fragile, since they are sawn against the grain and therefore chip easily. Most of the small articles turned from camphor-laurel, alder, etc., come from Hakone. Roots and branches of the rhododendron are here hollowed out for bowls, ash-cups, water-dippers, and what-not, then lacquered on the inside and provided with a lacquered cover. Old cork-like polyporous is treated in the same way, and furnishes a quantity of hollow vessels which attract by their want of symmetry as well as their originality.

Nikko ('sunny splendor'), a mt. town (pop. 8000) in the N.W. part of Shimotsuke Province, perhaps derives its name (a corrupted and contracted form of the Chinese Nikwozan) from Nikko-bosatsu, a Buddhist divinity who resides in the sun. While not included by the Japanese in the 'three great sights' it nevertheless appeals strongly to most
foreigners. The solemn and impressive grandeur of the lofty, forest-belted mts. which tower above it; the barbaric splendor of the temples and mausolea enshrined in their noble groves; the austere charm of the plunging, brawling, ever-changing river; the cool climate; the proximity to many lovely waterfalls; to the near-by Chuzenji and Yumoto lakes, and to other resorts, make it a sort of Mecca not only for resident foreigners, but for travelers from many parts of the world. In few places have art, nature, and religion worked together with such harmonious results, whence the oft-repeated expression: 'Nikkō mirumade, Kekko tō su na!' — 'Until you have seen Nikkō, do not say splendid!'

History. Nikkō came prominently into history when the Buddhist bonze Shōdō-Shōnin ('pioneer of the mountain') erected there (in 766) a small shrine which he called Shihonyū-ji ('Temple of the Four Dragons'). Prior thereto the region had been shunned by the timid because of a superstitious dread of the fierce storms which whipped it from time to time, and which, according to oral tradition, rushed from a dark and fearsome cavern — the noisome home of certain malign spirits — on the slope of Nantai-san, which overlooks Lake Chuzenji. Shōdō-Shōnin declared the old Shinō deity of the mountain a manifestation of Buddha, and he was so successful in winning over the simple folk that in 808, Tachibana Toshibō (then governor of the province) rebuilt the original temple on a larger scale and called it Honryū-ji ('Dragon Temple'). Two years later, Kyoōin, a disciple of Shōdō-Shōnin, built the Mangu-ji, which became the chief temple of Nikkō; Kyoōin was established as its first superior in 818, and its head bonzes were named by the emperor. In 820, Kōbō-Daishi visited the region and changed the original name of Taka-ura-dera (applied to it because of the storms above-mentioned) to Nikkō-ura (the name of the present range of mts. on the N.W. boundary of Shimotsuke Province). The pious bonzes will remind the scoffer that from that day the evil dragons which foraged in the cavern on Nantai-san ceased to scourge the district with hurricanes, albeit Nikkō remains to-day the home of mist and rain.

In 850, Jikakus-Daishi erected 3 large temples and 36 smaller ones at Nikkō, and thenceforward it became a sanctified place to which many devotees made annual pilgrimages. Several emperors and shōguns made grants of land to the temples, which eventually (about 1220) possessed 70 villages with a yearly revenue of 180,000 koku of rice. In 1590, Hideyoshi confiscated the temple domains with their incomes, leaving only the village of Ashio which yielded but 600 koku. All but 9 of the temples were demolished or transported elsewhere, and Nikkō declined greatly. Its second rise began in 1617, when Hideyada, the 2d shōgun of the Tokugawa dynasty, erected here a superb mortuary shrine as a repository for his father's body, then temporarily enshrined at Kunō-san (Rte. 24), a lovely spot near Shinshūoka. Under the able administration of the high-priest Tenkai, Nikkō from that time gradually recovered its former prosperity. In 1645, the Emperor Go-Kōmyō conferred on Ieyasu the posthumous title of Tōshō-daigongen, and decreed that every year an Imperial messenger should carry presents to his tomb. On the death (in 1651) of the shōgun, Iemitsu, his remains also were brought here and a temple was erected to his memory. In 1654 a son of the Emperor Go-Kōmyō was appointed high-priest of the Tendai sect of Buddhism, and established himself at Nikkō in the primitive Mangu Temple, which was thereafter called Rinnō-ji, and became known as its principal house. Since that time its superior has always been a prince of royal blood, who was called Rinnō-ji no Miyā. In 1871, the temple took its former name of Mangu-ji, only to be again (in 1884) re-named Rinnō-ji. It has lost much of its original splendor, and is now commonly known as the Sambutsu-dera. Nikkō and other bonzes received a second shock at the time of the Restoration; Buddhism was disestablished, all the ecclesiastical revenues reverted to the State; the temple of Ieyasu (or Tōshō-daigongen) was shorn of much of its magnificent Buddhist paraphernalia, and of its glories of ritual; the 200 priests
which gave it animated splendor were scattered; and it was converted into a Shinto shrine. The temple of Iemitsu remained Buddhist. The first foreigners who were permitted to visit Nikko were Sir Harry (and Lady) Parkes, Great Britain’s representative in Japan in 1870.

The Mountains — green, lofty, and copper-impregnated — which half-encircle Nikko town from the N. toward the S.W. and overshadow it with their mighty bulk, are an ever-present delight. They seem all to be holding hands, as if better to keep in touch with the holy patriarch, Nantai-san. Belted with forests of splendid conifers and a host of other evergreen and deciduous trees; deeply gashed with green, verdure-choked ravines into which plunge scores of lovely waterfalls; flaming with fragrant and beautiful wild flowers, and peopled by deer, monkeys, pheasants, and other game, they hold, land-locked in their higher reaches, exquisite, dark-green, mirror-like lakes drowsing in endless serenity and heedless of the imperative call of the ocean thousands of feet below. For a great part of the year the highest peaks are clothed or patched with snow, and at all times, from their easily scalable passes, one may enjoy prospects of Nature which leave one speechless with admiration. At the right (N.) of the town rises the low, thickly wooded and relatively isolated Toyama, surmounted with trees and a small rest-house. Hard by at the left, but a trifle higher, with patches of forest on its bold, grassy slopes, is Akanagi-yama (8000 ft.), linked by a knife ridge to the equally imposing Nyohō-san, mentioned hereinafter. Below this, at the left, with patches of bare earth showing on its sides, is Ko-Manago; smaller, as its name implies, than its big brother, Ō-Manago (7666 ft.), which stands at the left and is conspicuous for the bare gullies which gash it. A graceful line sweeps downward from its lofty shoulder and forms a vast arête that joins it to the sacred Nantai-san — the monarch of the region. The twin hummocks on its near side, close to Nikko, are called Futago-yama (‘twin mts.’). The steepish hill behind the Kanaya Hotel, crowned by a little tea-house and approached by a good path whence superb views are obtainable in retrospect, is Daikoku (‘good-luck’). The entire region is washed by the Daiya River, a right-hand tributary of the Kinu-gawa, which comes in from Sannō-tōge. — The species of marble quarried in certain of the hills is called Nikkō-rōseki.

Climate. The summer climate of Nikko is not quite in keeping with the sunny suggestiveness of its name. Fine crisp days often characterize April and May, but when spring glides into summer the rains become steady and nerve-trying. At this period many of the rivulets become raging torrents, and the waterfalls miniature Niagaras. When they all merge their muddy waters with the tumultuous flood of the raging Daya-gawa, it threatens the entire region with watery destruction,
and requires the combined efforts of most of the townspeople to damn it and curb its furious whims. At such times it dominates the town, like an evil spirit, roaring and tumbling through the gorge and smiting the high retaining walls with a rage that is awe-inspiring. Travelers who plan mt. excursions on days which open sunnily should go equipped with rain-coats, for the afternoon may see a vast rain-soaked blanket of clouds sagging above the mt. tops, with a regular sizzle-sizzle pouring from a million pin-holes in it. Thunderstorms are features of the afternoon rains in midsummer. The rains slacken in Sept., and Oct. and Nov. are usually beautiful. Heavy snows mark the winter, with a minimum temperature of about 12° F. above. May is perhaps the best of the spring months, and Oct. in the autumn. Travelers at all seasons should carry heavy clothing, as snow flurries not unfrequently occur in April–May. The almost unexampled wetness of Nikkō stimulates the plants to sustained activity, and produces a luxuriance of vegetation scarcely equaled in the same latitude anywhere. Even the tiny pores of the fence-stones and the granite monuments send forth vivid green Protococcus viridis, and one sometimes sees fat old carved stone Buddhas with thick and grotesque wigs of bright green grass or close-clinging green lichen all over their otherwise bald pates!

The Flowers are legion and are all beautiful; the plum blossoms of March are followed by those of the cherry in April, and by the lovely drooping wistaria in May. June is a glory of azaleas, clematis, and iris; wild varieties of the latter idealizing the hillsides as late as July. The autumn maples are superb and must be seen to be appreciated. Scores of wild flowers grow in wanton profusion on the mountain-sides, those which love the higher slopes and the cooler air looking down upon warm ravines wherein flaming azaleas strive to emulate their lofty example by rising in tree-like bushes 20 ft. or more high. Splendid conifers, maples, tochi-no-ki, lacquer, and other trees add their different shades of green to the general plan. Nature demonstrates her charm most strikingly in Nikkō in the towering cryptomeria trees whose gigantic proportions, unusual height, purity of form, and sumptuous development of foliage harmonize grandly with the gleaming, gold-flecked, green copper-bronzed roofs of the temples and the brilliant vermillion of the fences, pagodas, and shrines. Some of them are 20 ft. or more in girth 3 ft. above the ground and proportionately tall, and the majestic double-colummary avenues formed by them seem to stretch out into infinity and to encourage the lagging pilgrim by their grateful shade. They form regal approaches to the sacrosanct shrines, and once arrived they cluster around the temples as if to serve as a background and buffer between them and the mts., rising in échelon behind them and giving the temples themselves the height which they
lack, and which deficiency the terraces partly supply. Man feels like a pygmy as he walks in the solemn shade at the foot of these faultlessly straight and superbly tall, pyramidal trees, which seem peculiarly fitted to shelter the glittering pomp and pageantry of the one-time gorgeous shōgun and daimyō processions. They add immeasurably to the soothing charm which broods above Nikkō, and they repress with a dominating personality the sometimes too garish tones of the temples and shrines.

The Sacred Red Bridge (Mihashi), one of the most striking and picturesque objects in Nikkō (and which is sacred to all but the small boys who, monkey-like, scoot over it at night), is 83 ft. long, 13 ft. wide, and rests upon two monolithic, tortoise-shaped, gray granite pillars which stand at either end. Between these the bridge leaps in one graceful sweeping arch across the rhyolitic gorge cut by the river below. Lacquered a rich, deep Indian red, which shines lustrously in the summer rains; adorned with black metal clamps and gilded washers that impart a tri-color effect; flanked at each end by wide-sweeping wings and closed (and locked) gates that are resplendent in black, red, and gold, the bridge makes a fine bit of color amidst the dark green of the surrounding trees and the soft gray of the rocks beneath. The restless, crystal-blue river which rushes unceasingly below it refuses to reflect the warm red shape which a quiet, glassy pool would love to hold in its embrace. The effect imparted by the structure is that of one built on a slight curve. It is arched in the center; and along this ridge (from which the two sides slope gently) is a line of black iron that contrasts harmoniously with the lacquer which is laid in many thick coats (red above and black underneath) upon the massive keyaki floor-beams. The ten gibsou (p. clxxxvi) which crown the upright posts of this and many other bridges in Japan, impart a funereal aspect to it. It spans the river 112 ft. up from the tram-car (and foot) bridge of the commonalty, and is used by the public only when the lower bridge is out of commission. General U. S. Grant was invited to walk over it when in Nikkō in 1879, but protested that it was too sacred to be thus defiled by him. It has been widely copied in native art, and many counterparts exist in the Empire. The original mihashi was constructed in 1636, and for many succeeding years it was opened only to shōguns, envoys of the Mikado, and (twice yearly) to pilgrims. According to the record it was erected to commemorate the following miracle: —

When Shōdō-Shōnin was searching for Nantai-zan, the sacred mt. of his dreams (just as the wandering Aztecs sought the symbolic eagle, snake, and cactus in the Valley of Mexico), he reached this point in Nikkō to find that the rapid waters of the Daiya-gawa barred further progress; thereupon he fell into a state of profound meditation, and he prayed long and fervently that the propitiatory gods might aid him. Like Santa Rosa de Lima, his wisdom and saintliness enabled him to converse with the birds and beasts of the
fields, and as he sat on the near bank of the stream where it is now spanned
by the sacred bridge a dragon appeared to him and questioned the motive
of his prayer. Learning that his wish was to cross the stream, the dragon
retired to the little shrine of Jō-Gongen (or Shaō-jinjy; which still stands
at the opposite end of the bridge), whereupon the god of that shrine emerged
holding a red and a blue dragon in his hands. Placing them at the edge of the
ravine he bade them form a bridge, which they did by stretching themselves
to the other shore and permitting a path of rich green grass to grow instantly
between them. Upon this miraculous and heaven-sent structure Sēra
quickly passed over. From this circumstance the bridge is often referred to
in old histories as the Yama-suge-no-jō-bashi, or ‘mountain-grass-dragon-
bridge.’ The original red bridge was destroyed Sept. 23, 1902, by one of the
most singular catastrophes in the history of the region.

The June rains continued far into the autumn and the entire region round-
about suffered under an almost interminable downpour. Landslips occurred
on steep, wet, and precipitous peaks of the surrounding range; but the most
serious (one that made an ineffaceable record in local annals) was
that of the sacred Nantai-san, overlooking Chuzenji Lake. The morning of
Sept. 23 opened lowering and sullen, with such thick sheets of rain that
even much of the atmosphere was closed out, and one had to gasp for suffi-
cient breath. The priests and bonzes were praying fervently in the little
temple which stood on the mt. flank, near the edge of the lake, and were
assisted by the pilgrims; a sentiment of impending disaster possessed the
usually cheerful people. Suddenly, at about 8:30 A.M., a wide area composed
of sodden ash and volcanic tufa thickly covered with forest trees and under-
brush, detached itself from a point near the mt. summit and began to slide
down its steep side; an instant later it gained the momentum of millions of
tons of matter in space and plunged down the slope with unthinkable swift-
ness and force, leveling or carrying along with it the forest in its path. The
doomed priests and their panic-stricken suppliants heard the awful roar of the
crashing mass, but by the time they could even reach the temple, it had
liften the whole area — buildings, trees, graves, shrines, torii, monu-
ments, and what-not — and hurled it, along with the people, into the cold
depths of the lake; there to bury it beneath other acres of débris.

As this huge mass suddenly plunged to the 500 ft. bottom of the lake, a
 corresponding body of water leapt upward, and, as if terrified at the inva-
sion, hurled itself in blind panic over the Kepon precipice. When it hit the
300 ft. below it, the bulleld down the mt. side but the usual sound was like a small world thundered from the law of attraction. The whole of the
Nikkō mts. seemed to tremble beneath the furious impact and the mad rush
of the crazed monster. At the Uma-gaeshi tea-house — which was kept by
an old woman and her small daughter and two grandchildren — a peasant
had just stepped up to buy a pair of onaji and a tiny cup of tea; the little
granddaughter was lying on the sandals; the daughter was singing at her
heart’s content and while the old woman and the young grandson were
gathering brushwood on the adjacent hillside.

Suddenly there broke on the quiet morning air a roar that froze the blood
in their veins. Then the twain saw the vast wall of onrushing water, boul-
ders, earth, and forest trees strike their little home and hurl it hundreds of
feet into splintered nothingness, carrying with it all their loved ones and all
their earthly possessions. It had come in a moment, and in a moment it had
gone, but the mists now still to be seen in the sorrows face of the old
woman (now installed in a new tea-house built by her friends) and in the
seared lines along the river’s bed. The only warning Nikkō had of the com-
ing of the formidable Frankenstein which the sacred mountain had starterd
out of Chuzenji’s depths, was that ominous and inexplicable calm which
often presages disaster, and which so depresses human spirits. Just at 9
A.M. a thoughtful schoolmaster, feeling that his little charges would be
happier at home than in the big schoolhouse across the river (below the
premises), carried them across the lower of the three bridges, and sent
them scurrying to their respective nests. A minute after the
hundreds of children had crossed the bridge safely, the terror was seen plung-
ing down the gorge with a shriek that was hysterically synchronized by every
electrically charged wire in the town, and by every temple bell and sus-
pended gong within the sacred grove. The huge bells moaned as if in
anguish, and they hummed and buzzed angrily for minutes after the thing had gone. As the monster approached the Red Bridge, it reached out octopus-like arms and gathered in many of the humble homes of the people along the river's edge. It picked up a dozen or more of the great stone Buddhas, which for centuries had gazed vacantly at the stream from the Gamman-ga-fuchi bank; wrenched the dainty little temple of Dainichi-dō from its moorings in its exquisite little gardens; spun it into position, and then, with dialed frenzy, hurled it, along with the ponderous granite Buddha, crashing against the lovely, shrinking, sacred bridge. The structure leapt from its base as if blown up by dynamite, dislodged the 2d, and then the 3d bridge, and shot downstream later to be splintered into a thousand fragments and strewn over a hundred miles of lowland and sea. Fifty lives were lost, 3 bridges, and 200 houses were wrecked in the vicinity of Nikkō, along with several of the waterfalls which had hitherto been noted for their beauty.

The *Temples, indubitably the finest of their kind, may be said to be divided into two groups: the Ieyasu Shrines, the first up at the right from the nether end of the red bridge; and beyond, at the left, the Iemitsu Temples. The former are under the supervision of a Shintō abbot (office at the Shamući; see the accompanying plan); the latter a Buddhist abbot of the Tendai sect — under whose control (office in the Rinno-ji compound, near the Sambutsu-dō) are also the Kyōkō; the Sambutsu-dō; and the Museum of Iemitsu in the Ieyasu group). By mutual agreement, the entrance fee of 80 sen (tickets at the Kannon Hotel or at the ticket-offices of the respective groups) admits one to both sets of buildings, although in some, additional 5-sen fees are exacted. Application for admission to those structures closed to the general public must be made to the respective abbots. The court of last resort is the Imperial Household Department at Tōkyō. Customarily the buildings are opened at 7–8 A.M. and closed at 4 P.M., albeit some of the auxiliary structures close earlier. One cannot reenter on the same ticket which must be relinquished when the 2d bridge is crossed. Morning is the best time to inspect the buildings, and if possible a bright day should be selected, as the ceilings are low and flood of sunlight are requisite for a critical examination of the interiors — which on overcast days are dark and gloomy. Hats, shoes, umbrellas, walking-sticks, outer-coats, etc., must be left at the Karamon gate of both mausoleas, where they are kept for a small fee (5–10 sen is ample for a party). Dogs are excluded, and smoking is strictly forbidden. Usual precautions are taken against fire in the buildings. A special appointment (p. 273) in advance is necessary to gain admission to the Holy of Holies of the Ieyasu shrine, and a special permit (sometimes obtainable of the Imperial Household Department, or through one's minister or ambassador) and appointment for that of the Iemitsu temple. — Cameras are permitted in the temple grounds, and pictures can be taken of the exterior of the buildings only on a previous payment of ¥1 for each group; this privilege applies only to the day an appointment is secured. This permit cameras must be left at the gate. Good pictures are possible only on bright days, as the wide overhanging eaves cast heavy shadows. — Fees to the temple attendants are unnecessary unless one makes special demands of them. Japanese usually deposit a few sen in the collection-boxes (which because of their size can't be overlooked), or before the altars. In the latter case they often twist a wisp of paper round the coin before tossing it on the floor — an ancient custom that appeals to the economically disposed, since it marks the value of the offering. — For a clearer understanding of the chief structural features of the buildings the traveler is referred to the chapter on Temple Architecture (p. cixxii). The art motifs are alluded to in connection with Buddhism (p. cixxix).

The MAUSOLEA owe their being to the Tokugawa shōgun, Ieyasu, who commanded his son Hideyada to choose a site and erect a suitable structure to receive his ashes. When Ieyasu died in 1616, Hideyada (who had succeeded him in 1605) began the work — which was completed the following year. On April 20, 1617, the cortège (one of the grandest in Japan's history) bearing Ieyasu's remains left Kannon-zen, and reached Nikkō, May 8. There a choir of Buddhist priests in full canonicals intoned the classic scriptures ten thousand times. It was ordained that ever afterward the chief priest of Nikkō should be a prince of the Imperial blood, with the title Rinno-ji no miya. An envoy of high rank was subsequently
sent by the Emperor to the shrine once a year, to offer sacred gilt gohei (p. ccxxii). Tokugawa Iemitsu (Hitotade's eldest son) amplified his grandfather's wishes by building several beautiful adjuncts to the main shrine. The belief is held by certain secular historians that this splendor-loving sovereign had a double purpose. Besides erecting a sumptuous sepulcher for himself, he tried not only to dazzle the daishō and his fertility of his own imagination, and by his practically limitless power and wealth, but also to impoverish them in their competitive efforts to contribute to the beautification of his costly undertakings. For so long as they were in straitened circumstances rebellion would be difficult, and none could venture to erect structures half so magnificent or impressive. That the wildest extravagance is displayed within and without the temples and shrines the traveler will be able to note.

The temple records contain no estimate of the original cost of the various structures, the careful work on many of which was contributed by mikados, shōguns, daishō, etc., at different periods. Even the names of the great architects and artists who produced here the finest religious architectural expressions east of Agra have been forgotten. The traveler who finds himself puzzled at the application of Buddhist enrichments to Shintō shrines, and vice versa, will wish to remember that when Buddhism was disestablished, its material separation from Shintōism was sometimes impossible. In those cases where a division was impracticable, either the Buddhists or the Shintōists would impose of their distinction forcibly. The flexibility of Buddhist fanses (which formerly were put together without nails) sometimes facilitated their removal bodily from Shintō precincts. This was the case with the colossal Sambutsu-dō, which 50 yrs. ago stood near the Futa-ara shrine, and which was taken apart (along with the Sōrinō) and moved to its present site. Though under Shintō control, and with a corresponding ritual, the Ieyasu mausoleum is essentially Buddhist in all its externalities; as is also the Futa-ara shrine and the beautiful Yakushi-dō. The National Library, though Buddhist, is within the Shintō compound. — A general restoration scheme, begun in 1905, is still in progress: ¥320,000 are being spent in rejuvenating the buildings — sometimes to the detriment of the fine old colors. The four chief priests of the Ieyasu shrine are appointed by Gov't. The 7 lesser ones and their subordinates are local appointees.

The Annual Procession which commemorates Ieyasu's birthday is gorgeously spectacular and falls on June 2. Ancient costumes are worn, and queer palanquins and armor are features of it. The State palanquins proceed to the Futa-ara shrine on the afternoon of June 1, where a special ceremony in which Imperial envoy's take part is celebrated. At 11 A.M. of the 2d, the procession proceeds hence to the Ōtabishō, where the sacred dance (azuma-asobi) is held. A somewhat similar festival, in which many of the townpeople join, falls on Sept. 17, and is supposed to celebrate the anniversary of Ieyasu's death (albeit he died in May). His deified spirit, with that of Hideyoshi and Tokugana, is supposed to occupy the palanquins during the procession.

There is a recessive beauty about the mausolea which does not appear at the first, or even at the second visit, and few indeed are the travelers who can at once sense the fine undertones or appreciate the strange asymmetry which governs the general plan. As the gorgeous structures blazed with gold bust on the sight from the deep-green, sequestered groves which so lovingly enshrine them, the effect is so dazzling that many of their softer graces — the shy, subtle touches, the deepening of shade, the correspondence of things remotely related, that give depth and elegance to the whole — are overlooked. Most tourists will wish to visit them again and again, for each approach reveals some fugitive charm previously unnoticed, and each time one gets nearer in spirit to the sentiment of the great artists who here recorded their finest achievements for the admiration and appreciation of futurists. Whosoever finds himself in Nikkō when the moon is full, and who fails to see the temples when Luna sheds her pale, gossamer radiance over them and pencils deep shadows beneath the great, overhanging saxes, out from under which glare the golden eyes of the minatory dragons; or when she lays slender, searching, silvery fingers between the outspread branches of the giant trees and traces elfin shadows or lace fretwork on the
graveled walks beneath, loses something out of his life which not even the Taj Mahal by moonlight can ever quite replace. Then, save for the rush of the distant river, a solemn stillness broods above the spot. Silent are the great bells and the erstwhile noisy rooks — which now sleep in their nests high in the topmost branches of the tall cryptomerias. The great toiri and the fine pagoda loom much larger than during the day when the sword-like sunbeams cut the clinging shadows from about them, and with the somberly lustrous, copper-sheathed roofs with their gilded crests blinking at the far end of the moon, make a beguiling picture which one does not soon forget. Under the bewitching influence of this radiant orb the memory hearkens back to the glittering daimyo and shôgun processions which anciently wound beneath the great trees and up the terraces, and one can almost hear the soft, rhythmical tramp of ghostly feet, the hushed swish of brocade robes, the murmur of long-dead voices and the chant of the priestly ritual that accompanied the processions of gorgeous palanquins and mailed samurai.

The Ieyasu group of shrines and their accessories stands within a series of courts occupying graduated terraces one above another on the side of a hill called Hotoke-iwa (Buddha’s Rock). No central axis commands the approaches and communications; the courts rise one behind the other, and with the exception of the Yomei-mon and the Kura-mon ‘their great gates are not so arranged as to lend to each other a beauty of perspective which no other art would have neglected; we are in the presence of a play of imagination that varies on caprice, that seems to obey no logical law; and that, nevertheless, creates pure beauty with the marvelous elements it brings to its work.’ The last and most sacred inclosure is the highest of all, and behind this rises the stately forest, high up in the wooded heights of which, reached by a roundabout walk, is the tomb of the great shôgun. No distant, all-embracing view enables the traveler to get a definite idea of the general effect; it is only when he finds himself beyond the first great gate and at the foot of the terraced that the multiplicity, the manifold, the almost overpowering beauty of the terraces and their sequestered setting flashes upon him.

Then, as he ascends through the marvelous maze of barbarically beautiful architecture, beneath toiri and gateways each more attractive than its fellow; past towers and lanterns and detached buildings loaded with grace and ornament and clamoring for attention; progressing to the final sacrosanct holy of holies like some devout pilgrim passing through successive incarnations to the radiant nirvana, he can almost believe himself in some fantastico fairyland. To the artist, and the architect in particular, the almost unexampled richness of the exterior decoration, the wonderful range of artistic conception, the beautiful cementless walls, the constructional expedients employed in the pagoda, the amazing vigor and boldness of the carved panels of the terrace inclosures, and, above all, the commanding beauty and dignity of the most appeal strangely and potently.

Scarce less imposing than the temples themselves are the sacred groves of colossal cryptomerias which enshrine them. Pleasant and cool on the hottest days, musical with the cawing of rooks, the twitter of birds, the whispering of crystalline brooks which race downward through them, the harmonious voices of the great booming bells, the subdued chant of priestly litanies and the staccato, reverberating notes of Buddhist drums, and oftentimes fragrant with the clouds of incense which float outward from the temples and drift like gray ghosts through the arms of the trees, they add a charm and a restfulness to the structures which no other vegetation could give. A long dynasty of abbots and bonzes sleep with the shôguns beneath the damp mould at the feet of the stately giants, and many of their tombs are moss-grown and lichen-covered. The traveler soon begins to regard the temples and the groves as one blended masterpiece of imperishable charm, as indeed they are, for the buildings were designed to harmonize with their surroundings, and the rich color of each of the structurings striking accord with the wonderful green of the softening, enveloping foliage.

The Mausoleum of Ieyasu, with its numerous dependencies, is about ½ M. from the Kanaya Hotel. Beyond the Red Bridge a long, finely shaded, upward-sloping avenue, called
Nagasaki, leads to the left, while a few ft. inward is a more abrupt one which joins it near the crest of the hill. The lane leading to the right goes to the temple office. The 3 small, shrine-like structures in the loop formed by the 2 roads constitute the Ōtabishō, the terminus of the procession referred to above. Passing the Chōyō-kwan, or Imperial Summer Retreat (left), facing a noble avenue 60 ft. wide and ½ M. long which leads straight to the final inclosure, we come to the Nikkō Park, with a pretty lakelet spanned by quaint bridges and flanked by parterres of flowers. The footpath which crosses it affords a short cut to the Iemitsu Mausoleum. The gray monolithic slab on a slight eminence near the head of the pond was erected by the Hokō-kuai, or Nikkō Preservation Society, and bears a spirited appeal to the public to assist in preserving Nikkō and its natural beauties in their original state. Within the inclosure at the right of the wide avenue stands

The Sambutsu-dō, or ‘Hall of the Three Buddhas,’ so named for 3 colossal Buddhas which occupy a large part of the great nave. The huge red-and-gilt structure, 88 ft. high, 65 ft. wide, and 102 ft. long, faces S. from a wide terrace where the original Mangwan-ji once stood. The wide-spreadling cherry tree at the right of the entrance is said to be over a hundred years old. The two gigantic, gaudily painted Niō in the vestibule (admission, 5 sen) are ascribed to Unkei (p. ccxii) and are classed with the best examples of wood-carving in Nikkō. The vermiculated, leprous-looking figureine in a baby’s cap and bib, at the left of the striking bronze incense-burner, is the indiscreet Binzuru (p. ccxviii). The 3 circular brass pictures above the bamboo screen which cuts the nave in halves portray Yakushi, the Medicine God. The immense roof is supported by 64 splendid keyaki wood columns 3 ft. or more in diameter and hewn from single great boles. The kakemonos which the priest offers to visitors (50 sen to ¥5) bear a portrait and the precepts of Tenkai-Shōnin (Ieyasu’s friend and counselor). The hackneyed admonitions urge one ‘To be slow in anger, firm in duty, thin in color, spare in diet, and broad of heart.’ The seeker after Buddhistic wisdom is informed ‘that the more one gets, the more one wants; hence, blessed be he who, unfilled, is yet content!’

The three immense images (Amida, 15 ft. wide and 27 ft. high, in the center; Senju-Kannon at the right; and Batō-Kannon at the left) sit on wide lotus-flower bases resting on lacquered platforms; are attributed to Jikaku-Daishi, and are excellent specimens of Buddhistic carving and gilding. The poor light of the darkened interior interferes with a detailed inspection of them. A smaller figure of Fudō sits at the right, and one of Yakushi before the Amida. At the left are carved figurines of Tenkai- and Shōdō-Shōnin. The hand-painted māndara, or silk and lotus-fiber scroll hanging against the wall,
is old, remarkably preserved, and greatly venerated; the symbolic figures of the border represent the Wheel of the Law. The 16 Buddhas and bodhisattas in the outer ring, the 12 in the central square, and the inner portraits of Shaka Nyorai and Tahō Nyoirai are painted with considerable skill. At the rear of the nave are some uninteresting carved wood figures — veritable blue devils — of Fudō and other ruffianly demons.

At the rear of the Sambutsu-dō, on a higher terrace, is a small Buddhist temple dedicated to Ryō-Daishi (the two Daishis, whose tombs stand on the hillslope behind the Futatsu-dō). The tiny images of deities for sale by the priests (10–50 sen) are carved out of grains of rice.

The Sōrintō, or ‘Evil-averting Pillar,’ a hollow, cylindrical copper shaft rising 44 ft. from a stone plinth 30 ft. square at the left of the Sambutsu-dō, is said to penetrate the socle (8 ft. sq.) to a depth of 2 ft. 4 in., and to have been erected at Nikkō in 1643 as a companion of the Sōrin Pagoda which once stood on the summit of Hie-zan, near Kyōto. The faded gilt ideographs on the shaft (3 ft. 9 in. in diameter) refer to its history and its functions. The various Buddhist symbols at the top all enter into the mystical process of keeping demons at a safe distance. The heavy open-work gates of the granite fence are carved out of single blocks. The two elaborate and strikingly handsome, heavily chased, bronze lanterns (20 ft. high) near the steps date from the 17th cent. and were presented to Ieyasu’s shrine by a guild of Ōsaka silk mercers, with the request that they be placed within the shrine inclosure, but the social status of merchants at that period precluded the realization of the wish. From this vantage-point one may get a comprehensive view of the great proportions of the Sambutsu-dō, with its wide eaves from which pend bronze wind-bells.

The Bronze Bell, whose grave, sweet, penetrating notes mark the fleeting hours between dawn and twilight, swings from a weather-beaten belfry surmounting a stone platform in the Sambutsu-dō compound. It is about 6 ft. high, with a mouth 49 in. wide and lips 6 in. thick. A curved dragon hook holds it in space; gilded Tokugawa crests adorn it, and there are other special raised crests to receive the impact of the huge swinging beams with which it is struck. A notice on the belfry warns the traveler that the bell must be touched by none but the man who comes out from a near-by house and sounds the hours as they come and go. The great beam hits the hollow bronze, a great, buzzing, angry roar issues from the wide mouth and warns all Nikkō that old time is flying. The bell sounds cracked when heard near to, but at a distance the tone is very pleasing; a melodious voice surcharged with memories of the hallowed past. The other bell which the traveler usually hears twice a day, and which sounds the call for the priests
and bouses to foregather for their frugal meals, hangs in the belfry of the Ritsu-in.

Almost facing the Sambutsu-dō is a group of buildings called Rinnō-ji, wherein dwells the Buddhist abbot under whose immediate jurisdiction the Buddhist fanes of Nikkō are assembled. The traveler with special permits, or a letter to the abbot, should crave permission to see the charming little landscape garden, as well as the beautiful private shrine with its choice treasures, both of which are within the residence compound.

The Abbott’s Garden, with its tiny winding lakelet, its lovely dwarf trees, quaint bridges, summer-house, and adorable perspectives, is patterned after the 8 views which have made Lake Biwa celebrated. In the springtime it is a blaze of delicate plum and cherry blossoms; thence through the summer and autumn — when it is a glory of lovely maples — it shows in sequence many of the exquisite flowers for which Japan is noted. At all times it is a tranquil, sequestered spot, but it is particularly so at twilight, when the environing groves are redolent of fragrant piny odors, and a spirit of peace seems to brood above it. From the pretty little hill and arbor at one end there is a view of the holy Nantai-zan. — The Private Shrine, a charmingly refined specimen of Buddhist art, is well worth seeing; in one of the chastely beautiful apartments leading to it are some handsome old screens portraying a host of strangely clad figures that take part in a sacred dance held in Nikkō twice every century. Fourteen abbots of royal blood have worshiped here, and their mortuary tablets, artistically inscribed with jet-black ideographs on a gold ground, repose in 14 black and gold-lacquered reliquaries at the right and left of the high altar. Against the wall of this sacrosanct room are some kakemono depicting Buddha and his disciples, painted with rare good taste and a wonderful fidelity to detail. Under a strong glass what appears to be delicate tracery is shown to be hundreds of amazingly perfect, microscopic heads. In a lateral shrine are some noteworthy sculptured wood figurines, covered with copper, of Fudō and 36 of his followers. The almost priceless (Chinese) seigi bowl which one may sometimes see in front of the altar was a gift from the ill-fated Prince Kitashirakawa before he set out upon his Formosa campaign. One of the most cherished possessions of the Tendai-shū in Nikkō may also be seen here (when it is not stored in the godown) in the form of a splendidly illuminated mandara, 4 ft. wide by 8 ft. long, of the Buddhist Paradise, perhaps the work of Kanō Motonobu (p. cxxvii). Buddha is shown in the center, with Kwannon on his right and Seishi-bosatsu on the left, amidst scores of deified temples, saints, clouds, scroll-work, and other heavenly attributes. Though now somewhat defaced by time, the picture is extraordinarily
masterful. — The fusuma of the altar-room are choice specimens of the finest modern work; the 12 polychrome saints and demons are portrayed on a ground of gleaming gold foil, and are remarkably effective. The hikite, or metal insects, are of the finest damascene work. In an adjoining room are some valuable old screens (by Matabei, p. cxxviii) illustrating ancient processions leaving the Sumiyoshi Temple at Osaka, and presented to Jigen-Daisho by the Emperor Go-Yozei in 1590. — The various apartments are finished in flawless hinoki wood and are faultless expressions of a cultivated taste supplemented by fine spirituality.

The Museum of Iemitsu Relics, in the Rinnō-ji garden, at the right of the Sambutsu-dō (open from 7 A.M. to 4 P.M.; admission, 8 sen; shoes must be removed), contains a number of personal belongings of the shōgun and others presented to his shrine. In the rainy season the most perishable objects are wrapped and stored in the near-by godown. The malarious-looking idol which faces the entrance is the guardian of the museum and the god who cherishes all precious things. The illuminated kakemono (about 300 yrs. old), hanging against one of the walls at the right, shows Buddha on his death-bed surrounded by the myriad creatures that loved him, and the heavenly spirits awaiting his entry into nirvana. Some better specimens of (modern) Japanese illuminated scroll-work may be seen in the glass wall-case in the first room at the left. The three long panels representing ancient Buddhist festivals carry hundreds of tiny figures in gorgeous apparel, glittering daimyō trains, temples picked out in gold, gods and goddesses, and a host of religious symbols on their silken surfaces, and indicate amazing patience, and a noteworthy technique. Near this is a large silk kakemono of Yakushi-Nyorai, painted on a blue ground. On this floor there are some old kakemono painted by Kanō Tanyū; a number of swords, arrows, and other war-implements, musical instruments, a fine big rock-crystal in the rough, a handsome lacquered and mother-of-pearl inlaid palanquin on which (it is said) the bones of the shōgun, Ieyasu, were brought from Shidzuoka to Nikkō, and many articles of minor interest. The series of 10 panel pictures of the Buddhist Judgment are by some unknown Chinese artist. — A collection of articles of greater merit occupy the 2d floor; the several pieces of gold-lacquer are fine and rare; the smoky rock-crystal is worth looking at, as is also a well-painted Buddhist picture roll (makemono) about 12 in. wide and 50 ft. long. Here also is a wood figure called the Laughing Yakushi, carved with a pocket-knife, by Shōdō-Shōnin; a shapely bronze lantern, and a lovely (modern) set of illuminated scripture rolls setting forth the tenets, in exquisite ideographs, of the beliefs of the Hokke sect (p. cci). The ends of the flawless, hand-made paper rolls — which are kept in handsome lacquered sutra-boxes — are
tipped with rock-crystals set in chased gold. The set of 16 bronze bells which once formed a part of this collection are in the museum of the *Ieyasu Shrine* on the first terrace.

The fine avenue which is flanked on the right by the Rinnō-ji and the Sambutsu-dō, and on the left by the park, leads up between a towering line of grand old cryptomerias, some of them centuries old, to a colossal stone *torii*, an outpost to the shrines beyond, and an essential feature of Šintō architecture. It is 27 ft. 6 in. high with columns 3 ft. 6 in. in diameter, and it was presented by the *daimyō* of Chikuzen Province, in 1618. Besides being unusually massive, it is one of the first granite *torii* to be erected in N. Japan. At the right, at the other side of the vermilion fence inclosing a grove of tall trees, stands a small group of buildings which serves as a sort of subsidiary temple outfit, called *O Kari-den*, where the image of *Ieyasu* is housed when the main shrine undergoes repairs. At the left of this is an attractive bronze tomb beneath which are the ashes of a treasure-godown which burned some years ago; to prevent a repetition of the disaster the ashes were collected and buried here. The wide avenue leading from the left of the *torii* terminates at the *Iemitsu Temple*; the one at the right of the pagoda leads to the *Futa-ara Shrine*.

The *Pagoda* (p. clxxiii), a richly decorated, five-storied structure, dates from the 17th cent., is 105 ft. high, 42 ft. sq., is one of the finest of its kind in Japan, and was presented by Sakai Wakaza-no-kami, a stanch adherent of the Tokugawa. Its peculiar construction renders it immune against minor earthquake shocks (from which Nikkō is not free), as the immense central pole (in this instance in 3 pieces) is 102 ft. long and 24 in. in diameter, swings within 12 in. of the ground, and acts as a sort of huge gyroscope. The rich vermillion of its sides (now hushed into pleasing tones by time and the deep green of the environing trees), the graceful, upturned corners of its multiple, quadrangular roofs with bronze wind-bells a-swing from each corner, its positive, polychromatic decorations and metal fitments, add a decidedly picturesque note to the temple group. The carved and multicolored groups (3 on each side) in the niches formed by the highly tinted compound brackets, represent the 12 signs of the zodiac. The screw-shaped metal finial at the topmost point, is about 15 ft. high and serves as a lightning-rod and a demon-arrester. In the lower story is a small shrine encircled by a narrow ambulatory with a coffered ceiling; the carved and gilded figure which faces the court and sits with back to the shrine is *Dainichi-Nyorai*; that at the left is *Yakushi*; *Shaka* sits on the right, and *Amida* at the rear.

A flagged path leads hence to the steps of the *Niō-mon*, at the foot of which (right) is the ticket office — where cameras must be left unless one has a permit to introduce them.
Admission tickets must also be obtained or shown here. The road leading around the shrines to the right of the big gate goes to the abbot’s office (where permits for photographing can be obtained).

The Niō-mon, the grand entrance to the successive terraces beyond, is reached by 18 stone steps and has for its chief features the two customary sculptured wood Niō (attributed to Unkei and brought hither from the great gate to the Iemitsu Mausoleum). They stand in covered loggias 7 ft. sq., and ‘their threatening attitudes, furious eyes, convulsed mouths, clenched fists, and huge, nervous feet, seem rather to menace than to welcome the faithful.’ In similar cages behind are the usual ama- and komā-inu (p. clxxvii), likewise shown with mouths open and closed.—This magnificent outpost to the gorgeous structures beyond was almost annihilated by a huge cryptomeria which fell across it during a heavy tempest in 1909, and much of it, including the striking ornamentation, dates from 1911. The gracefully curved, copper-bronze roof flecked with gilded disks bearing the Tokugawa insignia, the huge, emblazoned antefixes that resemble automobile fronts, the massive ridge-pole gleaming with yellow gold and flashing crests, and the flaming, rich Indian-red lacquer spangled here and there with gold and backed by a somber foil of black, make of it an extraordinarily striking and picturesque object. Reds, blues, greens, blacks, and gold leaf are used unsparingly in the marvelous decorations, which are charmingly enriched by a wealth of metal fitments. The black and gold of certain of these, — in the form of bosses, rosettes, and hinges (the latter for appearances only), — applied to the lustrous red of the massive doors, produce an unusually harmonious note. The doors themselves swing on huge pivots let into soffits above and below, and the general effect recalls certain of the newly decorated doors of those Mexican cathedrals dominated by Mudéjar influence. The big bolts which aid the two surly giants to keep out demons and other undesirables are 6 ft. long and 4 in. sq. — The richly chased brass sockets in which the beam-ends are sheathed serve as ornaments and for preserving the wood from insects and the weather. The cross-beams are embellished with a striking diaper-pattern in a medley of colors, while below, at salient angles, are gilded heads of the mythological bakū and clusters of sculptured flowers. In the spandrels formed by the grouped supports of the elaborately decorated compound brackets are polychromatic kirin and brazen Dogs of Fo, while beneath the cross-beam on the inner side of the passage are panels of tigers carved in high relief. It is worth while to step to the ends of the structure to observe the maze of gilding, wood-carvings, intricate tracery, fabulous beasts, peacocks, and what-not which adorn them. While the general decorative scheme of this structure is duplicated on
some of the buildings of the upper terraces, its proportions are
more pleasing than some others, it can be observed from more
points of vantage, and certain of the carvings are subordinated
to truer architectural positions.

The First Terrace, a neatly pebbled, irregular court inclosed
by wood fences and stone walls (the latter worthy of attention),
is conspicuous for the temple storerooms which stand at the
right; the central building, an extraordinarily elaborate struc-
ture with 5 porch tie-beams surmounted by groups of splendidly
carved and gilded phoenixes, contributes one of the 'sights'
of the inclosure, in the form of a pair of grotesquely carved
and decorated elephants in the act of trying to retain a precarious
foothold on a narrow ledge beneath the gable roof. The curi-
os position of the leg joints, the ring about the ear of the
darker beast, and the fact that the tails and toes are not those
of known species, suggest that their talented portrayer, Mr.
Hidari Jingorō,1 never saw a real elephant. The walls of the
edifices look squashed by the weight of the massive roofs, and
the metal enrichments make them appear not unlike gigantic
accordeons. The Greek key-pattern in all its purity occupies
a prominent place amid the maze of arabesques, diaper-work,
crests, and tracery.

The Treasures of the Ieyasu Shrine are preserved in the
building with the elephant panel. Open from 8 A.M. to 4 P.M.;
admission, 8 sen. Shoes must be removed at the foot of the
steps. The splendid gold-lacquered chests in the twin glass
cases near the entrance belonged to Ieyasu; his covered palan-
quin with a bullet hole in the roof stands at the right. The
ancient costumes in the cases at the left were worn in the
dance pictured on the gilded screen near by. The 16 small
bronze bells in a red- and gold-lacquered frame, belonged to
Ieyasu, and though alike externally, when struck they produce,
with fine effect, the clear, sweet tones of two octaves. They
bear the name Minamoto Shigemune, and are interesting in
that the musical scale of the Europeans was not employed by
the early Japanese. The key to the case is kept by the abbot
and can be obtained only as a special concession. The large
lacquered box in the upper case once held the shōgun's corre-
spondence. The small metal badge was employed by him as a
clepsydra (mizudokei), an article in common use in Old Japan.

1 Hidari Jingorō (1594–1684) was a son of Itami Masatoshi, and a samurai
in the service of the Ashikaga. His trade was that of a carpenter, but he early
developed a talent for carving wood, and he rose to be one of the most cele-
brated sculptors in Japan. He was left-handed, hence his name Hidari.
These two elephants, and his sleeping cat, referred to hereinafter, are famous
in Nikkō. Some of his finest work may be seen in the Nichirin-Byōdenji
Temple at Kyoto. Because of a whimsical turn of mind, he was fond of carv-
ing cats, some in an attitude of sleep, others crouching and watching. A
number of the latter are scattered throughout Japan, and certain of them are
so lifelike that real cats 'have been known to put up their backs and spit at
them.'
The 3 bronze vases and the incense-burner are early Korean work. The relics in the succeeding cases comprise head-dresses, mirrors, ivory maces, a dressing-case used by Ieyasu’s wife, 10 finely tempered swords presented by different shōguns, some clothing (including Chinese shoes) worn by Ieyasu, metal lanterns that lighted the shōguns through the holy of holies in ancient times, silk-reels used by Imperial consorts, a big drum employed in the sacred dance, and a 7-ft. elephant tusk given by some one to Ieyasu.

At the left of the Nō-mon, surrounded by a stone fence, is a kōya-maki about 10 ft. in circumference, which is said to have come from the famous monastery of Köya-san, to have been planted here by Ieyasu, and to be the largest of its species in Japan. Near it (with a curious slope to the roof) is the one-time stable for the horse (recently deceased) which carried the illustrious Prince Kitashirakawa in the Formosan campaign of 1895. The monkeys in the carved panels of the building are mentioned in the footnote.¹ The small red structure next to the stable is called the Red Watch-House, wherein the guardian of the terrace dwells. Next in line is the elaborate

Stone Water Basin (On Chōzu-ya), an immense rectangular basin of fine gray granite 92 in. long, 48 wide, and 40 high, presented in 1618 by Nabeshima Naoshige, feudal lord of the fief of Saga, in the province of Hizen, from which place (nearly a thousand miles distant) it was brought to Nikkō. It weighs several tons, but its surface is leveled with such precision, and it is adjusted so evenly on its base, that when a surplus of water (which comes in from one of the mt. cascades and is sold to pilgrims for the purification of hands and lips before entering the shrines) is admitted it wells evenly over the sides like a sheet of glass. The resplendent baldachin which shelters it is supported by 12 monolithic columns of varying dimensions. The tops of these, as well as parts of the horizontal tie-members, are encased in hammered metal sockets, diapered in fine patterns, and ornamented with the shōgunal arms. Almost every shade between white and black has been drawn upon to furnish the decorations of the superstructure, and this medley (which blends admirably when seen from a distance) is further enriched by tinted carvings of winged dragons, and a series of curious but characteristic brackets supporting a graceful, sweeping roof with rounded gables. The twin dragons above the gorgeous tie-beam are particularly noteworthy. The sumptuous red building near by is

The Kyōzō, or rinzō (Library of the Sacred Books). A special permit must be obtained from the abbot at the Rinnō-ji.

¹ This Simian trinity is called Kōshin, and represents the ‘day of the monkey’ in the old Japanese calendar. The native conception is that these monkeys (sarū) will neither see, hear, nor speak any evil, whence they are called blind (mī), deaf (kīka), and dumb (inu). They are often portrayed in the native art.
as the building is closed to the general public. Few structures in the Nikkō group are better proportioned, and the slight upward tilt at the roof corners imparts a piquant touch. A system of complicated and profusely decorated compound brackets fitted to a nicety support the roof, which is sheathed with copper-bronze, hung with brass wind-bells, and tipped with a continuous course of antefixes that resemble ancient cannon and are adorned with gilded Tokugawa crests. The granite plinth from which the edifice rises is 50 by 50 ft. The exterior is a harmonious blend of blue, green, and gold on a ground of rich Indian red, and black lacquer. When it was finished it appeared so perfect to its designer that he feared to incur the wrath of the gods, and to insure his personal safety he inserted several warped uprights in the front divisions, which were also made of unequal widths. The gracefully curved windows, the profusion of metal, the handsomely embossed doors swung on pivots let into soffits, are all worthy of attention, as are also the multi-colored decorations—which continue quite around the structure—and the well-painted flying phœnixes in the panels under the eaves. Tigers, elephants, rabbits, birds, dragons, flowers, the mythological kirin, butterflies, and a multiplicity of geometrical designs — many of them sculptured — are expressed in low and pleasing tones. The carved elephant in the panel above and at the left of the door is accredited to Hidari Jingorō. The ornament on the topmost point of the roof is the demon-arresting hōshū-no-tama.

The cheap and lurid decorations of the Interior are strangely at variance with those outside. When the outer doors are opened, inner ones of sloe-black lacquer with wire screens instead of panels, are revealed, and when these are slid back one sees the smiling and apparently blinking sculptured wood figures of Fu-Daishi (p. ccix), with his sons Fuken and Fujiō, seated near the Revolving Library (which is said to contain the complete Buddhist scriptures). Because of the presence of this idol the building is often called Warai-dō. The gaudy bookcase (20 ft. high by 15 ft. in diameter) is pivoted, and despite its great mass and weight a strong push will set it to revolving. The flying dragons in the lower panels suggest Chinese influence. The raised platform which extends around 3 sides of the inclosure shows gamboling shishi on the lower panels. Huge dull red pillars support the roof. The panels in the clerestory are adorned with flying tennin on a gold ground; those of the coffered ceiling have painted phœnixes on a pearl-gray ground. The sepia dragon on the big cross-beam is by some painter of the Kanō school.

The statuesque bronze torii which stands on the same terrace with the rimō has Greek tracery round the base and on the tie-beam and is studded with gilded Tokugawa crests. The many stone and metal lanterns were gifts by various daimyōs. The
two near the foot of the steps, 8 ft. 5 in. high and perforated with the sun, the crescent, and the swastika, were made (about 1630) of namban-tetsu, or ‘foreign iron’; were presented by Date Masamune, the feudal lord of Sendai, and, like the famous iron monument at Delhi (India), have withstood for nearly 300 yrs. the corrosive effects of an unusually wet climate. Ferns and grasses grow from the old stone lanterns, which are marked with the name of the donor and are hoary with age. — Twenty-two stone steps leads hence to

The Second Terrace. At the top of the stairs, at the right and left are two weather-stained corbel-like stone shishî in an attitude of leaping downward from the lichen- and moss-covered stone balustrade which flanks the edge. Each, with its attached pillar, is carved from a single block of stone, and according to local tradition they so pleased the shogun, Iemitsu, when he came from Tokyô to inspect the work of his architects, that he forbore to pass adverse criticism on the remainder. The BRONZE BELL swinging from the massive metal baldachin at the right was presented by a one-time king of Korea, and it is known locally as the ‘Moth-eaten Bell’ because of an air-bubble which broke through the casting and left a jagged hole near the top. The ponderous elephant heads, with gold-plated eyes, at the salient angles of this and the companion baldachin across the walk, attract attention. The roofs of the canopies are lighter in color than the bronze of the temple roofs, and the credulous believe that gold was mixed with the metal. Hard by is a BRONZE CANDEBLBRUM presented by the King of the Loochoo Islands; behind it is a tall, metal-studded belfry used as a storehouse for odds and ends. The fine cryptomerias on this terrace are noteworthy; the one at the right measures 21 ft. 9 in. in circumference, 3 ft. above the base, and is a trifle smaller than the larger of the 2 on the opposite side (left) — which measures nearly 26 ft. The one behind the tower is 25 ft. 2 in. in girth; the fine red of the cedar shows where the bark has been chipped off. At the left is a drum-tower, a companion piece to the opposite belfry; near it is a bronze candelabrum (inclosed) brought from Holland and presented to the shrine by the Dutch Resident of the Deshima factory at Nagasaki. Near this is an elaborately twisted BRONZE LANTERN evidently of allied origin. It turns on a pivot in its base and is celebrated locally because the series of bronze Tokugawa crests, which adorn the upper part, are turned upside down; the trefoil leaves being cast (because of the ignorance of the maker) in reverse order.

The Yakushi-dô, or Temple of Yakushi-Nyorai (p. ccciii), was made in imitation of the Horaiji-in in Mikawa Province, and is dedicated to Yakushi, who was the patron saint of Ieyasu. It stands at the extreme left of the 2d terrace and is at once the most beautiful, architecturally satisfying, and splen-
didly preserved funerary temples of the Ieyasu group. A
terribly rich red lacquer porch adorned with brass ornaments
and black giboshu encircles the building, which, because of
its interior splendors, its air of solid worth, and elegant rich-
ness, appeals strongly to the visitor. Until quite recently the
public was debarred, as the interior was considered too sacred
to be exposed to public view. In the general outer decorations
it resembles others of the Ieyasu shrines, but the workmanship
of parts of the interior is finer and more opulent. Its plan is a
square, like that of the Rinzō, and its only defect is that it
stands on a pitifully restricted area, flanked on one side by a
high (but beautiful) stone wall whence a good perspective view
is impossible. This frowning wall and the towering trees
contiguous so darken the interior that twilight reigns on the
brightest day. The richness of the edifice is such that many
days would be needed to inspect it in its minute details, to
obtain an insight into the aims of the masters who decorated it,
and to understand those decorations in all their mythological
intimations. The material expression of the artist's thoughts
are expended on the exterior in the shape of writhing dragons
(note the white ones wriggling along the 3 huge tie-beams
between the 4 outer posts of the porch), gilded elephant heads,
carved groups of polychromatic birds, flowers, and animals;
and such a wealth of decoration and ornament, carried over
every inch of exposed surface, that the eye wearies in following
out the intricate patterns. What involved and profuse carv-
ings are to certain of the most highly decorated old Buddhist
fanes, the wealth of arabesques in colors are to this. Yet
carvings are not wanting; in the niches formed by the network
of pink-tinted compound brackets there are (17 on the façade,
11 on the right, 17 in the rear, and 11 at the left) clusters of
such excellently sculptured birds (including some solemn owls),
flowers, and animals, that each one is worthy of close study.
Mounting the broad, lacquered steps the visitor finds himself
in the wide vestibule separated from the nave by a series of
black-lacquered, sliding, lattice-work doors, heavily banded
with finely made damascene-work remarkably preserved. While
these doors impart a note of mourning to the maze of bright ex-
terior decorations, all the varying suggestion of color was taken
into consideration by the painter, and they are quite in keeping
with the character of the shrine. The superstructure of the
vestibule, particularly the immense tie-beams, exhibits such intr-
cately ornamented surfaces that the flawless wood resem-
bles costly native brocades. Though rich, the colors are quiet
in tone, accented with much gold, in pattern and ornament,
with designs so carefully and symmetrically balanced and
worked out to an ever-disappearing end that one marvels
at the fertility of imagination and the admirable technique
of these old master-craftsmen. One also applauds their man-
ifest restraint, for the poise of the opulent ornamentation is judiciously maintained, with a fine subordination of the fantastic to the Orientally fantastic. — The 12 painted hawks ranged around the vestibule show the birds in their different feathers from Jan. to Dec. [Hawking was a favorite pastime of Ieyasu, and this building, which is said to have been erected before his death, was his favorite shrine.] The mythological phoenix, carved, colored, and shown in many graceful postures, forms the classical subject of the magnificent panels of the architrave, the work of which is admirable and indicative of a talent of no mean order. The Tokugawa crest adorns the central panels of the richly coffered ceiling — thus supplementing the classic with the political, and completing the cycle of early Japanese thought. The bronze gong which sits on a stand at the left of the entry conceals a surpassingly sweet tone; when struck a strong blow it gives forth a surprisingly melodious and tenacious note, the dying echoes of which linger in the air for several minutes.

A fee of 5 sen is customary when one passes behind the sliding doors to the rectangular, sacrosanct interior — which is of a surpassing luxuriance. Twenty-two massive keyaki pillars of noteworthy asymmetry — some of them 21 in. in diameter, covered with red lacquer and then with gleaming gold foil in such profusion that they resemble great uprights of solid metal — support the huge, regally decorated cross-beams, each of one piece and each covered from tip to tip with intricate polychromatic tracery. Such an abundance of grotesque decorations in gold and colors wanders over the walls and up to the ceiling that minor beauties and effects are lost sight of, and the brain wearies in its efforts to assimilate the picture. The floor is of heavy black lacquer polished like a piano top, and along one side of it there rises an elevated platform, also heavily and showily lacquered, with side panels of excellently carved Dogs of Fo and lotus-flowers. Resting upon this dais is a wonderful object in the form of a treasure-shrine, of sumptuous gold-lacquer ornamented with chased metal, and dove-tailed, with no nails in its construction (a characteristic of many Japanese temples). Inside the reliquary (closed to the public) is a beautifully sculptured, and expressive, gilded figure of Yakushi-Nyorai backed by a handsome pierced manderola completely covered with heavy gold foil after the style of the finest Borromenisco work. At each outer corner stands in full war panoply one of the Shi-Tennō — Jikoku at the East; Zōchō at the South; Kōmoku at the West, and Tamon at the North. At the right and left of the shrine, 6 on either side, in unusual mythological fullness, stand highly colored, superbly chiseled figures of the 12 signs of the zodiac. Some repose in front of pierced and gilded manderolas, and the zodiacal signs — in the forms of the animals which represent them — are cunningly
concealed in the helmets, or about their habiliments. There are other figures representing celestial bodies, while hanging before the shrine is a massive chased metal tengu, a present from the wife of a one-time feudal baron of Saga Province.

Not the least interesting of the interior enrichments is the unusually large dragon (drawn in Chinese ink, by Kanō Yasunobu) which almost entirely covers the immense ceiling — itself 54 ft. long, 18 ft. wide, and made of hinoki-wood planks one inch thick. Albeit Yasunobu’s dragons are usually enveloped in clouds, this one is bare, and because of this peculiarity it is called the Naked Dragon. By standing beneath its head, and clapping the hands together, a spooky sound, considerably like a death-rattle, is heard all over the temple. No sound other than a hand-clap will evoke it, nor can an answer be elicited unless one stands directly beneath the head. From this peculiar quality it is called also the Crying Dragon.

On leaving the Yakushi-dō, pass clear around to the rear of the structure and note the chaste beauty of this, as well as that of the sides. At the right is the finest stone wall in the enclosure, erected and presented to the shrine in about 1630 by Date Masamune. The corner stones are monolithic in proportions, while those of the center measure on an average 30 by 36 in. across the face. Like most of the Japanese walls of this character the stones are so accurately chiseled that neither mortar nor cement is needed to hold them in place, and in some instances the joining is so perfect that the most aggressive vegetation finds difficulty in getting a foothold between them. The splendid state of preservation after nearly 3 centuries of use is attributed to a thick sheet of lead which is said to have been placed originally at the back to keep out moisture.

The Yōmei-mon, or (2d) great gate, stands at the edge of the Third Terrace, 12 steps up from the 2d. The natives love to call it the Higurashi-no-mon, or ‘Sunrise-till-dark’ gate, because an entire day can be spent studying its wonderful details. It is one of the most elaborate structures in Nikkō, and is 24 ft. high, 22 long, and 15 deep.

The manifest aim of the artist who designed this Oriental masterpiece was that it should be observed from a distance, in contradistinction to the interior of the temples, whose amazing decorations will usually bear the closest scrutiny. It is sculptured with an almost incredible wealth of detail, and when seen from the terrace below it is strikingly barbaric and opulent, shimmering with a splendor that kindles the enthusiasm. So viewed, its minor crudities — perhaps inseparable from a work of its class, but which bring a shade of disillusionment if analyzed too closely — are subordinated to the general harmonious effect, which unequivocally is appealing. To help the critic to a proper appreciation of his work, the skilful designer adroitly placed on the 2d terrace, at just the required distance from the gate, both as regards height and angle, the two striking but less elaborately ornamented drums and bell-towers, whose superstructure, it will be noted, though astonishingly complicated and attractive, does not hold the eye and rivet the imagination with the tenacity and forcefulness that seem to radiate from the
gate itself. To heighten the general effect, and perhaps to act as a spur to the imagination, the smaller (and sometime), more jewel-like Karamon was so placed, beyond it, that the Yomei-mon served as a superb frame for a daintier and more attractive picture. And in this shrewd adjustment the beguiling artifice was employed of making just enough of a winsome disclosure to awaken a desire to have more disclosed. The resultant effect is that of twin angles gradually converging toward an apex in which, with studied carelessness, the flawless gem of the group is naively placed. That both gates, when viewed from a short distance, are rich and glowing segments in an extraordinarily alluring group,—one that deftly reveals a hitherto undreamed-of symphony of form and color,—the average traveler will doubtless admit. He will also no doubt conclude that the Yomei-mon—which is distinctively and purely Japanese—is far finer than the Karamon,—which is Chinese in conception and perhaps in workmanship,—and also that both are unquestionably the floridly barbaric expression of a high ideal in structural art.

The gateway itself, though sadly mauled by the hand of time (re-decorated in 1911), is a marvel of architecture and of wood-carving enriched by metal fretwork deserving of close study. It is two-storied, with long and elaborately decorated wings, on whose outer side are many boldly sculptured panels; on the inner side there is a finely lacquered (red) and simply decorated corridor 11 ft. wide and 676 ft. long, with a key-pattern in blended colors serving as a string-course. In their respective loggias at the right and left are seated figures of Sadaijin and Udaijin, ancient guards in all the panoply of war. Behind them, in corresponding cages, are upstart Korean lions, whose belligerent attitude is evidently inspired by the intensity of the colors applied to their pelts. The side panels of these cages are deeply carved and represent large peonies; the narrower panels above them show aquatic birds and phoenixes. The groups of carved and vari-colored flowers in the niches between the gilded brackets of the roofs are not unattractive, and they are supplemented by painted tennin on panels. The sepia dragons in the roof of the portico are attributed to Kanō Motonobu. The multiplicity of ornamentation is carried even to the pickets of the cages, which are sheathed in chiseled brass sockets.

The major part of the lower structure is of a creamy white enriched with numerous metal fitments that blaze in the sunlight. At the right and left of the loggias are carved wood panels of frolicsome shishi, in basso-relievo, whose coats have preserved the soft, light patina of the original white paint. The huge Dogs of Fo with gilded eyes, teeth, and nails, which seem ready to leap down upon the visitor from the cross-beams of the gate, have wires sticking in their muzzles to add to their fierce mien. They are the most striking ornaments of the massive beams, above which, in niches formed by the angles of the highly decorated compound brackets, are successive and slightly projecting groups of indifferently carved figures, in high relief and with elaborate robes, of Chinese sages. Another line of gilded Dogs of Fo extends above these, and, with the upturned ends of certain of the brackets, support
a metal-studded balcony in the panels of which are other
groups of Chinese boys at play amidst flowers; some ride
hobby-horses, others carry youngsters pick-a-back, while
others read books or play upon musical instruments. These
designs run quite around the structure, but at the rear both
big and little men seem to feel out of sight, and, laying aside
the dignity which is supposed to clothe persons so enshrined in
art, they are seen to be riding upon huge fishes, dragons,
cranes, phoenixes, and what-not, and to be indulging in various
ludicrous pranks.

The upper story (reached only by a ladder) is given over to
huge white and gilded, crimson-throated dragons in almost
every conceivable attitude; there are terrific dragons with
cruel-looking claws and spiny tails; others with hoofs like
horses; ascending and descending dragons; dragon heads and
dragon tails; involved dragons and simple dragons; but so
many of them that one suspects the artist’s fertility of inven-
tion suddenly deserted him, and dragons and more dragons
was all that he could think of. A few graceful, carved, and
gilded hōō in low relief, and in different positions, occupy
niches below the brackets, and are seen painted on the suppor-
ting roof-beams above. Metal wind-bells pend from quaint
hooks at the corners under the eaves. The elaboration of the
minor detail of the structure is uniquely intricate. Carved
flowers, arabesques, groups of figures, tinted clouds, waters-
scapes, diaper-patterns, and ornamental compositions drawn
by the brush, hammered up in metal, and wrought by the
sculptor’s tools are so arranged that the whole is pleasing in
proportions and of a striking color-harmony. The graceful,
curved gabled roof is sheathed with copper-bronze and provided
with gilded antefixes of crests and other designs. The upright
pillars are of peculiar interest to the Japanese, to whom the
odd and bizarre appeal quite as strongly as the artistic. Of
massive keyaki-wood, they are carved all over with a minor
geometrical design into which, at intervals, are inserted carved
medallions of birds, flowers, mythological and other animals.
Prominent among these (note the central pillar at the left) is a
medallion showing a pair of frolicsome tigers, the fine stripes
of whose coats are formed ingeniously by the delicate and
splendid veining of the wood. The next pillar (inside, left) is
called the Ma-yoke-no-Hashira, or ‘Evil Averting Pillar’; its
claim to fame rests on the fact that the basic design is (when
compared to that of the others) carved upside down, and the
ciceroes who conduct hundreds of pilgrims, foreign visitors,
native soldiers, students, and others through the shrines, elicit
gasps of credulous amazement by explaining that it was done
purposely, to avert the just anger of the gods at having erected
such a magnificent structure! The fact that the numerous
\textit{carved medallions are upright, and that the minor carvings}
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The Third Terrace.

only are reversed, smacks more of error than of design. — The sculptures of the side wings of the gate are bold, crisp, and decisive, and they must have been very beautiful when new. The left wing is shorter than the right; the sloping roof or coping extends 3 ft. over the side, but it has not protected entirely the carvings or their decorations from the attacks of the weather. Each wing carries two series of panels, the upper ones (7 at the left and 15 at the right) displaying sculptured phœnixes, flowers, bamboos, storks, etc.; the lower series, of pierced work, ovaliform and with lacquered margins, carrying aquatic fowl — ducks, geese, herons, etc., in repose or in flight. Above the upper row are horizontal connecting beams diapered with a hexagonal pattern and ornamented with metal fittings. Higher yet is a series of narrow wave-work panels. Consummate skill is a salient characteristic of all the work. — In former times no merchant was allowed to pass beyond the gate, and samurai were obliged to leave their swords without. The ancient sign which still stands at the right of the steps, near the foot, requests royalty not to ride horses through the gate nor permit themselves to be carried in in chairs!

At the right of the Yōmei-mon (on the 3d terrace) stands a dainty, richly decorated building called the Kagura-den, wherein a comely virgin priestess (who looks the part, and who wears a white surplice over a brilliant skirt, with a nun's bonnet on her head, and carries a wand in her hand) goes through a few clipped motions of the sacred dance in exchange for the sundry coppers which travelers and pilgrims toss into the room. Metal hooks hold up the side blinds, and the Imperial 16-petal chrysanthemum crest is noticeable amidst the polychromatic decorations. The structure is an attractive blend of black, red, and gold, barring the highly tinted basket of flowers (evidently an afterthought) on the gilded panel at the right-hand corner. Directly opposite this edifice is

The Goma-dō, or Incense Hall, with a handsome porch and a brilliantly decorated façade blazing with brass and gold foil. On the panels above the porch-beams a number of big-eyed fish are sculptured. Groups of carved and tinted pheasants in high relief adorn the niches of the compound brackets, and the green panels, or pickets, with metal end-sheaths, that form the window-bars, impart a not unhandsome look to the black and red lacquered structure — which because of the perforated ceiling that allows the smoke from the cedar-wood incense to escape, is often called tengai. The 12 painted hawks in the interior are replicas of those in the Yakushi-dō, and they show the birds in the twelve periods between Jan. and Dec. Some merit is claimed for these pictures, which were painted by Sakai Tadakatsu (1587–1662), one of the four principal lieutenants of the shōgun, Ieyasu. The priests here offer for sale (the commercial idea is strongly developed in the bounzes of
the Nikkō temples) painted kakemono showing Ieyasu and a facsimile (with an English translation) of his precepts; the cheapest scroll costs 15 sen; the ordinary ones, ¥1, and the silk ones, ¥5. The large gilt panels in the room are the work of Kanō Tanyū. — The handsomely decorated edifice across the courtyard from the Yōmei-mon, at the left, is the Mikoshi-dō, or Palanquin House (closed to the public), where the palanquins employed in the annual procession are stored.

The Kara-mon, or Chinese Gate, so called because the design and general decorative plan are Chinese, and the rare woods used in its construction were imported from China, stands on the Fourth Terrace, is 3d in the series of gates, and is reached by 5 short steps which lead up from the court below. It is smaller than the Yōmei-mon, less ornate, and more dilapidated. It was re-decorated in 1911, but its pristine beauty was not restored. Shoes, canes, outer wraps, umbrellas, etc., must be left here (cameras also, sometimes) before one can inspect the inner side of the gateway or proceed to the honden. The traveler who wishes to inspect the exterior sides and rear of the honden must come equipped with slippers, else he must walk around the yard in his sock feet, as the ground is too holy to be trodden upon with shoes! — A long dynasty of writers, accepting the dictum of some earlier authority, have worked themselves up to a fine frenzy over this gate, describing it as a miracle of proportion and ornament, the exquisite acme of Buddhistic achievement — and what-not. While showing traces of former beauty, it is now so decrepit, and so badly defaced by time and the elements, that it is apt to strike the critical traveler as crude and decayed. The wings at the right and left form an interior corridor 12 ft. wide and 522 ft. long, which extends quite around the inclosure. Dragons, plum branches, bamboo, and the like are entwined about the upright columns of the gate and are affixed thereto with brass nails; this ornamentation extends from the uprights over the lintel, whose brackets are tufts of deeply carved chrysanthemums. The sculptures in general lack delicacy; they cover almost every inch of the remaining pillars and panels, the motives being medallions, rosettes, and flowers. The latter are particularly noticeable between the series of horizontal members superposed one above another, the upright panels of which are formed of, and covered by, flowers and aquatic plants. Just beneath these is a procession of indifferently sculptured figurines supposed to be the adherents of the founder of the Chinese monarchy. Above them, under the gracefully curved roof, are larger carved panels; on the right a sacred cow reposing tranquilly amidst flowers; on the left another Chinese sage. Rabbits chiseled in high relief form the salient features of the upper panels on the inner side of the structure. The pierced and gilded panels are each cut from one piece of wood.
The carved *tennin* in the panel above the portico is attributed to *Hidari Jingorō*. The roof is topped by two bronze dragons and a *shishi* held down by metal clamps. Elaborately chiseled metal sockets sheathe the beam-ends, and the panels are arranged with a correct understanding of the laws which govern the distribution of ornament. The gate is barbarically rich-looking when seen from a distance, and the cream-white effect of the pillars enhances its charm. The general decorations of the wings, with their many carved panels and geometrical designs, differ but little from those of the *Yōmei-mon*. On the terraces above the corridors, at the right and left of the court, are maple trees which are a glory in autumn. A short covered way leads from the gate to

The *Honden*, or Oratory, the outer room in the last of the shrines at the top of the series of terraces. It is a marvel of wood, metal, and paint so artistically distributed and adjusted as to make of the structure the most gorgeous and attractive of the *Ieyasu* group. It is also a record of the finest achievements of those long-dead masters who poured out their very souls in this physical expression of Buddhist art interpreted by Japanese genius and fancy; happily, not in vain, for the traveling world has paid its homage and expressed its sentiment before this masterpiece for upward of half a century, and will no doubt continue to do so as long as the building retains its present shape. Natives know it as the *Tōshōgū* (which by extension is often applied to *Ieyasu* himself). As is so often the case with Japanese temples, this one is so hemmed in by fences and trees that its wonderfully decorated exterior and its fine physical proportions are seen at a genuine disadvantage; a narrow, pebbly strip of land flanks it on its four sides, while the mt. with its crowning forest rises so abruptly at the rear that it gives the impression of being ready to slide down upon it at any moment. To get the right perspective on the rich decorations just beneath the eaves one must scramble up the hill at the back or view the side from the steps leading to the Shōgun's Tomb higher on the hill. Even there the view is obstructed. — The great front porch is upheld by square cream-white pillars of flawless *keyaki* set in elaborately chased metal sockets, and of a grain so fine that it is employed as a subsidiary aid in the intricate carvings of its surfaces. The pillar at the extreme left is much admired and is called the 'Licking-paw Tiger' pillar from a sculptured medallion in which a tiger is shown in the act of licking his paw; the hair and the stripes of the animal are formed skillfully of the fine lines of the wood. Other carvings are of bamboos, pine trees, butterflies, and animals inclosed in small medallions which stand out from a background of tracery so delicate that it resembles true *vermiculated* work. The immense single-piece tie-beams of the porch simulate flying buttresses and are formed of writhing
dragons sculptured with consummate skill and supplemented by dragon heads that protrude from every angle. The cross-beams are cream-white, richly carved, and carry superimposed Dogs of Fo.

Black with gleaming gold decorations and brass trimmings are the most striking notes in the outward aspect of the building; along the architrave birds, flowers, and much geometrical tracery form the motives. Six metal-sheathed steps lead to the landing and the elaborately ornamented doors, which are a maze of carved, painted, or gilded flowers and arabesques. The front and sides of the outer room have many slatted windows which are held up by long metal hooks. We penetrate first to

The *Honden*, a rectangular room 30 ft. wide by 48 ft. long provided with a smaller chamber at each end. The soft rush mats are of the finest quality and are edged with silk brocade; the beautiful coffered ceiling (which is said to be a copy of that in the Ming Palace at Peking) contains a hundred or more recessed panels, on each of which is painted a wriggling dragon in an attitude differing from all the others, each executed in Kanō Tanyū's best manner. The corners of the panels — which resemble sunken lunettes — are covered with elaborately chased metal ornaments, and there are intermediate channels of gilded lattice-work over a warm crimson ground. The effect is unusually rich and is in close imitation of a harmonious red-and-gold mosaic. Discreetly arranged around the cornice of this room are 36 painted panels (the work of Tosa Mitsunobu), each with a seated figure of, and an ideographic reference to, Japan's most celebrated poets before the 11th cent. Objects of minor interest are the dragon drum — which shows its Chinese origin in the 5 claws of the dragon painted on it — and the gold-plated *gohei* presented by the Emperor. The big circular mirror which usually hangs above the *gohei* is about 2 ft. in diameter and is symbolic of Shintō shrines; the gilded panels around the room are by Kanō Tanyū. The ceremony preceding the entry into the Holy of Holies is performed in this room.

Gilded sliding *fusuma*, adorned with exaggerated Dogs of Fo and attributed to Kanō Tanyū, admit the traveler to a small room at the right, originally the private oratory of the *shōgun*. It is 13 ft. long by 30 wide and it contains four handsome large, inlaid, framed panels carved in several woods in the natural color, with phoenixes glued and nailed on to the background; the finely penciled, gold-lacquered frames are worth looking at, as are also the cross-beams, which are decorated with an elaborate diaper-pattern resembling precious silk brocade. The brackets are black and gold; the minor adornments are similar to those of the *honden*, and the wood used in the ceiling is the kind of which incense is made. — The
room at the left is still more elegant. The fusuma carry painted
peonies and Dogs of Fo on a dead gold ground (the work of
Kanō Tanyū), and instead of phœnixes the carved wood
panels (each 47 by 66 in. and cut from a single slab of huarin-
wood — Cydonia sinensis — imported from China) carry
sharp-eyed eagles which stand against a background of deli-
cate and complicated tracery. The metal ornaments of
the cross-beams are of choicest damascene work with 5 pieces
superimposed, and all very rich-looking. The beams them-

selves are entirely covered by a riotous wealth of florid, bro-
cade-like decorations. The admirably chiseled Buddhist angel
on the ceiling is picked out polychromatically in a strikingly
naturalistic way, and surrounded by scores of sculptured and
painted chrysanthemums and recessed lunettes of a dark wood.
Beneath the gold and black brackets are spirited carvings of
birds and flowers in high relief — the former seeming just
ready to fly out of their tinted retreats. Few carvings in the
temple are more animated and attractive. The capitals of the
pilasters — of keyaki, lacquered red, then covered with gold
foil — are unusually sumptuous.

At the back of the honden 4 steps descend to a sunken apart-
ment 12 ft. deep by 30 wide, called the Stone Room because
the lacquered floor is said to rest upon a single large stone. The
bonzes usually invite the traveler's attention to the carved,
lacquered, and gilded roccoco sheaths which almost cover the
4 supporting columns. Though elaborately executed, the
assemblage of fantastic scrolls and other conventional work is
feeble and meaningless, and impresses the beholder by its
costliness (¥80,000) rather than as an expression of a high
order in art. The ceiling is lovely. Each of the 28 large and 17
small sunken panels bears a beautifully painted mythological
phœnix (the work of Tanyū) on a blue ground covered with
superb tracery, and each flying bird is pictured in an attitude
different from its fellows. The two deeply recessed panels
serve as trap-doors to the loft. Not an inch of the walls and
ceiling but is richly and extravagantly decorated with a host
of indescribable forms. Specially noteworthy are the gold-
lacquered panels behind the sheltering screened doors at the
right and left of the descending stairs, and in the same relative
positions at the top of those opposite. Three kinds of lacquer
— Chinese, Korean, and Japanese — have been used in their
composition, and they are admirable expressions of coherent
opulence. At the landing of the 6 metal-sheathed steps stand
2 solid silver vases (presented by Tokugawa Ienari, the 11th
shōgun) weighing each 150 lbs. and containing sprigs of bam-
boo of a gold alloy; plum branches of virgin silver; and pine
twigs of shakudō — an alloy of copper, antimony, and gold.
The finely inlaid lacquer tables flecked with Tokugawa crests
are worth looking at. Above the triple set of regal folding
doors with elaborate Chinese locks are carved brackets and friezes enriched with chased metal fitments. The uprights and cross-beams are finished in the rich brownish-gray of the natural wood. Above the doors runs a line of complicated compound brackets with 8 huge protruding elephant heads, open-mouthed and menacing. At the right and left of the room are gorgeous gold panels embellished with flying phoenixes, and twin pierced panels said to be made of single slabs and which sift a diffused light. The bronze who usually sits at the left of the stairs serves sanctified sake from small antimony or red-lacquered dishes for a trifling fee.

The Holy of Holies of the Ieyasu Mausoleum, the *Ultima Thule* of the shrines; at once the richest and most coveted sight in N. Japan, occupies 3 rooms (which may be converted into one) at the rear of the last building on the called respectively (1st) Go Heiden, (2d) Go Naijin, and (3d) Go Nai Naijin. Refined imagery and an exquisitely tender and delicate fancy characterize the wonderful decorations, and as the suite is considered the most sacred of the Nikkō temples and shrines, the general public is barred therefrom. Entrance is obtained only by a special appointment (which can be made by telephone from the hotel) and a fee (payable at the door of the *honden*) of ¥10 for one person, or ¥7 each for two or more. To get a guide or an interpreter, nor is the regular entrance fee of 80 sen exacted. The special ceremony (Kūsan) performed by Shintō priests in full canons — attractive robes, gauze caps, and whatnot — within the *honden* and the Stone Room, before the doors of the inner shrine can be opened, usually occupies about 15 min. Although days, and even weeks, might be devoted to an appreciative study of the interior decorations, from ½ to 1 hr. is the time generally given to it by travelers. Though usually brought up in the shadow of the holy precinct, the bonzes who conduct the visitor through the inner maze are healthily unconscious of the beauty, the sentiment, and even of the names attached to the various decorations, and they must not be looked to for accurate information. The honest ones generally acknowledge a frank ignorance of the structure and all its details; the others proffer data which are misleading. Shoes (mens') hats, wraps, etc., must be left outside. The aspirant is invested with a ceremonial robe (usually green) which he must don and kneel, as do the bonzes, during the ceremony; or, not the traveler follows the native fashion of bowing the head until it touches the floor, and of scrupulously imitating every genuflection of the leader, is a matter of personal taste; but a strict observance of the custom and a due reverence for the sanctity of the spot are not only tributes deserved by the honored dead, but add a piquant charm to the memory of the act. The red- and gold-lacquered cups from which the holy sake is drunk are sold at 35 sen (the antimony ones cost 20 sen), and they make pretty souvenirs of a unique experience.

The first part of the ceremony is enacted in the *honden*. A number of priests clad in ancient and picturesque costumes file into the room, and, kneeling, go through various evolutions of a religious import, while 3 of their number evoke a series of wailing cries, convulsive notes, and 'dissonant squeaks' from a flute and two native reed-instruments called shō. Another sits by and beats a drum. The cadence is solemn, as befits the occasion, and the effect is vividly felt only if the great bell in the compound sends out its deep-toned challenge to the auditors during the ceremony. Then the bonzes intone the mystic ritual and strike their hands together with a sharp, dry sound, to summon the holy spirit to witness the ceremony. The offerings to the shades of the gods — comprising various specially prepared vegetables, and rice cakes with the *Tokugawa* crest stamped upon them — are now brought forward and are carried into the *go heiden* by white-robed acolytes with shields tied across their mouths to prevent the breath from defiling them. *Gohō* and other paraphernalia are also introduced. **[A 2d ceremony of bringing these out is conducted after the visitor departs.]** After receiving a lighted paper lantern bearing the Toku-
The Go Heiden, so called from the gold gohei therein, is about 12 ft. deep by 42 wide. Because of the wan light which filters through the latticed windows, it is less dim than the other two rooms, where inky darkness usually prevails. One must strain the eyes to inspect properly the opulently rich, time-defying decorations which adorn every inch of surface of the superb walls and ceiling. The latter is coffered, and each sunken panel carries an artistically painted and illuminated phoenix a shade richer than those on the ceiling of the honden. The panels (7 by 7 in.) of the sliding doors which separate this apartment from the inner inclosure are of brass, plated with gold and perforated in the center with a fylfot several inches square, and the tempered light which shines through them produces a pleasing effect. The large, hand-painted silk screen at the left end of the room shows an ancient horse-race, on one side, and, on the reverse, two gamboling Dogs of Fo, by some unknown artist of the Kanō school. At the extreme right and left of the dividing wall are two large gold-foil panels of keyaki, with polychromatic hōwō in striking attitudes. The chrysanthemum crests at the four corners of the frames formed by extensions of the mural decorations, have 12 instead of 16 petals. The 4 upright pillars which support the superbly and daintily decorated cross-beams, and which carry alternate carvings in relief of chrysanthemums and peonies, rank among the best of this class in Japan; the oak-like wood is the time-defying keyaki. The long line of split bamboo sudare which stretch quite across the room and form the removable partition between it and the interior, are heavy with elegant metal adornments and are of the finest quality, as is also the cream-white tatami of the floor, with the edges of the omote neatly bordered with silk brocade. An uprolled sudare at the right gives access to

The Go Naijin (or Naijin) whose beautiful coffered ceiling at once attracts attention by being different from that of any of the other temples. Each recessed panel is covered with gleaming gold foil, and over this is artistically arranged a delicately and beautifully pierced wood panel which resembles heavy lace, through the interstices of which the eye picks out the gold as it reflects the lantern's rays. The curved panels at either side carry skillfully painted chrysanthemums and peonies in their natural colors. Along the architrave are some strikingly sculptured and tinted birds in high relief, poised as if for instant flight. Between another series of superbly carved keyaki pillars in the natural wood is a set of folding doors with sculptured and gilded panels enriched with such exquisite superimposed damascene-work that one marvels at the skill
of these early craftsmen and speculates as to how they learned the subtle manipulation of a metallic art which originated so far from their country. Every bit of the wood about the doors is so heavily lacquered as to make it resemble massive gold, and the effect attained is superlatively rich. — At the left end of the room, let into the front wall, is a gold-foil panel about 8 ft. sq. covered with a bizarre painting of Bishamon, looking very much like the prototype of Blue Beard, in his wonderful painted draperies. Near by, on the base-board of the side wall, are two long gold panels carrying pictured Buddhas in whose placid faces eternal repose is expressed. Though singularly effective they are surpassed by others in the adjoining room. Rich creamy silk habutaye protects all the panels from the rude contact of any one moving about in the dim light. Farther along, on the side wall, is one of the finest paintings (artist unknown) in the building. A beautiful gold figure of Amida, the source of boundless light, is shown surrounded by wonderfully effective clouds through which float celestial beings with musical instruments in their hands. As the Supreme Buddha of the Paradise of the Pure Earth of the West, Amida sits in the high heavens and from that exalted place sends from his all-seeing eye a glorious beam of light downward to illuminate the earth. It will be noted that of the 12 bosatsu (or perfected saints — usually pictured as men), 11 are women. One, a ravishing being, strikes her biwa with an ivory plectrum; another plays upon a harp; while others still, in diaphanous draperies, hover about the central figure and produce a bewilderingly beautiful effect. Another big mural painting at the end of the passage contains 15 strikingly executed figures, while in a companion picture at the end of the opposite aisle are grouped the Chinese, Japanese, and Korean demons that safeguard all the temples in the land. The groundwork of this picture is especially noteworthy, as it shows a complex arrangement of intermingling squares into which the habiliments of the figures blend so ingeniously and harmoniously as to form a sort of shadow design, which the eye does not register at first. The large panel at the right suggests demonology gone to seed, as some of the black devils on a flaming ground have several heads, arms, and legs, and such a multiplicity of members that one grows tired of counting them.

Certain of the most precious relics of this almost priceless reliquary are usually kept in this aisle; to see them a special letter from the Imperial Household Department at Tokyō, to the abbot in charge of the mausoleum, is necessary. One of them, sometimes shown to visitors, is an exquisite sword presented by the Emperor to Iemitsu. The rich Indian red-lacquer box in which it is kept is beautifully inlaid with Tokugawa crests and wave-patterns in iridescent madreperl, with richly
chased gold clasps at the edges, bound by massive silk cords and wrapped in choice old brocade from an Imperial loom. Swinging from the hilt of the sword are several gold rings inlaid with multi-colored enamels, and a solid gold fish, 3 in. wide, 7 in. long, and \frac{1}{2} in. thick, so perfectly wrought that almost every scale is distinct. Inlaid on the gold lacquer of the scabbard are mother-of-pearl hōwō, the peacock blues of whose tail-feathers gleam with opalescent sheen in the lantern's light. — Passing round to the right aisle we there inspect the huge wall-panel depicting Fudō with his mace and aureole of flame; at the extreme end is a companion picture, with slight variations, to the one at the end of the opposite aisle. At the right is a charming complementary piece to the Buddhist Heaven, also with slight variations. The other panels here are similar in their religious import to those of the other passageway. The capitals of the supporting pillars and the diapered cross-beams of the room are marvels of decorative art. We now bend low and reverently pass beneath an unrolled sudare into the sacrosanct Go Nai Naijin, politically one of the most revered spots in Japan, and to the artist one of the most enchanting and at the same time the most disheartening; for in this restricted space (about 20 by 20 ft.) is concentrated the highest achievements of Japanese Buddhist art of the 17th cent. The eagerness of the art-lover to understand and assimilate it all, and to grasp and hold its subtly fugitive sentiment, becomes almost painful. For the wish brings with it the overwhelming conviction of its own futility, since the long-dead artists left no clue as to how, or why, they accomplished these marvels of gold-lacquer, diaper-work, intricate arabesques, masterful paintings, damascening, and the myriad minor subleties which add so much charm and grace to the whole. Generation after generation have looked upon them again and again and have gone away to be haunted by them. It is doubtful if Aladdin's magic lamp could disclose more bewildering beauties than does the modest paper lantern which the traveler brings into this darkened retreat. Occupying most of the space in the room is a gorgeous gold-lacquered shrine (10 ft. high, 25 across the front, and 8 on the side) of a form called Takamikura — similar to the throne constructed for the Emperor for the coronation ceremony. Two fierce gold-lacquered and painted Dogs of Fo guard it. It was made outside, brought hither and assembled, and it is of such exquisite workmanship that few others in this land of art surpass it. Within its ultra-sacred depths are sculptured wood images of Ieyasu, Hideyoshi, and Yoritomo, barred from public view by a quaint metal lock made by a celebrated swordsman, and called funajo from its resemblance to a boat. To the casual eye the structure is almost a counterpart in shape of the finer mausolea, but the art-work is much daintier, more refined and
more beautiful, a little masterpiece admirably wrought. The corner posts are of selected keyaki, of wonderful grain and natural color, sculptured like those in the outer room excepting that these carry rich overlays and carved insets of various colored woods held in position by the extreme nicety of their construction. The slim upright panels between them and the doors are adorned with ascending and descending dragons whose flaming scales and graceful sinuositites expressed in faultless gold-lacquer, are raised several millimeters above the gold background. The doors are finished like jewels in a rich and costly setting. At the intersections of the finely lacquered bars are damascened rosettes superimposed sometimes with as many as five layers of metal, one above the other, but wrought with such art and disposed with such grace that they resemble lace drapery rather than metal. Around the base of the columns, in rich gold on a sloe-black ground, is a continuous key-pattern string course — very simple and elegant. The doors swing on pivots let into swelling sockets sheathed with embossed metal overlaid with delicate tracery. Above the narrow architrave, in niches formed by the elaborately painted compound brackets, beneath the massive but gracefully curved roof, are sculptured polychrome hawks in high relief. Protruding from the salient angles, as if ready to fulminate intruders with their basilisk eyes, are open-mouthed Dogs of Fo, minatory dragons, and other beasts. The multiplicity of miniature roof-beams which radiate outward are sheathed in metal and covered with decorations, while between and around them run endless traceries that lead from and to hidden sources which the eye cannot detect. On narrow panels carved in the natural wood are sculptured disks tacked on with gold-headed nails — perhaps the only ones used in the construction. The double side doors are as elaborate as the central ones, with panels displaying arabesques, bamboos, and such an infinity of gold-lacquer enrichment that a detailed description of it would only weary the reader.

The coffered ceiling of the room is of unexampled splendor. Below it runs a maze of compound brackets painted a brilliant black and penciled with fine gold lines. The series of round nickel mirrors which adorn the architrave, the gold gohei and the gilded branches (in vases) of the sacred sakaki (presented by the late Mikado), remind one that the shrine is Shinto despite its Buddhistic opulence. The entire left panel is covered with an exquisite painting of a seated Buddha surrounded by his disciples, crests, ecclesiastical symbols, etc., extraordinarily rich in color-tones and with an intricate latticework of lustrous gold covering the background. Against the opposite wall is a beguiling companion painting showing Shaka and his disciples. While examining the marvelous coloring of this antique gem note the depth of the rich cobalt, a medium
The sign on the bronze *torii* at the top of the steps is a facsimile of the original one inscribed by the *Emperor Gumino-o* (1612–29). At the right of the steps is the first (so it is said) wholly copper godown ever built in Japan. The Mortuary Shrine, which faces the tomb on the terrace above, is also copper-sheathed. The small interior is decorated sumptuously and has a tesselated ceiling with 16 rows of 9 panels each and 56 two-inch squares, each with a tiny chrysanthemum crest painted in 5 colors. The whole surface carries 8064 of these polychromatic flowers, every one of which has a line of gold foil around it. The diaper-work of the architrave is intricate, the panels above it being covered with gold leaf and phénixes painted in pleasing tones. — Passing to the rear we come to the massive copper gate of the august tomb, here guarded by Korean lions of fiercely aggressive mien. *Tokugawa* crests in gold, cranes, peonies, and the mystical Wheel of the Law are chiseled artistically against the rich brown metal, which is cast in a solid piece and is darker than the tomb proper. The phénixes sculptured on the inner wings are worth looking at. The pagoda-shaped tomb (of a light brown color said to have been obtained by an admixture of bronze and gold) occupies a sequestered site overlooking the mausoleum, and is 8 ft. high and 4 ft. in diameter. It replaces an original one of granite (destroyed by an earthquake) which was so massive that the united strength of 6000 coolies was needed to drag it to its position. Giant trees rise solemnly behind the inclosure, to which the mournful tones of the great *Sambutsu-dō* bell float up in unadulterated sweetness. A simple stone balustrade surrounds the funerary plot, which is backed by a cyclopean stone wall. Facing the tomb are the customary (brass) religious symbols — an incense-burner, a candelabrum in the form of a tall stork, twin vases with lotus-flowers, and the protecting lions. The *shōgun* who lies buried here is often referred to as *Gongen Sama*, from *Tōshō-dai-gongen*, his posthumous title. *Gongen* is a name given in *Ryōbu-Shintō* to certain of the *Shintō* gods, who, according to the Buddhists, were the temporary manifestations of Buddha.

The *Iemitsu Mausoleum* and its auxiliary shrines stand on terraces cut from the hillside at the end of a noble avenue (28 ft. wide and \(\frac{1}{2}\) M. long) of towering cryptomerias leading away to the left of the stone *torii* which faces the *Ieyasu* group. The immensely tall trees arch gracefully above and mingle their branches over the avenue (5 min. walk) in such a way as to make of it a green and fragrant tunnel on the pebble-strewn floor of which the filtered sunbeams sleep quietly. The temples and their respective tombs are charmingly situated in the heart of dense groves, musical with the sound of rushing water, but otherwise more peaceful and sequestered than those of *Iemitsu’s* august grandfather. The locality is beautiful with
gilded panels of Korean lions which originally were painted by Kanō Tanyū, but which, during repeated re-decorations, have lost their original lines and therewith their artistic interest. The carved and gilded doors are worth looking at, as well as the steps at the rear, which are sheathed in polished brass and embossed with crests. The maze of decorations of the porch here extends to the smallest interstices of the roof-beams. From this point one gets a near view of the encircling fence (522 ft. long and 6 ft. high exclusive of the stone wall), with its painted panels and metal-sheathed coping tipped with gold foil and edged with Tokugawa crests. The tall tree in the yard at the left is supposed to act as a lightning conductor; those within the fenced inclosure are (at the left) a hinoki, and (at the right) a kōya-maki, or umbrella pine, and were planted by the reigning Emperor.

The Tomb of Ieyasu stands on a small terrace high up on the hillside behind the main shrine. Turn to the right after passing beneath the Yōmei-mon, proceed between the Kagura-den and the Gomadō and cross the richly decorated, red-lacquered corridor (which is 11 ft. wide and forms a quadrangle 720 ft. long) to the gateway beyond. Above the entrance to this is the locally celebrated Sleeping Cat (Nemuri no Neko), a sculptured grimalkin interesting only because it is attributed to Hidari Jingorō. From this gate 5 steps lead to another one called Sakashita-mon, carved and attractively decorated in white-and-gold. Beyond this is a succession of easy steps (200 in all) and landings — 25 steps to the 1st; 10 to the 2d (which is 201 ft. long); 38 to the 3d; 58 to the 4th; 52 to the 5th; and 12 to the 6th. From the long stone terrace splendid views of the fine forest trees are available; some of them are seen to have their lofty, wide-spreading arms covered on the upper side with a dainty drapery of graceful ferns and flowers, which, apparently too delicate to sustain the fierce struggle for existence amidst the ranker and more vigorous plants on the ground below, are upheld by the stately trees and thus form a sort of Babylonian hanging-garden, hundreds of feet above the sodden ground and nearer to the vivifying sunshine. Nourished by the constant moisture, magnificent rhododendrons grow on the hill-slopes, and behind these are other colonnades of great cryptomerias between whose trunks one gets enchanting views of the bronze and gold roofs of the temples below — the gilded crests of the ridge-poles of which wink sleepily in the face of the searching sunbeams. From here one gets also a comprehensive view of the fine gabled end of the main shrine. The stone walls along the stairs are green with moss and hepatica, and the soft, mellow radiance which filters through the lofty trees is lovely. Save for the whimpering of a m.t. stream rushing downward to the sea, a tranquil silence reigns in the thick forest, and the piny odor of balsam boughs soothes the senses.
The Futatsu-dō ("Two halls"); low, beautifully red-lacquered connecting structures known also as Yoritomo-dō, because one of this celebrity’s bones is said to be enshrined here. Observe the droll demonlets in whimsical attitudes astride the posts just beneath the eaves at the corners. The lovely green-bronze dragon-fountain which stands on an irregular stone base in the recessed court or bay was (along with the stone lantern) presented to Prince Kūtakakura’s tomb (farther up the hill) by the municipality of Utsunomiya. The position of the twin temples, at the base of the perpendicular green hills surmounted by giant trees, is singularly attractive. Shoes, which are left at the door of the first building, are usually taken by the servant to the exit of the adjoining one, as travelers generally inspect the two by passing along the corridor from the first to the second. The immense overhanging eaves, the finely proportioned portico with its massive uprights and its black metal ornaments, and the general decorative scheme of the structures, leave a pleasing impression. The first temple is dedicated to Amida, whose richly gilded statue is seen within, accompanied by many others of the Buddhist pantheon. Conspicuous among these are Bishamonten, Jikaku-Daishi, Daikoku, 12 polychromatic figures representing the signs of the zodiac, and many big and little divinities and devils, some enshrined, others with mandorlas, and still others as the central figures of small altars. The interior is over-decorated in vivid colors, and the roof is supported by immense red keyaki columns. Enshrined in the adjoining building is Fugen bosatsu (on an elephant) with 11 statueque female attendants clad in gorgeous draperies painted to imitate flowered brocades, and each with a halo befitting her virtue. Two gilded tigers guard this chaste and somewhat tasteless group. The tombs on the hill-side may be reached by passing beneath the arch in the passage-way connecting the two buildings.

The Niō-mon of the Iemitsu Temple is a colossal structure (re-polished in 1910) of brilliant Indian-red lacquer, 24 ft. wide, similar in design to that of the Ieyasu shrine, but a shade richer and more imposing. The huge, muscular Niō in the covered loggias at the sides are attributed to the tireless Unkei. Big shishi-heads project from the salient angles, and the bright hammered-brass ornaments add to the dazzling effect. The great doors, swung on pivots let into soffits above and below, are gorgeously decorated in red, black, and gold, and are grandiose in effect. Just within the gate, at the right, is a splendid old cherry tree so beautiful in the spring that to appreciate it one must see it; the tree at the left is a Bōdaiji, a species of banyan, the wood of which is used by the priests for rosary beads. The storehouse at the left of this once held the treasures of the temple, but these are now kept in the museum near the Sambutsu-dō. Farther along, at the right, is a handsome gran-
ite water-basin (8 ft. 3 in. long, 4 ft. wide, and 3 ft. 5 in. high), similar in design to that on the 1st terrace of the Ieyasu shrine; the faded dragon on the ceiling above it is by Kanō Yasunobu. The canopy is decorated elaborately and is supported by 12 granite uprights. Note the elevated stone aqueduct which leads back to the bronze dragon from whose mouth streams the water which supplies the tank. Instead of proceeding along the central flagged path, which leads to the Ryūkō-in, where the priests reside, we ascend the steps at the left to

The Nitten-Mon, a strikingly rich and harmonious gateway of lustrous red lacquer, blazing with gilded crests, metal-work, leaping Dogs of Fo, carved and tinted mythological animals, and highly decorated compound brackets. The fierce figure in the cage at the left is Kōmoku, and that at the right Jikoku, both beneficent devils (2 of the Gods of the Four Directions) who belie their scowling aspect and keep friendly guard over the temples above. In the cages behind are equally repulsive figures of the red-haired Thunder God (p. cxxvii), with his string of thundering drums above his head, and the Wind God, who is painted green, and who carries his hurricanes in a big, sausage-like bag swung over his shoulders; both of these figures formerly stood in similar positions at the Yōmei-Mon. In addition to the Tokugawa crests, many Rimbō crests adorn the gate—decoratively and architecturally one of the finest in Nikkō. The 36 stone steps which lead hence to a wide landing (pretty views) are succeeded by 37 more, reaching to a terrace where there are many bronze lanterns and an ornate bell- and drum-tower. Nineteen steps conduct one hence to the

Yasha-Mon, or Demon Gate (25 ft. wide and 15 ft. deep), guarded by four offensive ruffians, with saber-like canine teeth, who scowl from their respective loggias. The structure differs from others in Nikkō in that the supporting columns, of red lacquer and geometrical designs, are clustered and fluted. The customary baku heads and Dogs of Fo are the salient features. The panels in the sides of the loggias are sculptured with excellent foliated peonies. The long corridors that stretch to the right and left are funereal; the handsome lanterns were gifts of various daimyōs.

The Kara-Mon, or Chinese Gate, stands at the top of a flight of 10 steps and is flanked by long wings, or corridors roofed with copper-bronze, edged with gilded crests, and decorated in white and black with a profusion of polished brass enrichments disposed at intervals. Painted birds sculptured in a spirited manner form the themes of the long panels. From the gate (where shoes must be left) a narrow corridor extends to the main door, which is enveloped in a blaze of gold accentuated by a maze of crests, ornaments, wood-carvings, and swinging metal lanterns.
The Honden (52 ft. long by 21 ft. deep) occupies a terrace slightly above the gate and faces N.E. from a strikingly picturesque location. Cyclopean moss-covered walls inclose it on 3 sides, while behind it rise tier after tier of majestically solemn cryptomerias and pine trees. The grassy slopes flame with azaleas, rhododendrons, and other flowers, and maples, in season. The gold enrichments of the handsome roofs gleam enticingly from their green environment. — The indescribably rich and dazzling interior conveys the impression of a room encased in solid burnished gold. The superb coffered ceiling carries 140 large recessed panels, each with a gold dragon wriggling over a fine blue ground with delicate-colored tracery at the corners. Soft rush mats cover the black-lacquered floor. The most conspicuous object is the abbot's seat, surrounded by sumptuous gold-lacquered furniture used by Buddhists, and placed beneath a luminous and gorgeous metal baldachin. The traveler will note that the priests here wear Buddhist ceremonial robes (koromo) in contradistinction to those of the Shinto cult at the Ieyasu shrine. These sacerdotal garments (made, it is said, of mokuran, or magnolia fiber) are often of a beautiful shade of brown, and are sometimes so nearly the color of the oval, finely patrician faces, and the shaven and polished polls of the wearers, that the ensemble produces a striking symphony in creamy old ivory. — The 6 large gold panels let into the walls of the room, exhibiting exaggerated Dogs of Fo, are ascribed to Kanō Tanyū and Kanō Morinobu. The quaint bronze lanterns (perhaps Korean) with a semi-transparent substance in the doors which resembles laminated horn, but which the bonzes say is tortoise-shell, are worth looking at. The tall bronze vases (gifts from the feudal lord of Kii Province), with gilt sprigs of willow and cherry rising from them, are curious, in that the polished lacquer planes which rise flush with the lips are so brilliant that their surfaces reflect the twigs and impart the impression that they are growing in water. The bronze storks were gifts from the lord of Owari, and the two bronze vases with metal lotus sprays from the lord of Mito. — The cross-beams carry pleasing decorations of conventional, multi-colored butterflies, and the panels of the architrave show phoenixes scultpured with fine skill. The upper series of panels, also with carved phoenixes and other birds, are very effective. Many rich hangings adorn the room, which is a maze of beautiful diaper-work, crests, and intricate tracery. The narrow passage which connects it with the Holy of Holies at the back is adorned like the outer room, besides containing a number of handsome sutra-boxes and a fine coffered ceiling with phoenixes on the sunken panels. The three strikingly attractive bronze incense-burners, in the form of subjected demons, who seem uneasy at the simplicity of their task, are worth a close inspection.
The Holy of Holies (or Naijin), which unfortunately is not shown to the general public, is decorated with great richness and stands at the end of the passage connecting it with the Go Heiden. If the visitor to Nikkō brings a special letter to the abbot permitting him to inspect this sacred and secluded spot, he should pass from the Go Heiden to the encircling porch (rather than traverse the interior passage) in order to glimpse the amazingly rich exterior ornamentation. The structure will be seen to rest upon a massive gray granite plinth, well up off the ground, to be two stories high, and to exhibit such an extraordinarily sumptuous lot of gilded ornaments, sculptures, paintings, diaper-work, and apparently endless arabesques executed with infinite pains, as almost to overwhelm the observer by their multiplicity and opulence. In detail this decoration is somewhat similar to that of the Ieyasu shrine, but as the structure was erected after that one, the experience gained enabled the artists to give added splendor and lavishness to it and to make it even more striking than its highly ostentatious prototype. The interior is in the form of a square about 30 by 30 ft., with a narrow ambulatory around 3 sides of a slightly raised dais marked off by a wide black-lacquered sill or marginal board inclosing a space 24 ft. wide. From this lustrous margin rise 8 charmingly symmetrical keyaki pillars 16 in. in diameter, very tall, and so heavily coated with gold foil that they resemble solid gold. When the mellow beams of the sun slant through the latticed windows and strike dazzling sheets of yellow flame from them, the effect is lovely. Let into the surrounding walls are many similar pilasters, while at the right and left of the sacrosanct shrine (at the rear of the dais) are two pillars even more massive, with capitals draped with fold after fold of sumptuously painted arabesques, and enriched with Greek key-patterns, crests, and such a wealth of magnificent tracery as almost to overwhelm the senses with their barbaric splendor. Unlike many of the other Nikkō shrines the ceiling here is high, and is decorated to its farthestmost point. The effect of this, coupled with the gold pillars and the equally gorgeous walls, — which also blaze with gold, — can scarcely be imagined. Above the first group of cross-beams, likewise so covered with arabesques that they seem draped with gold brocade, stretches a series of sculptured multi-colored panels about 15 in. high and 8 to 10 ft. long, cut from single pieces of wood. The decorative motives are beautiful flying tennin bearing musical instruments or Buddhist symbols. The consummate skill shown by the artist in the treatment of the floating draperies, and the general harmonious effect, cause these angels of the Buddhist Paradise to rank among the finest wood-carvings in Nikkō: the work strongly suggests Hidari Jingoro in his best manner. Above these graceful forms, included between other narrower but equally elaborate beams, are lines
of slim panels completely covered with red and gold decorations and carrying a number of wood disks, of carved birds and the like, about 12 in. in diameter, fastened to them. Still higher, between other beams, is a series of pierced panels displaying richly carved and painted phœnixes in high relief; then come other decorated beams resting upon the capitals of the supporting columns — certain of the lower beams being upheld by brightly painted brackets which reach out like arms and clasp them in a tight embrace. All have hammered, embossed, or damascened metal fitments at the ends and at various intervening points. Gold foil is the groundwork upon which the decorations are traced, and here and there it shines out between the lines with brilliant effect. Above the final beams — also diapered — begin series of compound clustered brackets, gaudily painted in reds and blues, whence the roof slopes and narrows to a big central disk from which a bright-eyed wriggling dragon, in sepia, the work of Kano Tanyû, looks down. Many slender tie-beams, flying buttresses, gold-covered rafters and cross-pieces are features of this glowing and bewildering superstructure — which is almost as rich in detail as the work below it.

The floor-mats are of the finest texture and are edged with silk brocade. Along the luminous golden walls are many rich hanging emblems, above them gold panels with painted phœnixes. At the ends of the side aisles are exquisite gold-covered panels with other Buddhist angels whose draperies show a profusion of the costly imported cobalt. Here also are doors giving exit to the rear balcony, so heavily plated with gold as to resemble solid metal. The massive brass baldachin which swings above the abbot's seat is unusually ornate. The interior shows four groups of deeply carved tennin riveted to the canopy and looking like fused masses of solid gold. Most beautiful of all the objects in the interior of the mausoleum is the striking, two-storied inner shrine, of the costliest gold-lacquer, and in which is a sculptured and sanctified wood figure of Jemsusu. It is temple-shaped and it stands upon a superbly lacquered base of lustrous Indian-red lacquer said to be the finest in Nikkô. The 12 small door-panels carry crests, gambolling shishi, and peonies, all of superimposed lacquer (of the kind called makiye) in so many layers that they stand several millimeters above the groundwork and can almost be said to represent basso-relievo work. At the right and left of these doors are narrow panels with ascending and descending dragons in a similar style of work. The gold panels at the right of the shrine show tigers, hōvô and bamboo, while those at the left have shishi, flowers and birds — the latter with very long tails. The figures at the 4 corners are the Shi-Tennô; the bronze vases in front contain metal sprigs of ground-pine, chrysanthemum, bamboo, plum, and Camellia japonica. At the
rear of the room is a narrow passage blazing with gold foil. In
the center is a large panel (about 100 by 100 in.) and a number
of smaller ones all displaying huge peonies. Formerly there
hung before the central panel an immense kakemono (by Kanō
Tanyū) showing Shaka and his disciples. The detached build-
ing seen at the left from the porch in the rear (itself a wonder
of carving and decorations) is where the sacred food for the
gods is prepared.

Near the inner shrine are numerous boxes in which some of the most
precious relics of the shrine are kept; among them are 36 rolls of the Buddhist
sutras, each about 12 in. wide and 30 ft. long, so exquisitely illuminated on
silk, and so wonderfully traced in gold ink on a dark ground, that because of
their peerless beauty alone they seem doubly sanctified. The ends of the rolls
are adorned with brilliantly polished rock-crystals set in a lacework of yellow
gold, and the rolls themselves, each swathed in a piece of creamy kasuriye,
rounded at the top like a gold-lacquered box that is a dream of dainty beauty. The inner
side of the boxes show gold-lacquered Rimbō and Tokuwawa crests; the
illuminations at the ends of each roll portray Shaka, in different versions, sur-
rounded by his disciples. Others of the priceless relics of the dead shōguns
are swords of wonderful temper from the forges of the early craftsmen who
brought this art in Japan to the highest pitch of excellence in the known
world; lacquered boxes and jewel-caskets; flawless rock-crystals in whose
mystical depths more than one superstitious ruler mayhap has read or mis-
read his destiny; dainty belongings of the winsome, long-dead consorts of
these same vanished shōguns; — and many other things considered as too
sacred to be viewed by casual eyes.

The Tomb of Iemitsu is reached by passing round to the
right of the mausoleum and ascending the long flight of steps
leading up the hill. The gate at the foot is called Koka-mon,
and is of unique shape, with rounded shoulders and decorations
in white, black, red, and gold. The tennin in the panel of the
ceiling is by some pupil of the Kanō school; the white side
panels display crimson-lipped Korean lions. Twenty-five steps
lead hence to the 1st landing, whence one gets a more satis-
factory glimpse of the gate below than is possible at the narrow
entrance; 37 steps lead thence to the next landing, thence 6
more to a small Haiden, where pilgrims worship the tomb —
which is visible through and beyond the shrine. The gilded
figures are (right) Yakushi and (left) Amida; the big metal
baldachin almost fills the small room. The massive bronze
gates to the tomb inclosure display gilt Sanscrit characters
which even the priests do not understand. Many ferns grow
on the hillside amidst the giant trees; good views of the temples
below are obtainable here. Descending to the lower terrace
we pass behind the drum-tower and follow the path along the
crest of the hill to

The Temple of Jigen-Daishi, a celebrated Buddhist sage
(died, 1643), better known as Tenkai, whom Hideyoshi
appointed abbot of the Tō-ei-ji Temple at Uyeno (Tokyo) in
1625, and who thus was likewise the director of the Nikkō
temples. The building is small but elaborate and displays
many pieces of black furniture beneath the baldachin; the
Wheel of the Law is the most prominent crest amid the intricate tracery above the architrave, and the general aspect of the interior recalls certain Egyptian temples. In the sunken panels of the coffered ceiling are peonies and 16-petal chrysanthemums. The tomb is stupa-shaped and stands behind the shrine in the midst of 6 curious old life-size statues of various Buddhist gods. Hard by, in an enclosure reached by 25 stone steps, are a number of tombs of abbots of Nikkō who were of the Imperial blood. — At the left of this, on a lower level, is a small building with some relics (saddles, clothing, and other personal belongings) of Prince Kiushirakawa. In an adjacent building is a striking sculptured wood figure of the Prince, mounted upon the charger which carried him through the Formosan campaign of 1904-05. The statue is well worth looking at, as certain bits of the carving — particularly the figure of the man — are excellent; the whole is mounted on a massive granite pedestal. The Prince's tomb is at the left in an enclosure at the head of several flights of steps, and is faced by the usual mortuary shrine. Note the angle of the roof of the building at the rear (similar to that of the stable on the 1st terrace of the Ieyasu shrine), which housed the Prince's horse until he died of old age. Many pilgrims, among them not a few priests, daily climb to this spot to reverence the spirits of the departed abbots and that of the Prince, who is now deified.

The Hōnū-jinja, a Shintō shrine on a terrace up at the right from the far side of the sacred Red Bridge, contains nothing of interest. The original structure is said to have been erected by Shōdō-Shōnin in 808; among the small lot of treasures (to see which 3 sen is charged) is a wood sign carved by Kōbō-Daishi; an immense sword with an 8-ft. blade, and two smaller ones, said to have belonged to the famous Yoritomo and to have been forged by Kai Kunitoshi; a prehistoric pottery vessel dug from the top of Nantai-zan; some metal mirrors; a small rock-crystal; and a metal sake-pot which tradition says was found jumping around the mountain-side, from which circumstance it is called the 'Jumping Pot!' An older shrine stands at the rear, near a tawdry, 3-storied pagoda, now closed.

Excursions. The environs of Nikkō are unusually picturesque and many walks and excursions are possible in the neighborhood. The adjacent hills are ribbed with trails, many of which lead over slopes whence superb views are available, and to ferny glens idealized by sylvan brooks, lovely waterfalls, or quaint shrines. The country is safe; the woods are sweet, undefiled, and glorified by hosts of lovely wild flowers, and many a cool sequestered pool at the foot of a gentle cascade invites the solitary pedestrian to a plunge such as the wood-nymphs might envy. To many of the places one can easily find one's way alone, and thus be spared the windy chases of
Kirifuri Waterfall. NIKKŌ 14. Route. 289

a wearisome guide (see p. xxvi). In cases where the latter is necessary, the traveler may like to remember that a small village lad is oftentimes better, cheaper, and less tiresome than older and more covetous persons. Of the threescore or more waterfalls which are said to exist in the vicinity of Nikkō, none are so beautiful or so artistically satisfying as the splendid Kegon, the superb Dragon's Head Cascade, and the ravishingly beautiful Yu-no-taki, all passed on the trip to Yumoto. — The fares quoted are for the round trip unless otherwise noted.

To the Kirifuri-no-taki (3 M.), thence (2 M. beyond) to the Makkura-daki. The first part of the excellent road to the former (one of the prettiest short excursions in the neighborhood) is practicable for jinrikis (¥1. 20; chair, ¥2. 40; horse, ¥1. 50), but 2 men are necessary owing to the steepness of the hills. If both falls are to be visited (the latter is not worth the trouble) one forenoon should be devoted to them, and a coolie (¥1) should be taken along to point out the way, as the indistinct trail is crossed by many footpaths and leads through a rocky gorge and across a runnel subject to overflows. The trees which at one time enveloped the fall and darkened it (whence the name) have been cut away. To Kirifuri, 1 hr. by jinriki; 1½ hrs. on foot; guide (60 sen) unnecessary. The road circles the schoolhouse beyond the Daiya-gawa, crosses the wide, rock-strewn bed of the tributary Inari-gawa, and mounts the successive flights of stone steps on the far hillside. At the crest, sitting back in a clean yard studded with lofty trees, is the dainty Ritsu-in, a Buddhist temple upward of a thousand years old (one of the most aged in Nikkō). The combination gate and belfry is modeled on the lines of the white gate at the foot of the steps leading to Iemitsu's tomb. The clear, sweet, optimistic tones of the vesper bell which so often ring through Nikkō emanate from this belfry, and the millennium which has passed since they first echoed over the hills and dales has not dimmed their mellowness nor tinged them with melancholy. The fragrant garden — an ideal monkish retreat — flames with azaleas, wisteria, and other flowers, and reminds one of an oriole-frequented garden of Louisiana. A short cut to Toyama Hill leads through it. Many of the native pilgrims to the Nikkō shrines sleep in the great raftered rooms of the monastery, which provides austere accommodations for such.

By following the path between the temple inclosure and the grove of young cryptomerias at the right, then turning right, one soon strikes the main road. A prettier way is to turn abruptly to the right at the top of the hill, and go down through the little plum orchard. At the far end the path slopes abruptly, then turns sharply up at the left, crosses a wooden bridge spanning a narrow gorge, and zigzags up the opposite slope. Beyond the crest a wide road goes off at the left to a charming little lake on a terrace, below a clean dwelling surrounded by irises. A
far-reaching view opens out from the summer-house on the terrace overlooking Nikkō and the river. Rounding the hill the main road dips between paddy-fields, then ascends to the (14 M.) waterfall. Signs at intervals warn hunters that game must neither be snared nor killed in the Imperial Preserves (which extend for 60 M. hereabout and end beyond Chusenji). Many purple thistles flank the highway, along with honeysuckle and numerous flowers for which Nikkō is celebrated. The prospect widens as the trail ascends, and lofty green mts. cut the sky-line on every side. The view from the tea-house overlooking the falls is wide and attractive. Both the upper (ichi-no-taki) and lower (ni-no-taki) falls are seen to the best advantage just after a heavy rain, when a huge volume of water plunges with a thunderous crash to the swirling pool. The mist which gives it its name is not always in evidence.

The bridle-path to the Makkura-daki leads through the tea-house garden and round the falls (right). The country is open, with wide views, but the multiplicity of paths made by charcoal-burners are confusing. Only an occasional hunter or a wood-chopper is seen traversing the lonely region. The trail soon leads to the edge of a deep gulch, far down in which, at the right, is a cluster of small houses and some cavers that have been converted into charcoal-kilns. Two streams unite their waters here and flow as one to the Kirifuri Falls. That at the right comes from the Makkura-daki, but the bridle-path at first zigzags down into the ravine and follows the stream at the left. From this point the execrable trail crosses and re-crosses the stream and occasionally merges its identity with it. By following the dizzy life-ridge trail at the right one soon comes to the falls (50–60 ft. high) — imposing only in the rainy season. One familiar with the locality can find a cross-path (1 hr.) over the hills between Kirifuri and Nikkō.

A comprehensive excursion to which one forenoon can be pleasantly devoted (best made on foot) includes the Jukkō Temple and Nana Waterfall; thence back over the hill behind the mausolea to Gyōja-dō; thence to the Takinō Temple, and the Vermicelli Cascade, whence it is but a few hundred yōn to the San-no-miya and the grave of Shōdō-Shōnin. The round trip is about 7 M.; the path presents no difficulties, and the wide views of Nikkō and the surrounding mts. are pretty. The climbing is less if the places are visited in the order named. A coolie to point out the way should not cost above ¥1; a horse, ¥3; or a chair, ¥4. Impracticable for jinrik. The road leads up past the Nikkō Hotel, along the right wall of the Imperial Villa, and parallels the car-track to the Shaka-dō Shrine, where 5 retainers of the shōgun, Iemitsu, committed harakiri when their lord and master crossed into shadow-land. In the red structure in the corner of the yard is a pretty miniature shrine. A swift mt. rivulet courses round the corner on the top
of the terrace wall, and a sign-board points the way to the fall. The main road dips here, then crosses a bridge, and continues onward toward Futamiya. As we turn up at right angles to the road, 2 streams are soon observed coursing down the small gulch at the left; the path to Jakkō — which resembles a dry river-course — leads up between them; another and cooler footpath winds up at the right through thick underbrush and overhanging trees, and is more desirable on a hot day. The woods are a veritable tangle of fragrant honeysuckle (which runs riot everywhere and binds portions of the undergrowth into a tousled jungle), columbine, lovely double deutzia, wild hydrangea, spirea, Jack-in-the-pulpit, and a host of sweet-smelling flowers. The dingle is usually alive with bird trillings. Despite the many intersecting paths one cannot go far astray, as the rounded hills are just at the right, and the falls are naturally near the source of the water. At a point (15 min.) where a bisecting, gulch-like path strikes across the main one, turn to the left, cross the little stream, walk back 2 min. to the left, and join the main road leading up at the right. A leisurely walk of ¼ hr. brings one to a corduroy bridge thrown across the stream; a few yards farther along there is another one and some stone steps; the falls are soon visible high up on the cliff ahead. A stone torii, several flights of ruinous stone steps almost covered with minute plant life, some fine trees, and a deserted shrine on a hill now come into view. The path to the falls leads down at the left to a cool, romantic, and inviting spot. The waters tumble (about 80 ft.) down the hillside in a succession of short leaps, and, after falling into the pool, race down a second series of rocky terraces to a lower level. The vegetation is luxuriant, the adjacent slopes are densely wooded, and the views are pleasing. [An obscure trail bears round from behind the shrine toward the left, and a stiffish walk of about 1 hr. will bring the traveler to the Urami Fall, mentioned hereinafter.]

Returning to the midway intersecting path we follow this (left) up the zigzag horse-trail to the bare crest of the hill, where an extensive view is had of the wide valley backed by towering mts. At the right is a shallow ravine, and flanking it is a thin line of young cryptomerias which continue in single file for some distance up to, and around, the top of the tree-choked gorge. From this point the views over Nikkō and the stony bed of the Datya-gawa are beguiling. The trail now bears round toward the right; on the crest of the bulky hill at the left is a large stone (Sesshō-seki) with an inscription warning hunters off the hills. The towering O-manago and Nyohōzan (good trail) are seen at the right. The narrow path now descends gradually through a woodland. At the right and left are some precipitous slopes clothed with groves of noble trees. Toyama's rounded crest is now in view ahead (left) and from
the depth of the great gorge comes the sound of plunging water. The trail (left) down to it (at Takinō) is precipitous, and a better one descends through the beautiful primeval forest at the right — the barrier at the rear of the Nikkō mausolea. Many of the huge trees are twins and triplets; others grow in fantastic family groups, as if all sprang from the same parent root. Moos, orchids, lovely ferns, and other plants grow on the higher branches; the voice of the cuckoo is heard, and anon the booming call of the wild pigeon challenges the resonant, penetrating notes of the great temple bell as they ride upon the wind. A downward scramble over roots and through underbrush soon brings one to

The Gyōja-dō, a tiny shrine containing a repulsive figure of En no Shōkaku accompanied by two ugly demons. Swinging from the doors are many rusted metal sandals hung there by pilgrims ambitious to acquire the sinewy legs and the enduring lungs which enabled En no Shōkaku to pursue his obsession of mountain-climbing. — The broad, tree-shaded avenue which leads down at the right goes past the Futara-ara Shrine to the Futatsu-dō. The lower one, which the stone steps leading at the left from the shrine soon join, goes to

The Takinō Temple and the Vermicelli Cascade (Somen-ga-taki). The former stands on a terrace at the right of the cascade and is reached by a succession of stone steps. The only statue worth looking at in the interior is the gilded Kannon. The ugly, squat figure at the right is Daikoku; that at the left is Bishamonten. Beyond the temple is a group of neglected shrines, stone bridges, torii, and the like, now tottering to their fall. The stream of crystal water and the noble trees roundabout are all that make the spot attractive. The cascade is often called Shiraito, or ‘White Thread Cascade,’ because of a fancied resemblance to threads — or to vermicelli. At the foot of the fall sits a stone idol whose poor old head is covered with short green grass that makes it ludicrous. — Returning we follow the main flagged walk between superb cryptomerias and many neglected tombs. One at the left is said to stand above the spot where a favorite horse of the shōgun, Ieyasu, is buried. Farther along (left), at the base of some giant trees, is a huge boulder called the ‘Hand-touched Stone,’ from a silly belief that it was sanctified by Shōdō-Shōnin. The neglected shrine behind the stone torii (right) was once sacred to Suga-guara Michizane. Behind the decaying Kaisan-dō, with some rubbishy idols, within a fenced inclosure, is the forgotten, stupa-shaped tomb of Shōdō-Shōnin, with others of his disciples in the inclosure at the right. Near by, in a shallow cave cut into the base of the hill, stand a number of Buddhist images (Hotoke-iwa) from which the hill derives its name. Hard by at the left is the poor San-no-miya, with an outstanding torii on which credulous women place small, wedge-shaped blocks of
wood inscribed with prayers to make parturition easier. The abundance of water which courses through this section brings many lovely wild flowers into brilliant life. In early summer great blotches of coreopsis, blue and white hydrangeas, spirea, and other plants gladden the eyes.

Gamman-ga-fuchi, a shallow pool in the (1 M.) Daiya-gawa overlooked by a short path, at the edge of which stand a number of stone Buddhas (known locally as the Hundred Jizō), lies within a 25-min. walk of the Kanaya Hotel (coolie, 35 sen; jinriki, 70 sen; chair, ¥1.40), and considerably nearer to the Nikkō Hotel. The road traverses the town of Iri-machi, at the foot of which a crude wooden bridge stretches across the river; the power-house of the Nikkō Electric Light Co. is seen just beyond — below the big steel flumes. At the far end of the bridge, turn sharply to the right and continue on between the twin lines of native dwellings. The street soon merges its identity into that of a narrow woods-path, at the side of which are some dilapidated stone statues and mortuary tablets. It bends to the right farther along, and leads to a deserted shrine on a terrace overlooking the river. Just beyond is a single line of moss- and lichen-covered stone statues, tombstones, and tablets; below, at the right, the impetuous river raves and dashes in swirling eddies over rhyolite, between high banks. The statues are of many sizes; the heads of some are new, and contrast oddly with the older trunks to which they are cemented; some are covered with short gray moss surprisingly like wigs, while others have paper prayers pasted on them. Fatuous vacancy characterizes their expressionless faces rather than the Buddhistic calm and the great, nirvana-like peace which some writers like to attribute to them. — Farther along the river is a 2d line of (33) stone figures and some unoccupied bases from which other statues have been whisked away by the river at flood-time. The site must have been a favorite one in the old days, for on the jumbled rocks which project midway into the stream are other bases which once supported idols that have now disappeared. Immediately opposite the point, on a concave rock surmounted by a tree, is a half-obiterated ideograph, thought to represent the Sanscrit word Hāmman (of which Gamman is said to be a corruption). Albeit a man standing in a moored boat or working at the end of a rope could easily chisel the character on the stone, the fervid native imagination has attributed it to a miraculous action of the renowned Kōbō-Daishi (upon whose unfortunate head everything of a like nature and of doubtful paternity is heaped), who is thought to have accomplished it by launching his chisel from the opposite side of the stream against the rock!

Retracing our steps to the gash in the hillside between the two groups of statues, and ascending a few yards, we come to a fine and deep stream of water which hurries out of a dark
NIKKŌ
Urami-ga-taki.
tunnel hard by and races down the sluice to the flumes above
the power-station. At the right, on a high terrace overlooking
the river, is a quaint old Buddhist graveyard with many bizarre
monuments mottled with age and inscribed, in some cases,
with Sanscrit characters. Continuing along through this
charming and sequestered spot, then crossing a narrow plank
bridge, we follow the trail in its upward trend and obtain
attractive views of the river as it boils and tumbles through its
rock-ribbed bed below. Tall mts. rise green and majestic at
the left. The intake of the Electric Light Co.'s tunnel is here-
about, and the swift and remarkably clear water is seen to
rush in through a big wood sluice-gate. By continuing along
the path for about 20 min. we come (left) to a narrow valley
which in May and early June is a glory of brick-red azaleas
growing on huge bushes 15–20 ft. high, and lovely pink-and-
white ones on sizeable trees. The species (called Yashū, from
the Chinese name of the province in which Nikkō is situated)
is said to be found of such size nowhere else in Japan. Scat-
tered among the trees are many tall lacquer trees,—the
residue of a sort of plantation started here sometime ago.—
Returning to Iri-machi, one may spend a few minutes advan-
tageously by inspecting the little Jōkō-ji Shrine which stands
in a long yard containing many Buddhist tombs, bronze bells,
and what-not, about midway of the 1st street which turns up
at the left from the bridge. Scattered among some grumpy-
looking figures of Jizo are several chiseled statues of a seated
Kwannon which attract attention by their nonchalant atti-
dudes,—the right knee being raised to support the elbow, while
the cheek rests in the palm of the upraised hand; a position at
once languid and pensive.—The charming little temple of
Dainichi-dō, and the celebrated garden which enshrined it,
were swept from their site on the river opposite the stone
Buddhas, by the destructive freshet of 1902.—The somnolent
town of Iri-machi attained to considerable importance during
the 17th cent., when the mausolea were being constructed.
Many of the workmen dwelt here, and not a few of the streets
('Carpenter,' 'Stone-Mason,' etc.) exist to recall the period.
—The Imperial Villa hard by is not open to the public, and is
occupied during the summer months only. The BOTANICAL
Garden (interesting specimens of mt. flora) behind it, on a
spot called Hana-Ishi-Machi, is an adjunct of the Tōkyō
Imperial University.

Urami-ga-taki (4 M.; coolie, 60 sen; horse, ¥1.50; jinrik,
¥1.20; chair, ¥2.40) and the Jikwan-no-taki (7 M.; coolie,
¥1.20; horse, ¥3; chair, ¥4.80). The 1st waterfall is pretty
and is within a leisurely ½ hrs. walk of the Kanaya Hotel.
Jinrikis can go ¾ of the way over a good wagon-road. The last
portion of the trail leads over a steepish hill and down into a
shallow ravine. A guide is unnecessary, but a coolie should be
taken along if the 2d fall (2 M. beyond, at the end of an execrably hot, ascending horse-trail) is to be visited (scarcely worth a special effort, as its one-time beauty was spoiled by the flood of 1902). We follow (for about 30 min.) the car-track that leads past the Nikkō Hotel to the open country (to the first wide road sloping upward at the right). The zigzag trail visible on the hillside at the far right goes to the Takinō Temple. On a spring morning the meadows are deliciously fresh and sweet — vocal with the voices of meadow-larks and the answering calls of cuckoos. After reaching a copious rivulet that plunges through a gorge at the left, the road follows the gap (right) until it assumes the form of a cañon. The wooden footbridge stretched above a series of falls is crossed before the Jikwan trail is entered. — Urami is about 5 chō (10 min.) beyond the little tea-house (light refreshments) high on the river bank, on the near side (right) of the stream. The trail leads in front of the house and zigzags up the side of the low cliff. The rickety sapling bridges suspended by galvanized wire look risky, but are safe. The path is gouged from the base of the hill, and the water which trickles steadily down its face brings many tiny lilies into fragrant life. To reach the falls one must descend to the river, cross it, and climb to the tea-house which, as usual, straddles the path where the best view is obtainable. Passing through the house (small fee expected if no tea is bought), one proceeds along a narrow terrace and stands beneath the fall (about 60 ft. high) — which plunges through a horseshoe gap before precipitating itself into the churning pool below.

To reach the Jikwan-no-taki we return to the bridge, cross the stream, continue along the trail for a few yards, then turn up the well-defined path (right) lying between and beneath tall forest trees. It grows more perplexing as one ascends, and is apt to be bad during and just after a heavy rain. The narrow, V-shaped gully into which it soon merges is rocky and stumpy. Exuberant vegetation rises on every side. After ½ hr. the trail forks, a half-blind one leading to the right, up a defile, the main-traveled one to the left. [By following this upward through alternating woodland and over solitary upland meadows covered with bamboo-grass, one comes (about 1½ M.) to a narrow, lonely gorge from which the trail goes over the high ridge and leads eventually to Nantai-zan.] Bearing to the right, we soon come within sound of the surging river. A good view into a deep gulch is had at a point where the trail crosses a rocky river-bed. Beyond this it follows another V-shaped arroyo with many woods-flies and other abominations. The last stretch is the best, the path lying between a deep cañon at the right and a shallower one at the left. The tall bamboo-grass makes ideal runways for the fine copper pheasants which breed here, and frequently one stirs them up and is treated to a
FROM NIKKŌ TO YUMOTO

flash of iridescent glory as they hurtle down the valley ringing with their harsh, metallic cries.

In early summer the rounded hill is gorgeous with wild fleur-de-lys, creamy lilies, and such a host of other wild flowers that the face of Nature is rosy with their blooms. The song of the lark echoes again and again across the immense valley inclosed by stupendous hills. At a distance the slopes of these resemble beautiful trimmed lawns, with here and there a bunch of bushes or a tree so sharply defined as almost to convince one that they were planted by the hand of man. Barring the fierce-eyed hawks which wheel and skirl overhead, the solitude is complete. The falls are soon descried far ahead, beyond a deepish valley; they are much more imposing when one stands quite beneath them, but they are now but a simulacrum of their former glory. Twin ridges run clear across the valley where the water comes into it, and over them it tumbles to a rock-strewn gulch. In the dry season, the falls (which are named after a Buddhist priest who brought them into prominence) are meager and insignificant.

The Ascent of Nyohō-zan (8 M.) represents a long, hard day’s work (about 6 hrs. up and 4 down), while the view from the summit, though wider, is but little better than that obtainable from some of the lesser peaks; it is inferior to the view from Nantai-zen. The way leads past the Gyōja-dō, from which point one ascends the narrow path mentioned at p. 291. It is impracticable for horses or ‘chairs,’ which usually go up the zigzag path at the right of the road leading to the Jakkō Waterfall. As both paths are apt to be overgrown by the vigorous bamboo-grass which clothes all the hill-slopes around Nikkō, a local guide (¥1.80) is advisable. Water should be included with the luncheon, as there is a scarcity of it on the mt. A curious feature of the summit is an immense crawling pine tree which covers a wide area with its multitudinous roots— that strike into the ground from wherever an elbow of the great tree touches it. A woman unused to stiff climbing would find the trip arduous.

Toyama Hill (1½ M.), which stands beyond the Inari-gawa and the Ritsu-in Temple, can be climbed in about 1 hr. and the trip (coolie, 45 sen) presents no difficulties. A small resthouse stands on the summit, whence the view is but a trifle more extensive than that obtainable from the hill behind the Kanaya Hotel. A short cut to Toyama lies through the Ritsu-in garden.

15. From Nikkō to Chuzenji and Yumoto.

*Lake Chuzenji, 8 M. from Nikkō and 2460 ft. higher, is one of the loveliest spots in the Japanese highlands, and should not be omitted.
CHUZENJI

The broad highway connecting it with Nikkō is unmistakable and is practicable for jinrikis (¥2; round trip, ¥2.80), horses (¥2–3), and chairs (¥4–5.60). A cooler (¥1–1.40) is necessary only when there is luggage to be carried. A walk thither on a bright morning is thoroughly charming: the mt. scenery is inspiring, and one usually meets many courteous and happy folks trudging between the two places. Although June with its myriad wild flowers is beautiful, the season customarily begins about July 15 (at which time hotel rooms should be engaged in advance) and ends in mid-September. The maple display in Oct. is wonderful. The air is considerably cooler than at Nikkō. Pedestrians can save about 3 M., on the outward journey by taking the tram-car from Nikkō to its terminus. The greater part of the walk is beneath shade, and the last ½ M. is over a fine level road through a stately forest.

Beyond Futamiya, where a settlement clusters about the works of the Nikkō Electric Copper Refining Co., the tram-cars proceed to Iwa-no-hana, near the river. The road follows the stream with a trend to the right. The power-station of the Ashio Copper Mines Co., far up the hillside at the left, beyond the river, marks the terminus of a big tunnel leading from the Kegon Waterfall — where there is sufficient of an intake to develop 10,000 horse-power. A leisurely 20 min. walk brings one to Uma-gaeshi (pron. mahng-eye’-she) or ‘horse-turn-back’ (so called because the old road was so steep that horses could not go beyond this point), where the small Tsutaya Inn (¥2) supplies light refreshments. Beyond this point, the excellent road (maintained by the Gov’t) lies through a wild and rugged cañon down which the river brawls and plunges furiously. The long screeches which scar the hillsides, and the wide talus heaps below, point to the destructiveness of the stream. From the Misawa tea-house, the road zigzags sharply upward to (about 15 min.) a ridge called Kengamine, with twin waterfalls (Hannya, and Hōdo). Another 20 min. brings one to the Naka-no-chaya, or halfway tea-house, picturesquely situated on a small terrace overlooking a stupendous chasm and many miles of mt. and valley. A pumy little waterfall dribbles down the face of the cliff at the left. The local ‘sight’ is a huge stone beside the road, called jishaku-ishi (lode-stone), which evidently is not magnetic, as it fails to flutter a compass held against it. The deep, somber ravine just beyond at the right, with walls of ominous purple, is suggestive of plutonic regions.

The agile and sinewy natives utilize many of the short cuts (shikamachi) which lead off from the main road and rejoin it higher up. A 2 hrs. leisurely ascent from Uma-gaeshi brings one to the edge of the beautiful woodland plain on which Chuzenji and the lake repose. Nantai-zan rises majestically at the right. By making a short détour to the left and climbing (5 min.) the ridge on which the New Park is located, one may enjoy a marvelous panorama of a deep cañon with a silvery river wriggling through its depths and a mass of cyclopean mts. rising grandly beyond. Near the point (½ M.) where the side path regains the main road, the latter forks; that at the right leading to (15 min.) Chuzenji, the left going (2 min.) to
The *Kegon Waterfall (Kegon-no-taki), which now serves as an overflow for Lake Chuzenji, but which is gradually cutting its way down through the doleritic lava strata and may some day drain it entirely. The view of the Daiya-gawa (here about 10 ft. wide) as it pours through the narrow cleft, spreads like a mass of snow shot with green, and plunges with a thunderous roar 250 ft. to the wide vortex below, is superb. The tremendous impact sends up clouds of spray which catch the rays of the sun and fill the noisy cañon with spectacular rainbows. From the right and left, numerous tiny waterfalls spurt out of the sheer sides of the cliff and form beautiful pictures as the wind-blown water gyratest to the bottom. A fine view is obtainable from an artificial terrace and a sort of mid-air platform suspended among the trees down at the left of the tea-house. A still better one can be gained by scrambling (15 min.) to a point almost level with the pool, where the vista of the down-rushing water is awe-inspiring. The fall passed on the way is called White Cloud Fall (shira-kumo). When the lake is low, the main fall slackens to a contemptible trickle, and in the dead of winter it is often represented by a few exaggerated icicles that cling to the lip of the precipice. A short distance down the cañon is the intake tunnel mentioned above. — Kegon has an irresistible attraction for love-lorn natives possessed of the suicide mania. The habit of penciling erotic odes on near-by trees, then jumping into the resistless current, has become so strong with certain high-strung persons that a police guard is stationed here to prevent the exchange of a fairly stable earth for an uncertain eternity.

The Lakeside Hotel (English spoken) stands near the Kegon Fall, at the S. end of the lake, amid beautiful surroundings. Nantai-zen rises in solemn grandeur at the right; fragrant forests stretch away over minor hills at the left; the pelucid waters of the lake, reflecting the surrounding mts. with all their glorious coloring, spread away from the foot of the front lawn; while far away on the sky-line is discerned the Konsen Pass with its attendant giants. The summer rates at the hotel vary from ¥5 to ¥15 a day, Amer. pl., with a 10% reduction for a stay of a week or more; for 2 pers. in a room, from ¥9 to ¥18. Winter rates considerably less. Boats at 50 sen the hr., or ¥2 a day; horses, ¥3 a day. The rates at the several native inns on the lake shore range from ¥2 to ¥3.50.

Lake Chuzenji, or Chuzenjiko; called also Setsu-ro-ko ('Clear snow-water lake'), 4460 ft above the Pacific Ocean and almost equidistant between it and the Sea of Japan, is said to measure 2½ M. from N. to S., 7½ E. and W., and to be 560 ft. deep near the center. This very considerable depth aided by strong winds prevents its sweet water from freezing. Originally it contained no fish. At present it is well stocked with
salmon-trout from the Hokkaidō; American rainbow trout; a native trout, and minor fish. A license (procurable through the hotel manager; 21 a day) is necessary before they can be taken. The revenue derived is applied to the support of the fish hatchery near the N. end of the lake. The surroundings are among the most beautiful and perfect in Japan. Forest-clad hills encircle the lake and rise to an imposing height. In May and early June, when a wealth of pink, white, and purple azaleas decorate the environs; when the giant trees are festooned with lovely wistaria clusters and trailing Lycopodium sieboldii; or in Oct., when the subtle alchemy of Nature paints the maples and other deciduous trees with the gorgeous tints of the sunset's richest afterglow, the scene is entrancing. The most beautiful time, however, is midsummer, when the tranquil pool drowses like a lapis-lazuli mirror in a faultless green frame and reflects every soft outline of the billowly clouds that ride lazily above it. Then it recalls nothing so much as a gigan- tic porcelain plaque with a myriad shy beauties visible beneath its translucent glaze. At that time the days run softly; the hours are long and sweet and satisfying; the increasing complexities of life are removed to the remote limbo reserved for all forms of strenuousity; and a renewal of youth becomes a reality. When the first heavy snows of winter fall the environing woods are beautiful beyond compare, — silent, ghostly, and inspiring, — but usually there are few to enjoy them.

Chuzenji Village (or Chūgūshū) consists of a single long street which flanks the E. shore of the lake as far as the Futa- ara Shrine; its few score houses and shops cater chiefly to the wants of the travelers who make the place a summer rendez-vous. The crystals, iron pyrites, and other mineral specimens on sale come from the Ashio Copper Mine. The Futa-ara Shrine, believed to have been founded by Shōdō-Shōnin in 816, stands behind a big bronze torii at the N. edge of the village and contains nothing of interest. Beyond it is the great scar left by the landslip of 1902. A duplicate of the Buddhist temple which was swept into the lake at that time can be seen on the other side of the lake, beyond the hotel. At the right of the shrine is a closed and locked gate which marks the foot of the road to the summit of Nantai-zan.

Nantai-zan (8460 ft.; 2d highest monarch of the Nikkō Range), known variously as Chuzenji-san, Futa-ara-san, Kurogami-yama, Kita-Fuji, and Nikkō-san, rises steeply from the N.E. side of the lake and is covered with timber to its rounded peak — the one-time vent of an active volcano. The Futa-ara Shrine at the summit is the objective point of several thousand pious pilgrims who climb to it each year.

For the ordinary tourist the mt. is opened officially May 15 and closed Oct. 15. For pilgrims it is the scene of strenuous penitential exercises between the 15th and 22d of August. In order to view the sunrise from the
summit on the opening day, the pilgrims foregather in numbers at midnight of the 15th, at which time the gate is thrown open. The scene is unusually picturesque; each penitent is clad in spotless white and equipped with a pilgrim's hat, staff, and lantern. As the long, thin, ghostly line toils skyward in the pitchy blackness, rendered even blacker by the great massed trees, the trail of dancing lights resembles a huge fiery dragon or a procession of fairies. The ascent occupies about 5 hrs. The admission fee is 35 sen, and when this is paid at the temple office, each pilgrim is given some pressed rice-cakes and a paper stamped with a crest and an admonition from the gods. The hotel manager will arrange for a guide (80 sen for the trip) and provide food and a bottle of water (unobtainable at the top). By leaving the hotel at 2.30 A.M. a good climber can reach the summit before sunrise. The ascent is toilsome but not risky. The road is a sort of inclined corduroy, of saplings placed horizontally and held in place by stakes driven deeply into the ground. The last section is steepish, but the tired climber is helped out by iron chains. In former times, women were not allowed to make the ascent, but they can do so now for 3 days after Sept. 20. The scene at the top, as the line of tired but happy people streams upward and over the gigantic crest in the gray dawn, trembling with emotion at having attained the cloud-capped goal of their religious desires, and waiting in hushed expectancy for the marvelous panorama that soon bursts upon them, is one that never fades from the mind. The view is sublime. Shirane-san (loftiest of the Nikkō Range) rises some 9000 ft. surrounded by many giant peaks, while to the south on which Tōyō stands is the matchless one of the yet more sacred Fuji. A dozen or more minor peaks shoot up in pointed grandeur from the four points of the compass, and when the first sunbeams gild their summits, the effect is enchanting. When the beams drop to the valley of the Daiya-gawa and bathe the sacred groves of Nikkō in their mellow splendor, they pick out the glittering crests along the temple roofs, and elongated scores of golden heliographic signals seem to be flashing upward to the mother shrine on the crest of the hallowed mountain.

About 10,000 pilgrims make the Nikkō-Chuzenji circuit each year, climbing first the bulky Nyohō-zan, then Ko-manago, Ō-manago, and finally Nantai-zan. When they have thus made their peace with the gods, and flouted the devil, they proceed to Yumoto to soak in the sulphurous waters there, and talk it over. If they can scale any of the sacred peaks in that circuit, they consider that they have added that much more to their accumulated merit, and when they walk jauntily down to Nikkō, they radiate happiness at every step and feel purified, sanctified, and at peace with the world.—Many charming walks are possible in the vicinity of Chuzenji. A list, with distances, coolie hire, etc., will be found posted in the hotel lobby. A short popular excursion (a pleasant day's outing) is to the Nishi-no-ko, a small lake 3 M. from the W. end of Chuzenji. A boat may be taken to Senju (at the W. end) whence the level road leads through the woods.

The Ashio Copper Mines, one of the largest and most productive groups in Japan, are accessible from Chuzenji and lie about 8 M. S., at the end of a trail impracticable for vehicles. A good walker can compass the fatiguing outward trip in 3-4 hrs. and if he so wishes may return over the 15 M. stretch to Futamiya and (3 M.) Nikkō. The trail leads along the S. shore of the lake to 15 min. Ase-ya-hama, where a new temple, the Tachiki-no-Kwanman, overlooks the lake and commemorates the original temple destroyed by the landslide from Nan-
taizan. From the summit of the Asegata Pass the eye sweeps over a magnificent stretch of forest-clad mts. and verdure-choked valleys. The entire region is primeval and spectacular. The highest part of the mine (discovered in 1610) stands 4400 ft. above sea-level, the office being in a valley 2000 ft. below, at the upper end of the village. About 7000 men are employed. The copper used in the Nikkō and Shiba mausolea is said to have come from this locality. The 4 chief mines are the Honzan, Arikī, Kotaki, and the Tsudō. The ore is referred to at p. cxlix. A permit must be obtained to inspect the mines—which are owned and operated by the Furukawa Mining Co., Yae-su-chō, Köjimachi-ku, Tōkyō.

Yumoto Village and Lake with hot sulphur springs and baths, 7 M. from Chuzenji and 640 ft. higher, constitute a popular excursion. The good road affords delightful scenery and passes two of the finest waterfalls in Japan. A leisurely walker can compass the outward trip in 3 hrs. with time to spare. Bashā (p. xci) leave twice daily (2 hrs.; return in ¾ hr. less) from a point near the hotel (fare, 50 sen). A boat can be taken from the hotel to (3 M.; 1 hr.; 60 sen) Shōbu-no-hama, and the remaining 4 M. done on foot. The highroad leads through the village and along the E. shore of the lake (beguiling views). For a mile or more it passes beneath a veritable green tunnel of splendid birch, maple, and chestnut trees, and is flanked by semi-tropical bungalows. Wild flowers abound. A leisurely stroll of 1 hr. brings one to Shōbu-no-hama, a nondescript fishing-hamlet at the edge of the lake. A few min. beyond (left) is the Trout Hatchery, prettily situated amidst tall trees and near a rivulet called Jikoku-no-kawa ('Hell River'). The 5 pools are connected by sluices down which the larger fish are permitted to run to a big circular pond almost choked with rainbow, and other species of trout. Just beyond this tiny settlement and the relay station with its many packanimals, is the lovely Ryūzū-no-taki ('Dragon's-Head Cascade') which roars and rushes down hundreds of feet of rocky incline and forms one of the finest scenic gems of the region. At the foot of the steep slope, the churning waters hurl themselves against a huge boulder which divides them and sends them seething onward in two streams, between high rocks. A byway diverges from the main road and continues (¾ M.) along the cascade to its head, before rejoining the main road. Midway up, the stream is 50–60 ft. wide, and the great volume of water, leaping down the sharp slope in a transport of passion, is extraordinarily impressive.

The well-traveled road now winds over an incline called Jigoku-zaka, and Hell River, whence it derives its name, plunges down a gorge at the right. A lovely wooded stretch is crossed before one emerges (about 1½ hrs. from Chuzenji) on the old battlefield of Senjō-ga-hara, a wide meadow crossed by
running streams, surrounded by green mts., and dotted here and there with blasted trees. The sanguinary battle fought on this upland plain in 1389 between the partisans of the Ashikaga shōgun, Yoshimitsu, and the troops of the Mikado of the Southern Dynasty, was followed by the rout of the army at Kyōto and the dissolution of the schism which for 56 yrs. had divided the country into two hostile camps. A good view is had, at the right, of the lordly Nantai-zan, which here is seen to be much less symmetrical than when viewed from Chuzenji. Ō-manago, Ko-manago, and Tarō-zan form a part of the valley-wall, which is marked at the far left by the adorable Yū-no-taki, from this distance looking like a thin white line against the green. Overshadowing it at the left is the somber and treacherous Shirane-san. Near the center of the meadow, at the foot of 3 lofty pines, is a tiny tea-house. The road forks here, the trail at the right leading (5 M.) to the Nishizawa Gold Mine: that at the left continues to the base of the hill, then bears to the left before climbing the slope. A by-path soon descends (left) to a (5 min.) tiny dell where the Yū-no-taki (‘hot-water fall’) can be seen in all its splendor. A lover-sight could scarcely be imagined. From a point 200 or more ft. up a green and shaded slope, there glissades swiftly but with wonderful grace a thin chute of snowy foam 50 or more ft. wide, 6 inches thick, and resembling crinkly silk crape. The angle is about 50 degrees, and the smooth runway is picked out here and there with trifling irregularities — hummocks and indentations — which the descending water finds and converts into outspread fans and other alluring figures. Clouds of cool swirling mist fill the echoing dell and impart a delicious freshness to it. The wild beauty of the sequestered spot is inexpressibly charming. The water is the overflow of Lake Yumoto (‘Source of the Waters’), and after passing this point it goes to the aforementioned Dragon’s-Head Cascade. By following the zigzag path flanking the side of the flume, we soon come to a silent lake of bewitching beauty.

Yumoto Lake (or Yū-no-umi), which stretches from the cataract to the village at the upper end, is 5100 ft. above the sea; about 1 M. long by ½ m. wide, irregular in shape, shallow, and stocked with fat salmon-trout which keep as far away as is possible from the pestiferous steaming sulphur runnels that trickle into the water below the village, or bubble up from the lake-bed there. The liveliest imagination could scarcely picture a more perfect sheet of water. Entirely surrounded by green and lofty hills that hold it in a loving embrace; flanked on all sides by giant trees, some of them lightning-splintered, others fire-charred, and most of them dark and somber, and which seem never to tire of glimpsing their own graceful shapes in the blue-green waters; it is exactly the sort of lake that fits a painted birch-bark canoe with a silent, swarthy, softly-
FROM YUMOTO TO IKAO 16. Route. 303

paddling Indian in one end, and a broad-antlered dead buck in the other, moving noiselessly through the lengthening shadows of eventide to some quiet tepee and camp-fire on a near-by shore. The polished surface of the tranquil waters reflects every surrounding object like a magic crystal, and the broad road which winds along the right (E.) shore, beneath giant trees, seems to lead not to Yumoto, but to Elysium.

The Village consists of a small hotel (Namna; open from April 1 to Nov. 30; ¥5 a day and upward; English spoken), several inns (Kama-ya, etc., ¥2.50), and bath-houses that cluster near the upper end of the lake in a horseshoe depression overshadowed by lofty hills. From many holes in these hills, piping-hot streams of stenchful, sulphurous water bubble and spurt, and indicate the presence of internal fires. The waters are said to be efficacious in rheumatic ailments, and many natives repair hither in season to bathe in them. Several times during the long, restful days men and women foregather at the slatted bath-houses, disrobe to the last stitch, stew themselves together in the malodorous, yellow-tinted liquid; sit on the edge of the pools to dry, and exchange gossip; then parboil again. Bamboo pipes admit the steaming water into the hotel baths (free) side by side with other pipes that bring ice-cold water from the same hills. A license (50 sen; obtainable through the hotel manager) is necessary before one can fish in the lake. The neighborhood affords many pretty walks; a list of the most popular ones, with distances, time required, etc., is posted in the hotel lobby. Kirigome, a silent tarn in the mt. fastness, 1 hr. to the N. and 5600 ft. above the sea, is pretty. From a near-by ridge (40 min.) the view includes the Shiobara Range and Bandai San. Hence to the Nishizawa Gold Mine (follow the road across the flat behind Yumoto and cross the ridge at the right) is about 1 hr. Lake Suginuma, a popular all-day excursion, can be included in the trip to Ikao. The display of maples on the hills behind Yumoto is gorgeous in late Oct. and early Nov. On a fine day in spring or autumn the walk hence, through Chuzenji to Nikkō, is delightful.

16. From Yumoto via the Konsei Pass to Ikao.

51 M. Impracticable for jinriki or horse. The traveler will do well to start in the early morning, when fresh, as the humid heat of the forest in mid-morning is wearisome. The trail up to the pass (4 M.; 2½ hrs. should be allowed) is tree-strewn, blind in places, and apt to be washed out, and as it is easy to lose, a guide (the only stretch where one is necessary) should be employed. It is practically impassable from early Nov. to late March, and should not be attempted.

While some travelers engage a guide (¥4 a day and expenses) at Nikkō for the entire journey, an economically disposed and self-reliant pedestrian
can save considerable by hiring a pack-coolie (who acts as guide) at Yumoto (¥1.50 is ample) and sending him back from (11 M. down-grade from the pass) Higashi Ogawa. During the summer months certain fish-peddlers (bright-eyed, happy boys) come over the pass from the lakes beyond, and after disposing of their fish in Yumoto, return empty-handed. They are usually very willing to earn a trifle by carrying a traveler's pack, and they will be found even cheaper than a regular coolie. A jiriki or a coolie can always be had from Higashi Ogawa to Numata, whence a tramway runs to Shibukawa and connects with that to Ikao. Before leaving Yumoto, question the hotel manager about the state of the roads.

The Konsei-tōge is visible at the N.W. of Yumoto. At the left stands a craggy peak known as Mae- (front) Shirane, over which one must climb to make the ascent (8800 ft.; 5 hrs.; 8 hrs. for the roughish round trip; guide necessary) of Shirane-san, the recently active volcano behind and beyond it. — The road leads up the main st., behind the hotel, then crosses a sedgy marsh to a rising slope where delicious wild strawberries (ichigo) ripen in July. It soon enters a forest of giant pines, firs, and bamboos which arch above rock-strewn gulches and a wild tangle of huge boulders and blasted trees that have been uprooted and whirled down the mt. side during the annual floods. Occasionally the trail traverses primeval glades frequented by bears in winter. The trail to Mae-Shirane branches off at the left before the foot of the pass (1 hr. out of Yumoto) is reached. After crossing a dry river-bed presenting a scene of the wildest desolation, the trail goes up stiffly; the last mile is the most difficult. The deserted shrine in a secluded spot in the forest at the right of the trail was formerly dedicated to phallic worship. The view from the actual saddle (6770 ft.) is inferior to the splendid panorama (one of the finest in N. Japan) obtainable from a higher ledge (10 min. scramble) reached by a half-hidden trail along the ridge at the left. Here a magnificent view unfolds itself. A glorious retrospective vista is had of Yumoto and its dimpling lake; the battlefield of Senjō-ga-hara; Nantai-san; Lake Chuzenji, and many stretches of the road traveled on the upward trip. At the W., thousands of square miles of tumbled mountains and rich valley-land stretch to a blue horizon; while below lie three lovely blue-green lakes (Suganuma, 5820 ft.; Marunuma, 4790 ft.; and Ojirinuma, 4785 ft.) sheltered in the bosom of the quiet hills, and with polished surfaces that reflect every color that tints their sides. The forest solitude is broken only by the occasional scream of an eagle, or the shrill skirl of some defiant, high-circling hawk. The sky-piercing cone of Shirane-san shoots up at the left, while at many points on the wooded slopes great blotches of pinkish-white color detach themselves from the surrounding green and advertise the presence of the gorgeous Rhododendron maximum (shakunage). — Retracing our steps to the actual pass, we begin the long zigzag descent over an excellent road to (about 50 min.) Suganuma, or Shimizu (good fishing). The lakes are usually left at the right, but the pedestrian
with time to spare, and who wishes to see more of them, can follow the trail around their upper borders. The region is lonely but grand (and safe), and it reminds one strongly of certain solitary stretches in Maine and Upper Canada. Deer, bear, and minor game may be met with at any time. The night can be spent at Higashi Ogawa (2300 ft.), but before agreeing to lodge in a room at the Miyoshi-ya Inn, one should ask the price of everything. Beyond this point the valley is cultivated and thickly settled. Near (9 M.) Okkai, a tributary of the Katashina-gawa races between steep porphyritic walls and forms numerous cascades. From the top of the Kuryū Pass the glorious view includes Haruna-san, Asama-yama, and numerous other peaks. Beyond the nondescript town of (5 M.) Takahira the road takes on a dull aspect, and as jinrikisha are available, one may wish to ride the remaining 5½ M. to Numata (Inn: Marusugi, ¥2.50), on an upland plain overlooking the valleys of the Katashima and the Tone Rivers. The tram-cars (frequent intervals) which run hence to (11 M. Shibukawa) traverse the valley of the Tone-gawa. Ikao is mentioned in Rte. 7, p. 85.

17. From Tōkyō viâ Mito, Sendai, Matsushima, and Morioka to Aomori (Yezo Island).

[Table and Instructions]

Tōkyō, see p. 109. The line runs out through the tawdry suburbs over flat but rich and productive lowland where hosts of vegetables and not a few snails (maitai) and turtles (kame) are raised for the metropolitan markets. The prevalence of slim steel chimneys on the ugly factory buildings is due to their comparative safety during earthquakes. Beyond the wide and lively Sumida-gawa the land is so valuable that every inch is cultivated intensively; the fields are cut into round, square, triangular, and ovaliform plots, divided one from another by miniature mud causeways carefully smoothed on the sides and just wide enough at the crest to permit the passage of the farmers, who trot to and fro along them, cut miniature weirs in them, or work thigh-deep in the sticky black mud of
the lower levels. The work is filthy and excessively laborious, but it is necessary to the production of the fields of waving rye, wheat, and barley, and the delicious native rice. In late spring and early summer, iris, lotus, and other gay flowers add charm. The region is splendidly watered, and stately junks with tall, white, crinkly cotton sails move up and down the wider streams and form beautiful pictures in the landscape. Soon after leaving 19 M. Abiko Jet., the Tone River is crossed on a steel bridge 3103 ft. long. The immense hedges 12–15 ft. high, which almost surround certain of the farmsteads, are aimed to protect them from high winds. At 39 M. Tsuchiura, a small steamer may be boarded for the several little ports on the Kitaura Lagoon. The river on the near side of the town is the Sakura-gawa; that on the far side, the Kawasuchi-gawa. At 61 M. Tomobe, the line bears to the left and runs due E. to

73 M. Mito (Mito Hotel, opposite the station, ¥3; Shibataya Inn, ¥2.50), capital of Hitachi Province and of Ibaraki Prefecture, was formerly a daimyō stronghold and possesses a ruinous castle built by the Daijō family presumably in the 14th cent. Edo Michifusa occupied it at the beginning of the 15th cent. and it was held by his descendants until 1590, when it passed into the hands of the Satake. The Tokugawa shōgun, Ieyasu, installed his son Nobuyoshi therein in 1600, Yorinobu in 1603, and Yorifusa in 1609. The latter formed the branch of the powerful Tokugawa family of Mito, one of the three famous families from which a shōgun could be chosen. The old 3-storied donjon with a green roof is an interesting reminder of feudal times; as are also the magnificent and patriarchal cryptomerias in what once included the castle domain. The chief attraction of the clean and pretty place is the Tokiwa Kōen, or Mito Park, at the W. end of the upper town. Originally a private garden owned by Tokugawa Nariaki (1800–60), a feudal prince of Mito, it was converted into a public park in 1873. The plum blossoms are famed for their beauty, and in March they attract many visitors from Tōkyō. From a high point in the garden one commands a splendid view over the lower town, the shallow Semba Lake, (fine lotus blooms in Aug.) and the environs country. The conspicuous monument was inscribed by Nariaki, who played a prominent part in the opening of Japan to foreigners.

‘Nariaki’ (says Mr. Papinot) ’was a stanch supporter of the Imperial Restoration. He caused his samurai to study military art, and had war instruments made. The plausible cause of these preparations was the urgent necessity of repulsing the foreigners, whose ships were then frequently entering Japanese waters. The Bakufu, fearing some disguised designs, became suspicious, and in 1844, Nariaki and his adviser Fūjita Tōko were confined to Komagome (Yedo). They were liberated only when Commodore Perry’s arrival had brought the anxiety of the shōgun’s government to a climax, and Nariaki was entrusted with the preparations for the defense of the country (1853). He then ordered the forts in Tōkyō Bay to be erected, established arsenals in Yedo, Osaka, etc., but found a fierce antagonist on ques-
tions relating to foreigners, in the person of Is Naosuke Komon no Kami, Minister of the shōgun. This statesman believed that Japan would meet certain failure in trying to oppose the powers, and therefore favored a policy of conciliation, which conviction he put in practice by signing treaties with the United States, Holland, etc. These two men thus became the leaders of two opposite parties: Nariaki working at the Imperial Restoration and the expulsion of foreigners; Naosuke attempting to save the government of the shōgun and to open Japan to external commerce. To attain his ends, Nariaki proposed his son Keiki as successor to the shōgun, Issada (1858), but at this time Naosuke was the most influential and he obtained the election of Iemon of the Kii branch, and Nariaki was again condemned to seclusion. The Emperor Kōmei, however, had secretly written to Nariaki asking him to bring about a change in the policy of the shōgun and to expel the barbarians. This mark of confidence only increased the hatred of the Mito Clan against Naosuke, who was assassinated whilst going to the Palace, March, 1860. Nariaki’s triumph was short; he died in Sept. of the same year. — A fine bronze monument stands in Yokohama to the memory of Naosuke, whose castle overlooks Lake Biwa.

A favorite resort of the Mito folks is the seaside town (7 M. rly.) of Ōarai, where there are some fantastic rocks over which the breakers dash impetuously and form beautiful pictures. The coast is noted for its charm. A branch rly. runs N.W. to 12 M. Ota, where some of the early Mito daimyōs are buried. A specialty of Mito is good paper, and a sweetmeat called mushiyōkan made of red beans (an) mixed with flour, sweetened, and filtered through a cloth.

Northward from Mito the rly. traverses a splendidly wooded country marked by fine groves of feathery bamboos and slim young pine trees. Beguiling sea views are features of the road beyond 85 M. Ōmika, where the coast is dotted with picturesque fishing-hamlets. The old highroad (good for motor-cars) which follows the shore is flanked on both sides by long lines of grotesque pine trees, which in Japan appear to love the proximity of the sea and the sound of the waves as does Cocos nucifera of the lower tropics. Excellent peaches, pears, and tobacco are raised in the region. A number of tunnels mark the line to 114 M. Nakoso, a small town near the border of Iwaki Province, celebrated in song and story for a barrier which anciently separated Kubota, in Iwaki, from Sekimoto, in Hitachi. All travelers were halted at this barrier and subjected to a searching examination before being allowed to pass. 125 M. Yumoto has hot mineral springs and is 2 M. from the prolific Onoda Coal Mines. — The hills around about are heavy with coal, and many of the neighboring stations have chutes connected directly with small mines. Vitrified bricks are made in the vicinity.

130 M. Taira (Inn: Sumiyoshiya, ¥2), a busy little town with 15,000 inhabs., is the E. terminus of the rly. which diverges left and runs across country to Kōriyama (p. 321). Anciently it was an important castle town, and perhaps derives its name from the fact that the castle (erected in the 14th cent.) was long held by the Iwaki, a powerful family which descended from the historic Taira. — The sea views
beyond are charming, and are nearly always supplemented by groves of fantastic pine trees standing near the shore. The pounding of the surf on the shingly beaches rises above the noise of the train; splendid curling breakers rush in ceaselessly to break and spread like sheets of glass over the wide sands. In places, wooded promontories come down to dip their feet in the blue waters, and in the small ravines which gash their sides tidy little fishing-hamlets snuggle restfully. In the spring and summer a riot of red and yellow lilies, delicate blue hydrangeas, harebells, and many other lovely wild flowers deck the slopes. The ringing call of the cicada is incessant, and a tropical charm pervades the region.

183 M. Nakamura (Inn: Mogamiya, ￥2) produces fine fruits and mulberries and is the metropolis for several pretty hamlets that overlook the near-by sea. Prominent among these is (2 ½ M.) Haragama (Inn: Haragama Hotel, ￥2.50), and (4 M.) Matsukawa-ura, on a big lagoon noted for its charming scenery. A cape called Cormorant Tail is specially selected by the natives for its beauty, as from this vantage-point a dozen exquisite sea-scapes studded with pine-clad islets are visible. At 213 M. Iwanuma Jct., a town just over the line in Rikuzen Province, the Jōban Line loses its identity and merges with the North-Eastern Line. Travelers bound for points on the Ōu Line must return S. to Fukushima (p. 322). There are several native inns opposite the station. The traveler who may have planned to make Sendai his point of departure for the lovely Matsushima will do better to proceed direct to that place, where the hotel accommodations are more satisfactory.

226 M. Sendai (217 M. over the main line), capital of Rikuzen Province and of Miyagi Prefecture, one of the most important cities (pop. 100,000; 220 ft. above the sea) in N. Japan, though picturesque in some of its features, contains but little of interest to foreign travelers.

Hotels (comp. p. xxi). There is a restaurant upstairs in the rly. station where good rice, eggs, fish, fried potatoes, hot boiled milk, etc., can be had at reasonable prices. The Mutou Hotel (an inn) stands at the right of the station; ￥3.50 and upward. The Sendai Hotel (not recommended) stands opposite; room and meals in a so-called foreign style from ￥6 and upward (or as much as the proprietor thinks his unfortunate guest will pay). The traveler is advised to reach a definite agreement before the room is engaged; to ask the price of everything in advance; to scrutinize every item in the bill; take nothing for granted, and to expect no attention from the servants. Foreigners are looked upon as strange animals with only money to recommend them. The hotel charge for bringing 2 or 3 hand-bags from the (100 yards) station is 30–50 sen; the cost of a jinrikī for the same service is 5–10 sen.—A line of runners from the different inns stands just outside the station and touts for guests.

The busiest quarter of the city stretches away to the left of the station and extends to the turbulent Hirosa-gawa, which flows rapidly past. Beyond this is the castle and temples referred to below. The Permanent Exhibit (Hakubutsukan), where the chief products of Miyagi-ken are sold at fixed prices,
stands in a park along with the Prefectural Office, under a mile from the station, near a pretty spring known locally as the Nonaka-no-Shimizu. One of the specialties of the city is the manufacture of numerous small articles of use and ornament, from a heavy dark-brown lignite called Jindai-boku (lit., 'mythological-age wood') found in quantities in the vicinity; slabs of this imperfectly formed coal are often seen stacked in front of the small workshops or being brought in on the backs of horses. The chests of drawers (tansu\(^1\)) seen in many of the shops are also a specialty; some are known to the trade as Sendai Cabinets; prices range from 10 yen (for unseasoned pine wood) up to 100 yen for good, well-seasoned keyaki chests elaborately ornamented with chased or inlaid metal enrichments. As prices are flexible the average traveler will usually do better to buy such articles of reputable curio-dealers in Yokohama, Tōkyō, or Kyōto. The iron ornaments, sometimes 8–10 in. in diameter, rust unless protected by a coating of oil.

— Features of the Sendai architecture are the massive roof ridges, which sometimes carry several superimposed layers of heavy tiles accompanied by strikingly elaborate antefixes. There is a Catholic Church in Minami-machidori, and several foreign missions elsewhere in the city. Sendai was almost annihilated by the great earthquake of 1835, and it suffered grievously during the war for the Restoration. The Penitentiary is one of the largest in Japan.

The commanding hill on which the Zuihō-den (temple) stands is in the N.W. quarter, beyond the broad and swift Hirose-gawa — which flows between high banks and is popular as a bathing-place. Dense groves of lofty cryptomerias rise in serried, gloomy ranks on the hillside, and impart a curiously medievale aspect. The approach (after crossing the footbridge) is around at the right through a handsome avenue of splendid cryptomerias. The incline leads up first to a tall, flat memorial slab commemorating the hundred or more soldiers who fell in the Satsuma Rebellion. Then it turns up left to a flight of moss-grown, shaded steps recalling the great avenues to the Nikkō mausolea. The front gate to the temple (left) is locked and weather-boarded; the key to the small, low gate at the right is kept by the custodian who lives in the house at the right of the monument erected (on the same terrace) by Date Masamune in memory of the thousand Sendai men who died in the war for the Restoration. The inclosed gate (Onarimon) has intricately carved keyaki uprights covered with black lacquer; the tie- and cross-beams are of a handsome

\(^1\) The tansu (or dansu) is an important article of furniture in every Japanese household. Those made of light but strong paulownia wood are considered the best. In the very expensive ones (sometimes costing thousands of yen) gold replaces the iron trimmings. The value of a bride's outfit is often gauged by the number of tansu (filled with fine silk or linen) possessed by, or given to, her.
brown wood said to have come from China, minutely carved and backed by gilt foil. The 16-petal chrysanthemum crests are retained by special permission of the Emperor. The mase of polychromatic sculptured dragons, flowers, and mythological animals is inferior to similar work at Shiba Park and Nikkō. The shrine at the left contains nothing of interest, but the green bronze bell and the laver just within the entrance are worth looking at. At the top of the steps stands the Haiden, of faded black lacquer covered with tawdry decorations. The Karamon, or Chinese Gate, just behind, with carvings of dragons, flowers, tigers, etc., is sadly neglected. Still farther behind is the Ooku-no-in, with some polychromatic sculptures in wood of Dogs of Fo, tenmin, phœnixes, and what-not. The carved panels above the window openings, at each side of the door, with multi-colored phœnixes in low relief surrounded by foliated flowers and wave patterns, are good examples of 17th-cent. work. Though attributed to Hidari Jingorō, they are not by him. Masamune’s distinguishing crest is seen among the carved lotuses, peonies, and chrysanthemums of the lower panels. Inside the building (closed to all who do not bring a special permit from Tôkyô) is an elaborate reliquary enshrining a well-carved figure of Masamune; ranged along the inner walls are some excellently preserved painted and gilded panels ascribed to Kanō Tanyû. The several stone monuments in the yard stand above the graves of Masamune’s retainers who killed themselves when their lord and master died.

Leaving the main temple we cross the terrace and follow the path uphill at the right of the custodian’s house, to two other buildings, both called Ooku-no-in and both dating from 1650; the carvings on the façade of the one at the right are excellent. The glittering interior is conspicuous for an elaborate shrine with a seated wood image of Date Tadamune, son of Masamune and a special favorite of the shôgun, Iemitsu. The structure is a mase of gilt, lustrous black lacquer, richly colored carvings and diapering, with a double roof upheld by a complicated system of highly decorated compound brackets, equal in some ways to the best work at Nikkō. The tombs at the right and left in the yard are those of retainers who committed harakiri when Masamune died. — The weather-beaten edifice at the left has some curious griffins at the four corners of the tiled roof; the sculptures of the exterior have been almost obliterated by the hand of time. The interior has some gilt mortuary tablets of long-dead notables, and a strikingly spectacular shrine of gold-lacquer and metal. The carved doors are gems in their way. — The entire hilltop is covered with old Buddhist graveyards.

Date Masamune (b. 1566; d. 1636) succeeded his father in the daimioate when he was 18, and at that early age began an aggressive campaign against his neighbors in an effort to increase his domains. By 1600 he had made himself master of Aizu and established his residence in the Wakamatsu.
castle; but Hideyoshi, who had triumphed over the Odawara Hōjō, forced
him to be content with the Yamasawa fief. He sided with Hideyoshi in his
Korean policy, and in 1600 Tokugawa Ieyasu ordered him to make war on
the powerful Ōtomo family, which he did successfully and received therefor
the 12 districts formerly possessed by them, with a castle at Sendai, which
then became his residence. He was at first, favorable to the introduction
into Japan of the type of Christianity brought by the Portuguese, and when
the shōgun, Hideyori, persecuted the converts at Tokyo he obtained the
release of Father Luis Sotelo (a Spanish Franciscan friar who came to Japan
in 1606 and was burned alive in 1624) and commissioned him to accompany
an embassy he was sending to the Pope and to the King of Spain. This, and
other overt aids to the Christians, brought upon him the mild displeasure of
the shōgun and caused him to become a persecutor of them. He died at the
age of 70, renowned as a warrior, a diplomat, a protector of learning, and
as a rich and powerful daimyō. His son, Date Tadakane, succeeded him in
the daimyōte of Sendai, and died in 1668.

Northward from Sendai the train crosses a wide and fertile
plain (one of the finest in Japan), level as a floor and famous for
the excellence of the rice grown on it. At 231 M. Iwakiri Jct.,
a branch line diverges E. to 4 M. Shioyama. Travelers whose
destination is Matsushima can reach Shioyama to better
advantage from that point, and make it the object of a pic-
tureque trip through the beautiful bay.

241 M. Matsushima Station stands 2 M. W. of the town
and bay of the same name, both of which are reached easily
over a good road in ½ hr. (jinriki, 25 sen; a light rly. is pro-
jected). The town proper overlooks one of the loveliest
stretches of sea in Japan and is usually ranked first in the
‘Three Great Sights.’ It has been famed for its beauty since
very early times, perhaps the 8th cent., when the Ainu were
driven northward and the region was colonized by southern
settlers. Few places are more charmingly situated, and a more
restful place could scarcely be imagined. The morning, the
twilight, and, above all, the moonlit views of the graceful
islets, which rise like beautiful green cameos from an opales-
cent sea, would take the nerve-strain out of the most rebellious
subject.

The Park Hotel (Tel. address: 'Hotel,' Matsushima), a handsome new
structure combining Japanese charm with foreign comfort, occupies a
beautiful site overlooking the sea, in the midst of a pretty landscape garden.
Pine views from the upper floor. Rates from ¥5 and upward. Am. pl., accord-
ing to location of room. Cheaper in the Japanese wing. Baths free. The
English-speaking manager will help the traveler plan fishing- and hunting-
trips, cruises through the islands to adjacent points on the coast, etc.
Apartments can be engaged through the Seiyoken Hotel (which is under the
same management) at Tokyo.

Matsushima (Pine-island) Bay faces the Pacific Ocean in
lat. 38° 22' 40" N., and in long. 141° 5' 28" E., is 8½ M. from
E. to W. and 7½ from N. to S., and is said to contain 808
islands. The region is often referred to as the '808 islands,'
albeit there are but about 300. Of these 120 are of more or less
importance, and about 80 are visible on the trip from Matsushima
to Shioyama. Their average height is from 60 to 80 ft., the
highest being about 300 ft. All are of friable volcanic tufa that
once formed a part of the mainland; the constant erosion of wind and water is slowly changing the shape and reducing them, as if Nature were dissatisfied with her beautiful handiwork. Many of the islets are of fantastic shapes, and all bear more or less fanciful names — ‘Buddha’s Entry into Nirvana’; ‘The Twelve Imperial Consorts’; ‘Never Growing Old Island,’ etc. Many are named after local gods; the sun, moon, animals, and what-not. Some are inhabited; others (notably Hashi-kaki-jima) have tunnels worn through them by the action of the waves. Some are bare, but many are crowned with grotesque pine trees which stretch their gaunt arms overhead or reach them down along their precipitous sides. When the wind whips and sways them, they look almost human as they thrash about as if appealing for help. Like many lovely things Matsushima is capricious, and is subject to moods. The Japanese find beauty in it under all circumstances; when it lies soothed and hushed under golden sunlight; when wrapped in mist, or drenched in rain; or when the moonlight idealizes it and imparts an almost superhuman beauty to it. On a perfect day in June, when white-sailed junks drift lazily over the translucent water and blend their ghostly shadows in the depths with those of the billowy galleons that ride majestically across the airy sea above, the bay seems touched by the magic hand of some transcendent genius, and its beauty is one that lingers long in the mind. On the evening of such a day, when the rose and gold of a gorgeous sunset gilds the summits of the scores of islands and brings the painted pines into sharp relief against the gray-blue eastern sky, the scene is enchanting. The surface of the inner bay is free of islands, and is often streaked with crinkly currents and tide-rips that reflect a different tint for every moment of the day, but always harmonizing with the cloudscapes — now gray and tender and wistful, now blue and winsome and radiant. The native artists are said to love the region best when soft, deep, clinging snows cover all the islets, and envelop the tortured arms of the fantastic pines in thick white rolls like cotton batting. The shallow bay is sometimes sown with reed mazes planted by the fishermen to entrap the fish that swim in from the ocean. The hotel launch takes guests to the prettiest spots, as well as to the high places where one may command vistas of the finest stretches. The prefectural government of Miyagi is spending ¥350,000 to improve the roads and beautify the locality, and maple, cherry, and pine trees are being planted in likely places to enhance the charm.

A popular excursion is to (30 M.) Kinkazan (‘Golden Flower Mt.’), a quasi-sacred island on the sea side of the Matsushima group, off the extreme S. point of the protecting Toshima Peninsula. This trip should be taken in the hotel launch in preference to a smaller boat, as the channel which
separates the island from the mainland can be rough and decidedly uncomfortable. Travelers may wish to bear in mind that the innkeeper at Atkawa, the fishing-village whence small boats put out for Kinkazan, customarily charges foreigners ¥5 a day for the same accommodations given to Japanese for ¥1.50; also that the boatmen demand 50 sen of the latter and accept 10 sen from the former. Likewise that whosoever sleeps on the island must lodge in the temple, and that although ¥2 is ample for 3 meals and a bed, the covetous priests have been known to demand 100 yen of foreigners. When accompanied by some one from the hotel such extortions are not attempted upon the stranger. The highest point of the island is 1470 ft.; the deer are considered sacred. The regular steamers of the Nippon Yusan Kaisha's Kobe-Otaru Coast Line touch frequently at Ogino-hama (277 M. from Yokohama; fare, ¥6, 1st cl.), N. of Atkawa, and the company's launches passengers at (26 M.) Shiogama. There is a wireless telegraph station at the lighthouse at the S. E. end of Kinkazan, whence the red and white light which flashes alternately every 10 seconds is visible 19 M. at sea. N.E. of Kinkazan lies the great Tuscarora Deep, one of the profoundest sea-depressions (5 M. deep) in the world. — A boatload of fishermen who were swept out to sea in a storm off Kinkazan in 1912, drifted to the California coast, near San Diego, in 40 days, and added weight to the belief that the Japanese visited the American continent many years before Columbus dreamed of it. (See p. cxxvi.)

The Temple of Zuiganji at Matsushima stands at the far end of a finely shaded avenue of lofty cryptomerias and is dedicated to Date Masamune, its founder. His sculptured figure (with one eye) may be seen in the reliquary. At the back of a grove of pine trees near the entrance to the building are some curious caves patterned after the rock-caves of India, and called Yezo-ana — perhaps from the belief that they were excavated by the Ainu of Yezo. At the left of the outer temple court is another cave with two stone slabs and figures of Kannon incised on them. The old iron lantern (left) near the big bronze Jizō is made of imported iron, and is remarkably preserved to have been exposed to the salt air for upward of two centuries. The most conspicuous features of the interior of the temple, once magnificent but now sadly faded, are the panels of the inner doors painted to resemble shell-work. Shells and other marine products are the specialties of the numerous little shops near the steamer landing. Several of the small islands near the shore are linked thereto by picturesque bridges. There are a number of pretty walks in the vicinity, and from the adjacent hills one can get splendid panoramas of the bay and its multitude of islands. The best of these is seen from Tomi-yama (3 M. from the hotel; jinriki for the round trip, ¥1), at the left of the town as we face the sea. The last part of the climb must
be made on foot. The Taikōji Temple on the summit is uninteresting, but the view from it is delightful. A smaller hill, Shin-Tomi-yama, 10 min. walk from the hotel, also affords wide view. The best of the near-by excursions is to the picturesque and some-time popular port of (5 M.)

SHIOGAMA. The hotel management will plan a sailing excursion, and this will prove the best way to see the attractive shore and the reaches of the inner bay. With a gentle breeze and a blue sky such a trip down the bay is delightful. Facing the landing, near the rly. station at Shiojima, are several inns (Shiojima; Yebi, and others; all in the native style; ¥2.50 and upward). An inn popular with the better-class natives is the Shōgarō, the one-time dwelling of a daimyō, on a hill 10 min. to the right of the landing; Japanese beds with semi-foreign food, from ¥4 a day.

The Shiojima-jinja, a Shintō shrine in a fine situation amid towering cryptomerias and other trees (follow the main st. at the left of the S.S. landing to a big torii), stands on a lofty terrace reached by 199 steps and has some good bronzes in the outer court. The huge laver upheld by 4 crouching demons is noteworthy. The unattractive iron lantern in the 2d court is more than 200 yrs. old. Its unusually ugly, squat counterpart, on a pedestal at the right of the temple entrance, is a curious relic, made of iron said to have come from India and to have been presented to the shrine in 1187 by Isumi Saburo (or Fujiwara Tadahira, 3d son of Hidehira). The priests are emphatic in their statement that the relic is original. Metallurgists have yet to explain its remarkable preservation. The lantern at the left is a copy of the above. The quaint old cherry tree at the right, the Shiojima-sakura, is said to be 400 yrs. old. The stone sun-dial incised with Roman letters dates from 1783. The shrine was founded by Date Masamune and is dedicated to the ancient deity referred to below.

Leaving the temple grounds by the path at the right, descending a series of steps and turning again to the right, we pass beneath a big stone torii, cross the main street, and come to a small and tawdry structure called Kamano-Yashiro, or Iron Pot Shrine. Within a double inclosure at the left (fee, 1 sen) are 4 rusted iron cauldrons about 1 ft. high, 5 ft. in diameter, and said to be the original vats (kama, or gamo) in which (more than a millennium ago) the first salt (shio, or shiwo) was evaporated from sea-water — a statement which many travelers will perhaps wish to take with a grain of the original article! A legend relates that a famous deity once used to make salt here in 7 such pans, which he secured from the Riuqō-jō, a beautiful castle at the bottom of the sea. Thieves came by night, and endeavored to carry them off in a boat, but barking dogs gave warning to the god. He said that as the pans had come from the bottom of the sea, they should return thither; whereupon he raised a great storm that overwhelmed the robbers and their loot. The entrance tickets are usually retained by pilgrims as evidence that they have seen the wonderful pans that remain.

NORTHWARD FROM MATSUMISHIMA the line runs far from the sea over a pleasing and productive country marked by many fantastic pine trees; soon we leave Rikuzen Province and enter the wide and rich Rikuchi, anciently one of the greatest ifeifs in Old Japan. 282 M. Ichinoseki (Inn: Ishibashi, ¥2.50), in a pretty valley drained by the Iwai River, was until 1671 the residence of Date Munekatsu, a son of Date Masamune. From 1695 to 1868 it was the chosen retreat of the powerful Tamura family. For many miles the rly. follows the valley of the important Kitakami River, which rises in the Namashigure
Mt., flows past Morioka, Hanamaki, and Mizusawa; — serving as a fluvial highway between these and other towns, — then, after traversing Rikuzen Province, empties (after a run of about 175 M.) into the sea at Ishinomaki (near Matsushima). When it overflows its banks, the ambitious fishermen take great scoop-nets which they push before them and comb the submerged land for small fish and eels. Considerable hemp (asa) is grown in the region, the stout fibers being made into linen. 287 M. Hiraizumi is recorded in history as the place where Fujiwara Kiyohira erected (in 1094) a huge castle that was occupied by his descendants until 1189, when they were dispossessed and the structure razed. A relic of the early prosperity of the place is the widely known CHUSHIJI MONASTERY (1¾ M. from the station; jinriki, 15 sen), founded in 850 by Jōkaku-Daishi and made prominent by Kiyohira — by whom it was rebuilt in 1105. A long dynasty of princes (who now lie buried there) aided to sustain the reputation of the temple, whose annexes (many of which were burned in 1334) at one time numbered 40 and were presided over by 300 priests. Though now mere shadows of former greatness, the remaining buildings — the Konjiki-dō, or Golden Temple, the Kyōdō, etc. — are revered by the Japanese for their enshrined relics of the warrior Yoshitsune and his faithful Benkei who died near by. Among them are pictures of these worthies; Benkei's sword; some excellently carved images of several of the deities worshiped by the Buddhists of the Tendai sect (to whom the structures belong); and some handsome and well-preserved Buddhist sutras. The one-time splendid decorations of the temples have succumbed to the assaults of time and are now devoid of beauty. The fine cryptomeria avenue which marks the approach to the main shrine, and where the high dignitaries of ancient times, as well as the modern traveler, must descend from his jinriki, recalls certain of the superb avenues of Nikkō.

A short distance beyond Hiraizumi the train crosses the Koromo River, celebrated as the place where the intrepid Yoshitsune died fighting. The larger stream at the right, the Kitakami-gawa, reminds American travelers of the Arkansas; many miles of the valley land is devoted to rice-growing. Some of the farmsteads are rendered picturesque by being surrounded by artificial hedges of great pine trees. The nondescript town of 298 M. Mizusawa was for many years the seat of the government (Chinjufu) of the great Mutsu Province, which during the early days embraced all of N.E. Japan. The fine fruit orchards in the region hereabout were grown from American trees. The Waga River, a tributary of the Kitakami, is crossed just before reaching 309 M. Kurosawajiri — a shipping point for iron, copper ingots, and charcoal. At 317 M. Hanamaki, a basha meets trains to convey passengers to (9 M.) a group of hot springs (alum water) up the Toyosawa Valley. The lofty
mts. visible at the right (E.) are Rokkakuushi and Hayachine; and the left, Iwate-yama. Three rivers are seen to blend their waters just before we arrive at Morioka, and the rly. crosses the Shizukuishi-gawa at its junction with the Kitakami.

339 M. Morioka (Inn: Mutsu-kwan and several others near the station; all from ¥2.50 and upward), capital of Rikuchū Province and of Iwate Prefecture, an important town on a tree-studded plain near the geographical center of the province, has 36,500 inhab., a School of Forestry, a number of weather-beaten Buddhist temples (of no great interest), and is known for its fine fruits and preserves. Prominent among the latter is a delicious midzuame flavored with grape and sold in boxes at 20 sen. The apples, peaches, pears, quinces, and many of the fine vegetables are of trees and plants of American origin. The city and former fief of its daimyō is often called Nambu. After having defeated Fujiwara Yasuhira in 1189, the militant Yoritomo divided the great provinces of Mutsu and Dewa among several of his favorite officers; Nambu Mitsuyoshi thus became the feudatory of 5 districts; in 1596 his descendants built the castle of Morioka wherein their successors remained down to the Restoration. Morioka is often made the starting-point for the (18 M.) Mt. Iwate (6,800 ft.) or Ganju-san (at the N.W.), known to botanists for its beautiful Alpine plants. The graceful, conical peak recalls that of Fuji. Guides and outfits procurable from the innkeeper.

Morioka came into considerable prominence June 15, 1896, when the coast of the province of which it is the metropolis received the full and unexpected force of one of the greatest tidal waves of modern times. According to a published (verbatim) report (by a Japanese): 'This dreadful event happened at half-past eight o'clock in the pitch-dark night, as soon as the people heard a sound like a railway is coming, the great waves as a hill about one hundred foot high boiling and rolling down with rapid course and retired in a few minute repeating its violence for several times, and washed away all the seashore villages with the peoples and the houses even the farms, it was so furious that there were few men escaped but exception of those in a village who was fortunately out of the houses. Its damage extends more than four hundred miles over Miyagi Iwate, and Aomori Prefecture counting the drowned nearly thirty thousand peoples and more, mostly in Iwate Prefecture, it is reported about twenty three thousand, so fine villages has suddenly changed like a wild wet plain, all precious jewels, money, and clothes were all buried under the mud or flowed away with their food. The peoples who escaped or was saved from this danger now are again afflicting of great lacking of the provisions and they have no houses to shelter them from the rain and no clothes to wear. Though there are some who remains but they are too young to work or too old, even the young men are also unable to work for some of them were almost severely hurt and some are so wearied for they were in water for a long while with out any food. The place appears like a field after battle, the muddy corpse painfully lays here and there, the wounded mothers are searching for theirs children's corpse with tears, and pall-bearing infant's crying for the lose of their parent, the pleasant-looking houses suddenly changed to the sorrowful houses, indeed like a hell at present.'

Northward from Morioka the rly. crosses a superb plain on a rising gradient; fine hills belted with somber conifers dot the horizon. The excellent auto road is flanked by rows of stately
pine trees; white birches are conspicuous features. The plain soon merges into rugged hills through whose silent vales swift rivers run, and above which lofty mts. brood solemnly. Near 352 M. Kōma, the squat cone of Himegami-dake rises at the right and recalls the fussy Asama-yama near Karuizawa. The Kitami-gawa is crossed before 355 M. Kawaguchi is reached, and beyond it the Yafuka-gawa. The valleys hereabout are beautifully wooded, and considerable tan-bark is shipped from the stations. Nakayama Tunnel, bored 1593 ft. through the crest of the Nakayama Pass, marks the dividing line between Rikuchū and the northernmost province of Mutsu, as well as the highest point on the line between Tōkyō and Aomori. The high slopes of the hillsides hereabout are used as horse-breeding farms (Australian stallions) by the War Department. The line now runs downward through the fine valley of the Mabechi River, where many of the splendid trees (conifers in great variety, cryptomerias, Spanish chestnuts, birches, lacquer-trees, etc.) for which Japan is known grow in profusion. In the summer the dense forests are festooned with climbing wisteria, wild grapes, clematis, spirea, hydrangea, and a host of other flowers. Many tunnels and many rivers are features of the line. Some of the hillsides are cultivated with such precision that the plots look as if they had been raked with an immense comb.

378 M. Ichinohe (‘First outpost’) was anciently the site of a fortress aimed to check the progress southward of the fighting Ainu. Beyond the Torigoe Tunnel (3461 ft. long) we get wide and beautiful views of plains and mts., conspicuous among the latter (right) Sue-no-matsuyama (lit.; ‘forever pine mt.’), often referred to in poetry as symbolical of eternal affection. On the far side of 382 M. Fukuoka, the line traverses a lovely region dotted with quaint farmsteads, pretty orchards, rounded hills, and productive valleys. Many pollarded mulberry trees advertise the silk industry, while the numerous bundles of charcoal awaiting shipment at the stations explain the tiny huts and the smoke spirals on the higher mt. slopes. Tobacco is raised in quantities. 394 M. Sannohe (‘Third outpost’) was from 1189 to 1597 the residence of the daimyōs of the ancient Nambu District, before they moved to Morioka. The lofty peak at the right is Naguidake (2600 ft.). Many plantations of hops and flax are seen as we proceed northward. The country soon takes on a more rugged aspect. Of the several rivers which wind through it, the most conspicuous is the now sluggish Mabechi-gawa. From 406 M. Shiriochi Jct. the Hachi-nohe (‘Eighth outpost’) Line leads E. to 5 M. Hachinohe (Inn: Wakamatsu Hotel, ¥2.50) on the coast. The country is now but a hundred or more ft. above the sea and as level as a table; rice is the great staple. At the far edge of the plain, the crumpled ridges give way to hillocks whose untilled slopes are covered.
with naked pine trees. Beyond 413 M. Furumaki the train crosses the Ōirase River which drains Lake Towada, a pretty mt. lake (7 sq. M.) 1500 ft. above sea-level, on the border-line between Mutsu and Ugo Provinces. The splendidly watered, rolling country which the line now crosses reminds Americans of a section of Iowa; droves of fat cattle (an unusual sight in Japan) browse on the meadows and form pleasing pictures to foreign eyes. Herds of horses add life to the land near 426 M. Numasaki, where the marshy shore of the wide Ogara Lagoon bends in from the sea, and suggest the vast wealth which might be gathered from the thousands of square miles of splendid but hitherto unused grazing-land of this northern region. The prairie-like country continues to 430 M. Otsutomo, where the soil is rich, black, and deep; where hosts of morning-glories deck the unfenced pastures, and where big locust trees recall the sunny southland of the United States.

439 M. Noheji, a port of little consequence at the S.E. corner of Mutsu Bay, is visible just over the rise at the right, and faces a strip of water called Noheji-wan. Snow-sheds and groves of somber firs, then long lines of other evergreen trees and other sheds, dot the country to 443 M. Karibasawa, a nondescript station in an idyllic situation whence there is a beautiful view over the smiling land and placid water. Long lines of whispering pine trees flank the shore; white-sailed junks dot the bay; the winsome blue of the water is as tender as that of the Ionian Sea, and the outlines of the distant hills as soft as those of Sicily or Greece. 450 M. Kominato is the station for several tidy little hamlets tucked away on tiny bays with crescent shores. The distant hills which shelter the bay make the water as calm as that of a pond, and few views in Japan are more pleasing than those which now break in succession as the train follows the contour of the shore. Directly across the bay, near Ōminato, is a naval station of the War Department, and pictures taken with telephotographic lenses are inhibited. 456 M. Asamushi (Tookan Hotel, ¥2.50) has hot springs and is a favorite suburban resort of the Aomori folks. The train runs on a sort of trestle above the houses, many of which have clean tin roofs. — The rly. now turns inland (S.W.), traverses a tunnel cut through a promontory leading down to the sea; passes Nonai tunnel and station; crosses the Nonai River; runs through some pretty orchards and the suburban town of Uramachi; and stops at the northernmost terminus of the railways on the main island of Japan, 1170 M. from their southernmost terminus at Shimonoseki.

465 M. Aomori (or Awomori), in Aomori-ken, Mutsu Province, has 48,000 inabs. and stands at the southernmost point of Mutsu Bay (often called Aomori-wan), in lat. 40° 50' N. and long. 140° 45' E. of Greenwich. The scattered, unpicturesque and uninteresting town has unusually wide streets — the out-
come of many destructive fires — and it covers a wide area. The mottled lacquer-ware sold in the shops is a local specialty and is known as Tsugaru-nuri.

Arrival. At the rly. restaurant upstairs in the station, plain but wholesome food is served in foreign style at reasonable prices. The Kagiya Hotel, where foreign food and beds are to be had from ¥4.50 a day and upward, stands across the street from the station. Five min. to the left, near the dock (jinrik, 10 sen), is the Nakajima Inn; rooms only, ¥1.50; for 2 pers., ¥2; native food, 50–75 sen a meal.

The Steamer Dock, whence ships for (60 M.) Hakodate and Muroran depart, is 5 min. beyond the station; jinrik, 10 sen (for a passenger, or as many pieces of hand-luggage as can be stowed into it); trunks, 25 sen. The Rly. Co. checks baggage through to all points in Yeso, and in such cases makes no charge for transfers. — Ships of the marine department of the Imperial Gov't Rlys. ply across the Tsugaru Strait to Hakodate, and are clean, comfortable, and safe. The usual sailing time (consult the rly. folder) is 11 A.M., and Hakodate is reached about 4 P.M.; fare, 1st cl., ¥3.20; 2d cl., ¥2.10, both exclusive of meals, which cost: breakfast, 75 sen; dinner, 3 cl., ¥4.10, ¥1.10 in addition to the fare (2d cl., ¥1.50; sleeping-berth, 50 sen). The boats (English spoken) are rarely crowded; most of the Japanese go 2d cl., and the Saloon and Ladies' Waiting-Rooms (1st cl.) afford ample lying-down space for those who do not wish a stateroom (desirable on the night trip). At Hakodate passengers with their luggage are taken from the ship to the landing free. — The Nippon Yusen Kais and the comfortable boats (English spoken) to (110 M.) Muroran. Aomori is left usually at 5 P.M. and Muroran is reached in the early morning.

Fare, 1st cl., ¥7 (which includes meals and a private cabin).

Aomori Bay is well protected by the mts. which almost surround it, and the deep water close inshore makes the harbor one of the best in Japan. The rice-fields seen in places are among the northernmost of Japan, since the short summers and long cold winters of Yeso make rice-growing difficult there. It marks the northern limit of the range of the pheasants, monkeys, and black bears. The latter are replaced in Yeso by the true grizzly, a fierce monster which the courageous Ainu attack and slay with skill. Fogs prevail over the bay in May, June, and July; while the N.W. winds of Jan.–March sometimes blow with sufficient force to make the channel rough. Deep snows fall in Dec., Jan., and Feb.

The Tsugaru Strait, which separates the main island of Japan from Yeso, is nearly 60 M. long from E. to W., 10 M. wide at both entrances (the narrowest parts), and about 30 M. wide within them. It is well lighted and there are no difficulties to navigation. A strong ocean current called the Nakano-shiho, which is constantly directed from the Japan Sea to the Pacific Ocean, runs through the strait, in the direction of its axis, and sometimes kicks up a choppy sea that reminds one of the English Channel. Its velocity is usually about 3 knots, being greatest in mid-channel. Drift-ice is not infrequently encountered in the winter months, and fogs occasionally retard traffic in summer.

18. From Tōkyō via Utsunomiya, Fukushima, Yamagata, and Akita to Aomori (Hokkaidō).

North-Eastern, and Ōu Lines, Imperial Government Railways.

To Nikkō (via Utsunomiya Jct.) is referred to in Rte. 13. At 139 M. Koriyama, connections are made with the new cross-country line to Niigata, on the coast of the Japan Sea. At 108 M. Fukushima, the Ōu Line diverges to the W., but the main line continues N. to 206 M. Iwanuma Jct., where it is joined by the Jōban Line, which forms the subject of Rte. 17. Travelers can proceed N. to Aomori either over this line or over the Ōu Line, but the latter, besides Matsushima must not change at Fukushima. Between Tōkyō and Aomori the rly. goes from Musashi Province into that of Shimōse, and crosses Shimotsuke, Iwaki, Iwashiro, Uzen, Ugo, and Mutō.
before reaching the top of the main island. Many splendid mts., some of them volcanic, flank the sustainedly interesting and picturesque line, which for some distance out of Tōkyō follows the old Oshū-Kaidō, once the favorite highway of daimyō and samurai cavalcades. A few of the former 87 post-stations (Eki) between Yedo and Aomori still stand. Beyond Akiha splendid views of the silent Japan Sea are had from the train. For reference to sleeping-cars and extra-fare trains see p. lxxxii. Aomori is the port of departure for the Hakkaidō (Yesso). See the preceding page.

Tōkyō (see p. 109). For the first few miles after leaving the tawdry metropolitan suburbs the rly. runs N.W. over a flat country where much of the garden-truck sold in the city markets is raised. The lowlands are subject to overflows during the summer rains. From 16 M. Ōmiya Jct. the trend is due N. through a number of unimportant towns to 48 M. Oyama Jct., where the branch line from Takasaki, on the Karuizawa section of the Shin-etsu Line (Rte. 6), comes in at the left and continues eastward to 31 M. Tomobe Jct. Henceforward the gradient slopes gently upward over a better country, with the fine Nikkō Mts. in view. 65 M. Utsunomiya (472 ft.), the point of departure for Nikkō, is mentioned in detail in Rte. 13. From Utsunomiya, the train proceeds N. over a steadily rising country intensively cultivated and flecked here and there with beautiful flowering trees. Tobacco is a conspicuous feature in the landscape, and many broad fields are given over to the raising of the broad-leaved taro plant (Caladium Colocasia; Jap. imo — which also means potato). The Negawa, Inari, Tenjin, and Kinu Rivers are crossed before 73 M. Hōshakuji is reached, and the intervening country is rendered picturesque by the many big undershot water-wheels which aid the farmers to irrigate their fields. The rivers often prove bad servants, and are dreaded in the rainy season. The black, loamy soil is favorable to the exacting requirements of ginseng (which in a ferruginous soil takes on a reddish tinge that lessens its value), and at certain seasons the land is dotted with mats or thatched roofs raised about 3 ft. above the plants (comp. Korea) to protect them from a too ardent sun. A great variety of fine trees thrive in the region, which is sentinelled by lofty mt. peaks.

92 M. Nishi-Nasuno (Inn: Yamatoya, ¥2) is the usual point of departure for the locally celebrated (13 M.) SHIOBARA MINERAL SPRINGS (jinriki with 2 men, ¥2.20; basha for 6 persons and luggage, ¥3.60). The region is known for its beautiful maples and is popular with Japanese. The most frequented of the several resorts is Furumachi (Inn: Fusen-rō, etc., ¥2.50 and upward) in a picturesque setting, amid hot springs, fantastic rocks, mts. and waterfalls. About 5 M. from Furumachi is Arayu, whence pilgrims start for the climb up (9 M.) Keicho-zan (5880 ft.), one of the peaks of Takahara-yama, in the range which separates Iwashiro from Shimotsuke Province. The ascent occupies a long tiresome day and does not repay one for the exertion. — A good view of the Shiobara Mts. is had from 95 M. Higashi-Nasuno, and steam can be seen rising.
from Nasu-yama (6300 ft.; serious eruption in 1881) at the N.E. end of the short ridge. 91 M. Kuroiso (Inn: Tabakoya, ¥2), the starting-point for the (11 M.) Nasu Springs (at the base of the active volcano of Nasu; guide, ¥1.50; ascent in 3 hrs.), also marks the commencement of a roughish country of steep gradients, brawling rivers, wide curves, and tumbled hills — the latter densely wooded. Beyond 109 M. Toyokara, the rly. reaches a point 1423 ft. above the sea, the highest between Tōkyō and Sendai. The train now enters the province of Iwaki. 115 M. Shirakawa (Inn: Yanagi-ya, ¥2), 1269 ft. above sea-level, was formerly the seat of a petty daimyō whose ruinous castle still overlooks the tidy little town. The Abukuma River runs past the upper end of the place and irrigates the broad paddy-fields in the environs. Good peaches are grown in the vicinity of Yubuki Station, near which the Imperial Household maintains one of its several game preserves. The good pike which traverses the region is sometimes flanked for miles by fantastic pine trees in imitation of the splendid cryptomeria avenues of Nikkō.

139 M. Kōriyama (Inn: Kimura-ya, ¥2), known for its manufactures of fine silken stuffs, is the point of departure for the Gan-ensu Line, which runs W. through beautiful scenery to Niigata (Rte. 6, p. 83).

Several trains daily in about 6 hrs. Fare to 38 M. Wakamatsu, ¥1.60, 1st cl.; 96 sen, 2d; to 112 M. Nītō (Niigata), ¥4.03, 1st. cl.; ¥2.42, 2d. Many of the intervening towns are unimportant; 9 M. Atami has locally celebrated hot springs. Near 16 M. Yamaqata the Kosakayama Tunnel (1816 ft. long) is one of the many which pierce the lofty mts. of the region. The Inawashiro Lake (10 by 10 M.) affords good salmon-trout fishing. 22 M. Inawashiro town (Inn: Ise-ya, ¥2) is the usual starting-point for the ascent (dangerous) of the dreaded Bandai-san, a vicious volcano with an evil reputation, near the N. end of the lake, 6000 ft. above sea-level. The innkeeper will procure a guide for ¥5 for the round trip — a hard day's work. Like, however, is not to be trusted. The traffic and buildings of the unexpected eruption of July 15, 1888 (which emanated from the adjacent peak called Ko or little Bandai), destroyed 4 villages, killed 461 persons, and devastated 27 sq. M. of territory.

Wakamatsu, or 'Young Pine Tree' (Inn: Shimizu-ya, ¥2), the chief town (803 ft.) of the Aizu District (Iwashiyo Province; Fukushima-ken), with 40,000 inhabs., was formerly called Kurokawa, and possessed a castle built by the Ashina daimyō — from whom it was taken by Date Masamune in 1589. At the time of the Restoration the powerful Wakamatsu Clan remained faithful to the shōgun, and the capture (Nov. 6, 1868) of the castle by the Imperial army closed the civil war in Honshū. Only the massive walls of the structure remain. The town stands near the E. margin of a wide plain known as Aizu-taira, 7 M. to the W. of Inawashiro Lake. Considerable lacquer-ware is manufactured for export; lacquer trees (Urushi-kei; Rhus vernicifera) thrive in the region, and their product (known to the trade as Aizu-urushi), along with the Aizu-urushi, or vegetable-wax, is in demand throughout the Empire. Higashi-yama, a pretty watering-place 2 M. to the S.E. (Inn: Shintaki-ri, ¥2), in a densely wooded ravine through which plunges a mt. torrent, contains several inapird, odorless springs (122° to 131° F.) which burst from the volcanic soil and are led through bamboo conduits into the bath-houses. At Hongo, a small town 4 M. to the S.W., some porcelain is made. The mts. which surround the Aizu plain are lofty and majestic. — From Wakamatsu the rly. descends through a charming country to 45 M. Shiwokawa, thence to Niigata.
The Taiga Line, a branch rly. forming an eastward prolongation of the
Gan-etsu Line, runs from Kōriyama through the picturesque valley of the
Nada River to 52 M. (fare, ¥2.18, 1st cl.; ¥1.31, 2d cl.) Taia, a town on
the coast line between Tōkyō and Ōwana (Rto. 17).

Northward from Kōriyama the main line bends broadly to
the left and traverses a hilly district where sericulture is prac-
ticed on a large scale; the manufactured silk has a reputation
for quality. 154 M. Nihonmatsu, with silk-mills, is one of the
most important silk-producing towns in the region. The
ancient and now ruined castle was built in the 16th cent. by
Hatakeyama Mitsuyasu, but his descendants were dispossessed
(in 1586) by the militant Date Masamune. Niwa was the last
of the datmyōs at the time of the Restoration. Onward to 160
M. Matsukawa the rly. threads the beautiful valley of the
Abukuma River, with charming views. Hills hide these until
we emerge beyond the Hiraishi Tunnel, whence a splendid
panorama opens out far below at the left. Wide paddy-fields
and mulberry plantations irrigated by the Sugawa mark the
approach to

168 M. Fukushima Jct. (pop. 43,000), an important city in
the prefecture of the same name, in a pretty valley almost
surrounded by perennially green hills. The small Shintō shrine
behind a huge granite torii in the N.E. quarter incloses some
sculptured and gaudily decorated wood figures of Udaizin and
Sadaijin; of several of the Gods of Good Luck, and a medley
of bric-a-brac not usually displayed in such places. The eagle
on the portico is boldly sculptured. The quaint carvings on
certain of the tile-roofed dwellings of the city impart a tempe-
like look to them. Foreign influence is a negligible quantity
here, and the native life retains many of its ancient features.
North-bound travelers interested in the scenery of the Ōu
Line, may elect to break the journey here and board one of the
early morning trains for (302 M.) Aomori — a long day's ride.
The Fukushima Hotel, with foreign beds, and plain but whole-
some foreign-style food, is a 3-min. walk from the station (2
min. up the main st., then turn left; jinriki, 10 sen); room, ¥1;
meals, ¥1 each (upper rooms best; demand a mosquito-net).
Several native inns (the Fuji-kwan; Fukushima-kwan, etc.,
¥2.50) stand near the station; the Fukuyō-kwan is about ½ M.
distant, near the P.O. The suburban tramway runs to a num-er of towns of no interest to foreigners. Foreigners are, how-
ever, usually of considerable interest to the yokels of the
countryside, who chuckle immoderately and not unusually
burst openly into laughter at the sight of one.

The Trains of the Ōu Line run first W. then N. from
Fukushima, through a picturesque region which deserves to be
better known to travelers. Heavy snows sometimes delay the
train traffic in winter. A specialty of the buffets on the
through trains is stewed rice and eels which the train-boy
serves hot for 30 sen. Hot milk, fruit, bread, cakes, beer, bentō (p. lxxxiv), etc., are sold at most of the big stations. Before following the excellent highroad which for many miles keeps off and on in sight of the rly. line, automobilists should read the 2d paragraph at p. lxxxvi. Beyond 4 M. Niwazaka (starting-point for the near-by hot sulphur springs of Takayu; and for Azumayama, 6360 ft.), the train climbs through densely wooded hills pierced by several tunnels; the most conspicuous of these (the 16th) is Itaya, 5343 ft. long, with the far end (at 16 M. Tōge Station) 2151 ft. above sea-level. Many of the terraces on which the rails are placed have necessitated elaborate and costly granite retaining walls, in addition to scores of snow-sheds. Not a few of the stations are placed at the end of short spur tracks, off the main line.

26 M. Yonezawa (Inns: Akaneya, ¥2, and several others opposite the station), with 36,000 inha., was anciently an important Tokugawa fief and the site of a quaint castle erected in 1235 by the Nagai family. Successive struggles for the possession of this fortified structure resulted in its ruination after it passed out of the hands of the powerful Uesugi family.¹ The town overlooks a wide plain dotted here and there with hamlets and mulberry plantations. Many of the descendants of the samurai of pre-Meiji days carry on a considerable trade in silk stuffs, which are manufactured in the region; the fabric known as Yonezawa-ori is particularly in demand. — The rly. now crosses the wide valley of the Yoshino-gawa, and its several tributaries. The women who work in the fields wear trousers and blouses and are with difficulty distinguished from the men. — 36 M. Akayu, at the far side of the valley, possesses hot sulphur springs where rheumatic people foregather. The country through which the rly. now leads is lovely; picturesque hamlets are strung along the splendidly msaed highway like the brown beads of a rosary, and they form symphonies in sepia against a green field. The line bends

¹ The Uesugi was a famous daimyō family descended from Fujiwara Yoshikado (9th cent.). It came into prominence in the 13th generation (14th cent.), and from that time onward history is replete with the deeds of some of its illustrious men. Perhaps the most celebrated of these was Uesugi Kenshin (1530–78), a Buddhist bonze with a pronounced military talent. He was brilliant, fearless, and grasping; and, beginning by deposing his brother and assuming the administration of the paternal domains (Echigo Province), he added to these in such a bold and skillful way that ere long he had conquered Echū, Noto, the island of Sado, and other territorial bits; thus threatening the supremacy and incurring the enmity of the great Nobunaga — at that time master of Japan. Kenshin did not hesitate to cross arms with his powerful foe, and had he not fallen ill and died at the early age of 48 the history of Japan, as far as Oda Nobunaga was concerned, might have suffered a decided change. Kenshin left no direct successor. He occupies a high place in the regard of the Japanese, and the temple of Uesugi Kenshin, at Yonezawa, is dedicated to him. The immense estates of this feudal lord were divided among his adopted sons, the descendants of whom, Yonezawa (or Dewa) till the Restoration. Many of the present families of Yonezawa are descendants of the early samurai, and certain old customs still exist.
broadly to the right to avoid the steep hills which come down at the left, and soon leaves the valley behind, at the right. Shintō shrines are as conspicuous by their presence as Buddhist temples are by their absence. Many of the dwellings are seen to have light-brown walls with dark-brown, thatched roofs—a northern differentiation of the old Yamato style of architecture.

Beyond 47 M. Kaminoyama (688 ft.), near the Mai River, with hot mineral springs, the smiling campania becomes a delight to the artistic senses; the odd heights and curious angles of the picturesque roofs; the level fields and the pretty hamlets that snuggle in sequestered dingles of the deliming hills; the attractive streams that meander languidly across the green meadows, dotted here and there with shrines and pines, and sentineled always by sky-blue mt. peaks, combine to produce a charming picture. The highroads look as good as those of the English countryside, and one longs to descend from the train and tramp or motor over their inviting surfaces:

55 M. Yamagata (Inn: Gōtōya, ¥2), capital of Uzen Province and of Yamagata Prefecture, with 43,000 inhabs. and 8,000 houses, stands on the lower slope of the green hills which rise gracefully behind it, and is an important shipping-point for much of the rich produce of the region. Silk filature mills are conspicuous features of the place, and many of the industrious inhabitants can be seen at work in their homes sorting cocoons or reeling the silken strands from them. One of the local specialities is a slightly acidulated plum jelly, made in thin layers, packed between corn-husks, and sold (12–20 sen a box) at the rly. station. Anciently Yamagata was known as Mogami, after Shiba Kaneyori, who received the Dewa Province in fief from Ashikaga Takauji in 1335, and whose descendants took the place and held it until they were dispossessed in 1622. The ruinous old castle is now occupied as a barrack. A popular resort of the townspeople is the village of Yama-dera (64 M. to the N.E.; good road), so called for the cluster of decaying Buddhist temples there said to have been founded by Jikaku-Daishi in 861. The rice grown in the vicinity of Yamagata ranks with the best in Japan.

The two lofty peaks seen at the left as the train proceeds N. are Gwassan (6200 ft.) and (at the N. of it) Chōkai-zan (7200 ft.). Both are prominent features in the landscape as the train descends gradually over a rolling country to 93 M. Shinjō (Inn: Yaginuma, ¥2), 440 ft. above the sea, and the point of departure for a branch line W. to 48 M. Sakata (Inn: Miura-ya, ¥2), a small port on the Japan Sea, near the mouth of the Mogami River; and another one E. to 80 M. Kogoda, a station on Route 17.—The train now enters a more mountainous region and runs up through narrow valleys and a sparsely cultivated country, flecked here and there with lacquer trees,
glimmering waterfalls, gorges, and tunnels. From the Innai Tunnel, 1086 ft. above the sea, it descends through other tunnels to 122 M. (and 679 ft.) Innai Station (Inn: Satō, ¥2) in Ugo Province, with one-time productive silver mines; the lofty mts. at the far left is Chōkai-zan. — 124 M. Yokobori, a poor town, is remembered by the Japanese as the birthplace of Ono Komachi, a celebrated poetess (b. 834; d. 900), whose beauty and talent in youth, and poverty and wretchedness in old age, form the theme of many native writers. Tier after tier of lovely green hills rise in serried ranks at the left of the somnolent town, which overlooks a flower-decked valley through which a whimpering rivulet flows and chatters unceasingly. The region is a vast, lovely garden and orchard combined; the mulberry trees suggest the delicate gossamer silk which they help to produce, and the fields of waving grain the peace and plenty of a contented people. Beyond 132 M. Yuzawa the land flattens out like a Kansas prairie, and is dotted here and there with groves of plume-like bamboos, pines, maples, and fruit trees. The workers in the rice-fields wear wide pilgrim hats of straw, and strips of matting to protect them from the rain. When they walk the hats flap behind like big sunbonnets, the brown mats contrasting sharply with the green of the rice-plants and making the wearers resemble big brown bugs moving hither and yon. Every plain seems to have its corresponding river, some of them as big as the Arkansas; others small but treacherous, when the spring rains are abundant.

186 M. Akita (Inn: Kobayashi-kanzo; Ishibashi Hotel, etc.; ¥2.50), the capital (pop. 37,000) of Ugo Province and of Akita-ken (133 ft. above the Japan Sea and but 5 M. from it — tramway to Tsuchizaki Port), stands on the right bank of the Toshima-gawa and manufactures silk on a large scale. Fine peach, pear, and apple orchards are features of the environs. Akita has been a garrison town since A.D. 733, when a fortress was erected here as a defense against incursions of the Ainu. A long dynasty of fighting daimyōs dwelt here until the Restoration, at which time the now ruinous castle was held by Lord Satake. The name Akita was formerly confined to the castle, the surrounding town being called Kubota. The fine old castle garden has been converted into a lovely retreat, the Senshū-en (N.W. quarter of the town), known for its splendid cherry trees. Certain branches of the native commerce know Akita for a special mat-grass (Nardosmia japonica) produced here and called Akita-buki.

191 M. Tsuchizaki, the port of Akita. The sea is visible at the left, and the long rows of fantastic pine trees which flank the shore, by leaning inward, indicate the direction of the prevailing winds. Beyond 195 M. Oiwake, the line turns inland and flanks the shore of the big (17 M. long, 7 M. wide)
Hackîrō Lagoon. From 211 M. Kado, it turns inland and traverses a rolling country dotted with many pine trees. Only the sturdiest of these survive the wintry blasts which cross from Siberia and whip the coast hereabout. Long lines of snow-fences point to the severity of the winters. At 222 M. Hataori, a branch line diverges (left) to 3 M. Noshiro (Inn: Murai, ¥2.50), a coast port at the mouth of the Noshiro-gawa, and a shipping-point for copper ores from the adjacent hills.
— The rly. now curves broadly to the right and runs S.E. to 232 M. Futatsui, where it turns again and runs N.E. through a mountainous country said to be rich in copper. At 251 M. Ôdate, some coarse lacquer-ware is made. Many hills, some stiff grades, and a series of tunnels mark the line to 279 M. Hiroaki (Inn: Saikichi, ¥2.50), a garrison town of 38,000 inhab. in Mutsu Province, the northernmost on the main island of Japan. The mt. which rises to the W. of the town is Iwaki-san, or the Tsugaru-Fuji (4650 ft.), so called from the Tsugaru Strait and for the resemblance of the peak to the matchless Fuji-san, of Kai Province. Three rivers, a tunnel, and 4 nondescript stations intervene between this point and 302 M. Aomori (see p. 318).
III. YEZO, THE KURILES, AND SAGHALIEN.

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Yezo, or Ezo, for political reasons called Hokkaidō (comp. p. cxliii), 4th largest (88 districts; 756 towns and villages occupied by 277,254 families of 4.10 units each) of the Japanese islands, stands beyond the topmost point of Hondo (from which it is separated by the Tsugaru Strait), between lat. 41° 30' and 45° 30' N. and long. 139° 50' and 146° E. of Greenwich, and is bounded on the N. by the Sea of Okhotsk; on the S. and E. by the Pacific Ocean; and on the W. by the Japan Sea. It is approximately 294 M. from N. to S., and 394 M. from E. to W. From the earliest times it has been occupied by the Ainu (or Ebisu), perhaps the original race of Japan, and by them it was long known as Watarishima, or Ferry Island. It came into the foreground of history when Abe no Hirafu explored (in A.D. 662) the greater part of it and established a garrison in the present province of Shiribeshi. But little was heard of it prior to the 16th cent., when efforts at colonization were made by Takeda Nobuhiro, one of whose descendants, Matsumae Yoshihiro, had his authority recognized by Tokugawa Ieyasu in 1604. The Matsumae continued to govern the S.W. part of the island till 1868, with headquarters at the old town of Matsumae, now Fukuyama.

At the time of the Imperial Restoration Enomoto Takeaki formed the project of making Yezo an independent fief of the expiring Tokugawa dynasty, and taking the shōgunal fleet he captured Hakodate, Matsumae, and other towns, and succeeded in holding the Imperial army at bay for several months. He was forced to surrender in June, 1869, and in the same year the new government divided the island into 9 provinces, called it, Hokkaidō, placed it in charge of Governor Kuroda, and
established a Colonial Development Office (kaitakushi) at Sapporo. This was, however, abolished in 1881, and the island was divided into three departments (Hakodate-, Sapporo-, and Nemuro-ken), which in turn were suppressed in 1886 and an independent administration called Hokkaidō-chō was inaugurated with Sapporo as the capital. Prior to this time, American geologists, engineers, agricultural experts, and others were imported, and commendable efforts were made to improve the island. The many fine fruits, berries, grains, vegetables, cattle, horses, etc., for which it is now known are due to that wise initiative. (See p. 351.) The first of the excellent rlys. (of which there are now more than 1000 M.) were constructed by American engineers, and the first effort to develop the immense coal-fields was made in 1874 by Mr. B. S. Lyman, an American geologist in the employ of the Imperial Gov't. American apples are now shipped from Yeso to all parts of Japan and the Siberian coast. There are flour-mills, breweries, the largest paper-mills in the Far East, many fish-canning establishments, etc. Sulphur is exported in large quantities. Each of the chief cities has a Chamber of Commerce, a branch of the Hokkaidō Colonization Bank, schools, etc., while extensive harbor-works are under way at several of the ports.

The primeval wildness of Yeso appeals strongly to nature-lovers, and every year brings more and more travelers to this remote corner of the world. The Japanese officials are neither secretive nor exclusive; the Gov't wants to colonize the island, and its beauties lie exposed to the gaze of whosoever would inspect them. Comfortable rly. trains now penetrate to many of the hitherto inaccessible interior points, and coasting-steamers circle the island and touch at the chief ports. Many of the highways are not practicable for jinrikis (which are little used), but are all right for horses, which are plentiful and cheap. The traveler is advised to bring his own saddle, as the native article is uncomfortable. Hunters (comp. p. cii) should also bring their own guns and ammunition, as such are not always obtainable locally. Guides and interpreters are found in all the large towns, and hunting-permits are issued by the local authorities. A special letter of introduction from the Tōkyō Gov't is always useful. The dense forests and swamps are drained by innumerable short, rapid rivers, which are subject to violent freshets and which usually harbor excellent fish.

**Geologically** Yeso differs but slightly from Japan proper; the mt. system may be regarded as a continuation of those of Sakhalien and the Kuriles. The mass of the chain running from N. to S. consists of granite and old schists. In the axis of the range running toward the S.W., volcanic formations predominate, with trachytic and basaltic rocks. From many
promontories on the coast, projecting mt. spurs jut into the sea, while between them stretch flat shores with scores of sand-dunes. On the coast of Hakodate the Pluto-Neptunian rocks are similar to the formations of the Bay of Sendai and other parts of the main island coast, while in other places the tufa-conglomerates and organic remains are not lacking. Coal is mined in several provinces, and the chief mineral wealth of the island is in its coal-fields — which are estimated to contain 150,000,000,000 tons! The seams are of the Carboniferous system, while those of Old Japan belong to recent formations. The older Tertiary, the Mesozoic formations, the magnesium limestone and red sandstone of the Permian system are but slightly developed. Metamorphic rocks, — the oldest of which are granulite and conglomerate breccia, followed by aphanite, syenite-granite, and diorite, — including the marine terrace deposits, and eruptive rocks of all ages are found. Black and gray clay-schists, associated with green stones and in other places frequently disrupted by strikingly white porphyry veins, or traversed in all directions by quartz veins with iron pyrites, appear in many places and in great thickness. Few if any of the mts. rise higher than 8000 ft. There are numerous prominently active and remarkable volcanoes; the formidable dying craters of Noboribetsu are described in Rte. 20, and others in their proper places.

The River System centers practically at Tokachi-dake (7000 ft.), on the border of Tokachi and Ishikari Provinces, whence the great rivers of the island radiate to the sea. The Ishikari, the largest and most important, flows in a S.W. direction, and after a winding course of 275 M. falls in to Otaru Bay, near the small town of Ishikari. The Teshio, after traversing the province named after it, ends its 140 M. course near the 45th parallel in the Gulf of Tartary. The Tokachi, which rises not far from the basin of the Ishikari, flows 120 M. S.W. to the Pacific Ocean, into which it falls near Otsuma-maru. The less important Tokoro-qawa flows 75 M.E. through Kitami Province and empties into the Okhotsk Sea.

Zoologically Yezo differs considerably from Hondō. Wild creatures are represented by grizzly bears, deer, wolves, foxes, hares, wild ducks, teal, quail, snipe, woodcock, etc. The range of the ape and the pheasant extends only to the Tsugaru Strait. Stuffed specimens of the many beautiful birds for which the island is known can be seen at the Sapporo Museum (Rte. 20). The cold waters of the environing seas produce almost everything from the cachelot to the sprat, and the bleaching bones of the former can often be seen along the coast. The fisheries are immensely productive. In autumn, salmon (Oncorhynchus Perygi; Jap. masu) stream from the sea into the rivers and afford occupation and food for thousands of men. At many of the fishing-stations (that of the
Ishikari River, near Sapporo, is interesting; the fish are caught in huge seines which require scores of men to handle; 20,000 or more salmon weighing 10 lbs. or more each are often caught in a single day. The salting, smoking, canning, and shipping of them is one of the greatest local industries. Great shoals of herring frequent the E. shore in March–April and Oct.–Nov., and the oil expressed from them forms, along with cuttlefish and bêche-de-mer (iriko), important exports (to China and elsewhere). Certain of the many varieties of edible seaweed which flourish along the Japanese coast are found in Yezo, particularly the circumpolar tangle (Laminaria) and seawrack (Fucus species), which prefer cold water and a heavy surf. For this reason sea-algae add considerably to the value of the Yezo exports.

The forests which for unnumbered centuries have been the primeval, undisputed hunting-ground of the primitive Ainu, — shaggy, uncultured men almost as hairy as Esau, — possess a distinctive charm. Gigantic bears and tracking wolves lurk in their shadowy, soundless depths, and other wild beasts haunt impenetrable fastnesses where the lumberman's axe has never rung, and where the wealth of vegetation is equal in luxuriance and entanglement to that of the tropics. There seems no limit to these solemn woods, rent here and there with tremendous gorges down which roaring rivers tumble in cascades to the sea; or vexed by upstarting mts. swathed in gloom at their feet and belted with giant trees to their very summits. They stretch to the topmost point of the island and appear to grow denser and more forbidding as they reach into the cold and silent north, away from civilization and into solitude and desolation. Conspicuous among the host of magnificent forest trees are the splendid magnolias (named after Pierre Magnol, a French botanist—1638–1715), or Hō-no-ki, ten or more species of which flourish in the foliaceous mts. forests of Japan from Kyūshū to Yezo. The smooth grayish-white bark and straight trunk (sometimes 6 ft. in circumference and 75 ft. high) remind one of the beech, while the superb white flowers (with a pineapple perfume) make the tree one of the most beautiful objects in the landscape. Chestnuts, walnuts, maples, alders, beeches, lindens, oaks, birches, elms, Chinese sumach, the ash, and a host of trees, oftentimes bound together by white flowering trailers of the Hydrangea, add beauty to the forest. — Fires oftentimes sweep over vast sections and destroy countless thousands of acres of valuable timber. The great fire of May, 1911, burned 2000 houses, killed 16 persons, and for a time threatened the whole island with destruction. Wherever the soil is reclaimed from the forest it is usually of unexempted richness. Rice, the great staple of S. Japan, thrives illy because of the short summer, but wheat, barley, rye, maize, buckwheat, etc., do well. The
The Climate.

YEZO

excellent butter made by the Trappist Monks at the Monastère de Notre Dame du Phare, at Ishibetsu Mura, and the equally fine cheese produced by the nuns of Notre Dame des Anges, at Yunogawa, are in demand throughout Japan.

The Climate is somewhat like that of New England, with long cold winters, and short hot summers. The winter at Hakodate and the S. part of the island, where the thermometer rarely drops below 5° F., and where it often remains in the neighborhood of 20°, is much milder that at the N., where the cold is of almost Siberian intensity. The snowfall is not so heavy, and the sunny exposure of the port brings many mild winter days. The mean annual temperature is about 10° below that of Tōkyō, but the range in the direction of cold is much greater. The minimum might be put at 20°, the maximum at 88°. The prevailing winter winds at Hakodate are from the N.W. and W., and there sometimes rides down upon them an iciness that stings the flesh and nips the unprotected ear. The summer nights are cool, and chilly days are frequent in July. August is the hottest month, but the thermometer rarely rises above 90°. The summer wanes early, and the reddening maples promptly usher in the cool weather. Northward of Hakodate, the conditions change with each degree. The records of the meteorological bureau at Sapporo show 148 frosty nights against 67 at Tōkyō. While the maximum rainfall (98 rainy days) occurs in Hakodate in July–Sept., Sapporo has a distinct autumn rainy season, the greatest fall taking place in Oct.–Nov. Though exempt from the dreaded typhoons of S. Japan, Yezo is often swept by heavy gales and drenched under torrential rains referred to as ‘typhoon rains.’ Extensive irrigation is unnecessary. Heavy snows (4–6 ft. deep) lie on the ground during 6-7 months of the year, and this long cold season limits the period of vegetation to 5 months. The W. coast (several degrees warmer than the E. coast) is ice-bound during the entire winter. The ground freezes several feet deep and does not thaw until late May. The last vestige of snow disappears only under the June sunshine. The N. and E. coasts are foggy and cold even in summer, and the gray, gloomy days remind one of the Maine coast in winter.

The traveler who dislikes cold will perhaps find Yezo most attractive between May 15 and Oct. 1. Americans living N. of Mason and Dixon’s line will find the crisp winter delightful. The glorious sunlight that glints across the frost-gemmed fields is surcharged with ozone, and the picture of the tall conifers almost buried beneath soft, clinging snow is a tonic to the mind. A horsefly called abu makes traveling the woods in Aug. uncomfortable. Residents say June and July afford the best salmon-fishing, and that early autumn is the best for wild ducks. Experienced hunters seek the deer and wolves
In winter. The views at all times are beguiling, but particularly in the spring and autumn when the atmosphere is clearest. Then there is light without heat, leaves and streams sparkle, and there is nothing of the half-smothered sensation which is often produced by the choking greenery of the main island.'

The Aino, or Ainos (comp. p. cclxii), who call themselves Ainu ('men'); who are referred to in Japanese history as Ebisu ('barbarians'), and often by foreigners as the 'hairy Ainos,' and 'hairy Kuriles'; the degraded lees of the (perhaps) aboriginal race of Japan, and of whom but about 18,000 remain, stand in more or less the same relation to the Japanese Gov't that the Red Indians of North America do to that of the United States. The countless thousands that once roamed over the main island of Japan, with their blood kindred, the Emishi (often called Ebisu, and Yezo), were ruthlessly slaughtered and gradually driven northward to their present cold and cheerless refuge in the Kurile Islands, Sahaliien, and Yezo, where they dwell in rude, isolated huts or tribal communities usually near the sea and generally at a distance from the habitations of their conquerors. Their clustered huts are often found inland on the banks of the larger rivers, which, with the sea, supply them with fish; and less frequently in the mts. In some instances, notably that of Shiraoi, Horobetsu, Mom-betsu, Rebunoe, etc., there are mixed Ainu and Japanese villages, but there is generally a dividing line between them, as the Ainu adhere to their patriarchal customs and adopt only from the Japanese that which they consider essential to their welfare. Besides, Japanese contiguity does not always benefit them. The Ainu take kindly to foreigners, especially richly bewiskered ones, in whom the simple natives see at least a hirsute relationship. Travelers are received courteously, and there is usually a lack of obtrusiveness in any form.

HISTORICAL SKETCH. The ambiguous oracles of the Ainu say their progenitors sprang from one of the three daughters of a certain prince of one of the kingdoms of Asia. Having become the unwilling object of the incestuous desire of her father, the girl left the palace at night, fled to the seashore, and there embarked in a canoe in which there was a large dog. The pair traveled in company many months, finally reaching an unknown place in the East where the young princess gave birth to a boy and a girl whose bodies were covered with hair. These are considered the legendary ancestors of the Ainu race. Some believe the episode gave rise to the name Aino, which is thought to be a corruption of Ai-no-ko ('offspring of the middle,' or a 'breed between man and beast'). Others say Ainu is derived from the Japanese inu, a dog,—

a contemptuous epithet often applied to them. The descendants of the first curious pair married; some among themselves; others with mt. bears; the fruit of each union being 'nimble
hunters and men of extraordinary valor, who, after a long life spent in the vicinity of their birth, departed to the Far North, where they still live on the high and inaccessible tablelands above the mts. Being immortal, they direct by their magical influence the actions and the destiny of the present Ainu.'

It is believed by some that the Ainu and the Emishi were the people who Jimmu Tenno encountered when he crossed from Kyushu to the Main Island in 660 B.C. Evidences of this aboriginal race are to be found in the relics of the Stone Age in various parts of Japan. 'Flint, arrow- and spear-heads, hammers, chisels, scrapers, kitchen-refuse, and various other trophies are excavated from time to time, and may now be found in the museums. Though covered with the soil of centuries, the exhumed articles seem as though freshly brought from an Ainu hut. In scores of instances the very peculiar ideas, customs, and superstitions of both Japanese and Ainu are the same, or but slightly modified.' That the two races were antagonistic is shown by the barrows, or Ainu Mounds, which the traveler may see in N. Japan, and which contain heaps upon heaps of the bones of the unfortunates slaughtered by the Japanese more than a millennium ago. For centuries after the Japanese established themselves in Yamato the aboriginals maintained a determined resistance against the southern invaders, and in 720 A.D. they made it necessary to call out the militia of nine provinces before they were checked in an assault on the Nipponese stronghold and driven back N. of Sendai. For years they were to the Japanese what the North American Indian tribes were to the settlers of Virginia and New England. In 776 some of the Ainu chieftains on the N. frontier opened the strife with such determination that the old Taka Fort, built near Sendai as an outpost against them, was taken with all its munitions of war and supplies. They massacred the commandant and most of the garrison, and spread terror through the country as far S. as Tokyo. They often beat the Japanese on land and sea, and it was not until the 9th cent. that the age-long contest was brought to a close. About 855 a civil war broke out among them, and this so weakened them that when they again rose, in 878, they were comparatively easily dealt with. From the 9th cent. onward the Ainu were settled in villages on the footing of ordinary Japanese subjects. It is thought that the prisoners who were transported to several places in the S. of the islands were the progenitors of the Eta, who formed a large part of the pariah class of feudal Japan. Dealing in skins of animals and in leather until after it was tanned was anciently considered unclean, and tanning was a monopoly of the Eta. So also was the work in connection with the common execution-grounds, and other degrading tasks.
CHARACTERISTICS. The Ainu are uncivilized, shiftless, ignorant, filthy, healthy, amiable, gentle, submissive, and hospitable. Instead of being the morose, sad-visaged aboriginals that some writers picture them, they are, on the contrary, generally good-natured, though reserved and taciturn; trustworthy, courteous in their rude way, and with winning manners that one does not usually associate with savages. They live chiefly by fishing and the chase, and their general manner of life has not materially changed during ages. In stature they are short (the men average 5 ft. 5 in. in height, the women 5 ft.) like the Japanese but chunky and much stronger, with more muscle, greater breadth of shoulders, a better developed chest and torso, with short arms and legs and large hands and feet. The complexion of the men is darker than the light olive of the Nipponese, with a coppery, brownish tint suggestive of the North American Indian. That of the women is a shade lighter. The average woman is unusually well developed, with luxuriant black hair, superb teeth, sparkling eyes, and a light, lithe, springy walk. The features of both are a singular blend of Mongol and European, with a Negroid suggestion emphasized by the short and straight nose, flattish and well rounded at the nostrils, the (sometimes) thickish lips, and the wide but well-formed mouth filled with small, white, regular teeth. The neck is short, the brow high, broad, and massive; while the large, quite deeply set, beautiful and expressive liquid brownish-black eyes, though not placed obliquely, leave nevertheless a suggestion of Tartar ancestry. The eyes are far and away the finest features; singularly soft and kindly, with long, abundant silky lashes. Their voices are soft, low, and surprisingly musical, and when they speak and smile at the same time the timid, gentle eyes beam winsomely, and the expression is as sweet as that of a gracious woman. The voices of the men are devoid of gruffness until their owners are displeased; then they utter a short, shrill screech which betrays the savage.

Their most striking peculiarity is the abundant sloe-black hair which falls in soft, thick, sometimes wavy, masses to the shoulders, where it is clipped. In the case of the older men, this unusual mass of hair on the head is supplemented by astonishingly thick beards and mustaches, the former sometimes 12–14 in. long and imparting a venerable and patriarchal appearance. Many of the men have practically no hair on the breast, and but little on the arms and legs; others show a noticeable growth on the torso, arms, and limbs, and this sometimes stands out short and bristly. As a general rule the majority of the Ainu are no more hairy than Russian Jews or certain husky, brawny Scotch gillies, and in many communities of the world they would pass unnoted. The hairiness of the race as a distinctive feature is brought into exaggerated prominence by their proximity to the smooth-skinned Japanese, and is often en-
larged upon by impressionistic writers. There are, however, noteworthy exceptions to the general rule, and these astonish and puzzle the observer. For some unexplained reason many of the Ainu who inhabit the tribal communities scattered along the shore of Volcano Bay are darker than those of Shiraoi, Piratori, and other villages, and considerably more hairy. Here men may occasionally be seen completely but thinly covered with soft, silky hair an inch or more long, but they are the exception and not the rule. When very old and very shrunken they bear an amazing likeness to animals, and inspire one with an aversion difficult to dominate. Many of the young men apparently dislike the notoriety arising from their hirsute decoration, and they carry smoothly shaven faces; in such cases the strongly marked blue-black beard beneath their suntanned cheeks, coupled with their piercing eyes and swarthy complexion, imparts a sort of dashing appearance, like that of a Spanish corsair. Many of the women bear a striking resemblance to Spanish gypsies, particularly when they adorn their ears with the big silver hoops of which they are so fond, and put about their necks the large strings of turquoise-like beads (usually a wedding-gift) with hammered silver pendants. 'A curious intensity about their eyes, coupled with the profusion of black hair and singularly vigorous physique, give the men a formidable savage appearance, but the smile, full of sweetness and light, in which both eyes and mouth bear part, makes one at times forget that they are savages. The venerable look of some of the old men harmonizes with the singular dignity and courtesy of their manners, but as one looks at the grand heads, and reflects that the Ainu have never shown any capacity, and are merely adult children, they seem to suggest water on the brain rather than intellect. The European expression of their faces is truthful, straightforward, and manly, but both it and the tone of voice are strongly tinged with pathos. They doubtless stand high among uncivilized tribes, but they are as completely irreclaimable as the wildest of nomad tribes, and contact with civilization, where it exists, only debases them. Several young Ainu were once sent to Tokyō, and educated and trained in various ways, but as soon as they returned to Yezo they relapsed into savagery, retaining nothing but a knowledge of Japanese. They are charming in many ways, but make one sad, too, by their stupidity, apathy, and hopelessness.'

Tattooing, a tribal custom which dates beyond the memory of the present-day Ainu, and which formerly was a part of their religion, is one of the most striking characteristics of the women; it is begun (the Melanasian method is practiced; see p. clxxii) when the child is about 5 yrs. old, and is supposed to enhance its beauty. The lip is cut with a sharp knife, soot which collects on the mat above the fire is rubbed into the
wound, which is later washed with a decoction of the bark of a certain tree, to fix the pattern, and to give it the blue look desired. As the child grows the pattern is extended, so that when she is ready to be married (at about 17 yrs.) she usually has a large, bow-shaped mustache with tapering, slightly turned-up ends, on the upper lip, and a tiny triangle with the point downward, on the lower lip. Other fancy patterns—bands, circles, a sort of lattice-work, and what-not—are tattooed on the arms and hands from the elbow down to the knuckles, and the heavy eyebrows are connected by a line of tattooing. In the case of the younger and more comely women, the mustachios are strikingly effective, ostensibly converting them—with all their feminine charms—into dashing attractive young men. Certain of the children are not tattooed—in obedience to prohibitive orders from the Japanese Gov't. The deep blue embellishment is apt to impart an unpleasant look to the old crones, making their shriveled mouths look disproportionately wide and witch-like,—almost stretching from ear to ear. But this even is not so irretrievably hideous as the Japanese custom of blackening the teeth—which is a post-nuptial act, while the tattooing of the Ainu girls is done before marriage.

The Ainu have no mode of computing time, and do not know their own ages. 'To them the past is dead, yet like other conquered and despised races, they cling to the idea that in some far-off age they were a great nation. With them the art of war seems to have been lost long ago. Their habits, though by no means destitute of decency and propriety, are not cleanly. The women bathe their hands once a day, but any other washing is unknown or not practiced. They never wash their clothes, and wear the same day and night.' Their houses swarm with fleas, and are sometimes permeated by an ancient fish smell very trying to foreign nostrils. As if in defiance of the microbe theory they are a healthy race, with but few chronically ailing people. 'Though the children are often afflicted by cutaneous diseases, these wear off when they are 10 or 12 yrs. old, and they generally live to grow up; they are not carried off by the infantile diseases which plague civilized communities.' The children themselves are grave, gentle, obedient, sometimes pretty and attractive. When young, they sometimes give promise of an intelligence which generally fails to materialize in later years. They are weaned when 3–4 yrs. old; boys are preferred to girls, but infanticide is not practiced. — Parents seem fond of their children, who in turn are affectionate. They do not receive names till they are 4 or 5 yrs. old. A childless wife may be divorced; if she is not, a second wife is usually taken by the husband. They are said to make faithful and laborious helpmates, and to assist in hunting and fishing, besides their other work. They carry their babies pick-a-back,
as do the Japanese mothers, excepting that the child is supported by a broad band which passes round the woman's forehead.

Polygamy is practiced by the chiefs in some communities, each of which is usually presided over by some patriarch elected by the people. Girls marry when they are about 17; boys at 21. When a man wishes to marry he asks the chief's permission. If the father of the girl consents, the happy youth makes him a present of a Japanese curio—which concludes the betrothal. Marriage immediately follows, and is celebrated by carousals and much drinking of sake. The bride receives as her dowry an ornamented kimono and some ear-rings. If a man tires of his wife, he can divorce her with the consent of the chief. Conjugal fidelity is a virtue among the women, who are chaste. Five is the usual number of an Ainu family: aged parents receive filial reverence, kindness, and support from their children. Present-day marriages between Japanese and Ainu are said to be sterile; a fact attributed to the difference in physical constitution occasioned by many consecutive generations of savage life. The people are courteous to each other and to strangers. The common salutation consists in extending the hands and waving them inwards, once or oftener, and stroking the head; a formal salute is made by raising the hands with an inward curve to the level of the head two or three times, lowering them, and rubbing them together; the ceremony concluding with stroking the beard several times. The women have "no manners!" The indoor occupation of the men is to carve wood articles—knife-sheaths, spoons, canes, and whatnot. They are fond of smoking.

The Ainu Women work hard, but their lot is not as bad as it might be. They rise early, sew, split the bark of which their own and their husband's clothes are made; they draw water, chop wood, cultivate the soil (in which the men lend a hand), grind millet and take care of the children. They eat of the same food, and at the same time as the men, laugh and talk before them, and receive equal support and respect in old age. They all understand the making of bark-cloth (from the linden tree) and the weaving of mats, which they sell (along with bear-skins) or trade for sake and other necessaries. The men bring in the bark in stripes, 5 ft. long, having removed the outer coating. This inner bark is easily separated into several thin layers, which are split into very narrow strips by the older women, very neatly knotted, and wound into balls, weighing about a pound each. No preparation of either the bark or the thread is required to fit it for weaving, but some of the women steep it in a decoction of a bark which produces a brown dye and deepens the buff tint. The simple loom consists of a stout hook fixed in the floor, to which the threads of the far end of the web are secured, a cord fastening the near end to the waist.
of the worker, who supplies, by dexterous rigidity, the necessary tension; a frame like a comb resting on the ankles, through which the threads pass, a hollow roll for keeping the upper and under threads separate, a spatula-shaped shuttle of engraved wood, and a roller on which the cloth is rolled as it is made. The length of the web is 15 ft., and the width of the cloth 15 in. It is woven with great regularity, and the knots in the thread are carefully kept on the under side. It is a very slow and fatiguing process, and a woman cannot do much more than a foot a day. The weaver sits on the floor with the whole arrangement attached to her waist, and the loom, if it may be called, on her ankles. It takes long practice before she can supply the necessary tension by spinal rigidity. As the work proceeds she drags herself almost imperceptibly nearer the hook. In some of the houses two or three women bring in their webs in the morning, fix their hooks, and weave all day, while others, who have not equal advantages, put their hooks in the ground and weave in the sunshine. The entire loom can be easily fashioned with an ordinary knife. The Japanese buy the cloth for its practically indestructible quality. The Ainu clothing is much like that of the Japanese in form. In the winter the men wear skin coats and hoods, and a sort of rude moccasin. Under this a skin or bark-cloth waistcoat may or may not be worn; the coats reach a little below the knee, fold over from right to left, and are confined at the waist by a narrow, cloth girdle, to which is sometimes attached a rude dagger-like knife, with a crudely carved wood handle and sheath. The coat worn by the women reaches halfway between the knees and ankles, and is quite loose and without a girdle. In summer, serviceable and attractive kimonos of the fine buff-colored fabric mentioned above are worn. Tightly fitting leggings, either of skin or of bark-cloth, and sometimes straw sandals, are worn by both sexes. The primitive Ainu woman keeps her person scrupulously and completely covered; those who have come under Japanese influence are negligent in the matter. Clothes for festive occasions are handsomely decorated with various pleasing geometrical patterns showing white or red on a blue ground. The women love brilliant crimsons and every shade of red, and employ them whenever possible. When in the forests and away from their habitations, the men often go stark naked, clad only in their long beards and the hirsute leggings with which Nature has endowed some of them!

A few shaggy, half-wild, unshod horses, and some hunting-dogs with thick yellow pelts and dispositions mild like those of their masters, constitute the Ainu wealth in domestic animals. The men are expert fishermen and their boats are similar in model to those of the Japanese, excepting that they are narrower, more slender, and pointed at the prow; which is
upturned, sometimes gaudily painted, and resembles the boats of the early Norsemen. In addition to the Japanese ro, or sculling oar, they also use kai, or slender side oars. Their river canoes are usually dug out of logs, sometimes of the wood of the fine native elm (nire), but more often from the splendid trunks of the beautiful Calopanax riconifolia. Some again consist of two halves laced together with very strong bark-fiber along their entire length, and with high sides also laced on. This fiber-rope is excellently made, and is twisted in all sizes from small but astonishingly stout twine to anchor hawserns. Two men will fashion a canoe from a rough log in 5–6 days. These canoes may often be seen ascending the Yezo rivers, up which the superb salmon goes to spawn in the fresh water near their source. The men spear them with crude, barbed instruments, or catch them in hand-nets. One man usually stands at the stern to propel the boat, while another stands at the bow, harpoon in hand. Torches are used to attract the fish at night, and the oftentimes stark-naked Ainu, hairy, and with flowing beard and matted hair, standing, his spear poised, under the glare of the sputtering pine torch, is a sight one does not soon forget. The men spit the fish with amazing accuracy.

The Ainu eat (with fingers and chop-sticks) fresh, salt, and dried fish, seaweed, slugs, wild roots, berries, the various vegetables (usually made into a stew) which they raise in the little garden about their huts; bear-meat, venison, and a special soup made of a putty-like clay, which is boiled with the bulb of an edible lily. The men spend the autumn, winter, and spring in hunting deer and bear, the meat of which they subsist upon; the skins are traded for sake, etc., and are given in payment of taxes. They are valiant hunters, and will tackle the ferocious brown Yezo bear when armed only with a knife or a bow and poisoned arrows. The killing of a big bear is regarded as a great feat both from a religious and a material viewpoint, for they worship the bear, but eat him when circumstances favor. 'Gentle and peaceable as they are, they have a great admiration for fierceness and courage; and the bear, which is the strongest, fiercest, and most courageous animal known to them, has probably in all ages inspired their veneration. Some of their rude chants are in praise of the bear, and their highest eulogy on a man is to compare him to a bear. In some Ainu villages, especially near the chief's house, there are several tall poles with the fleshless skull of a bear on the top of each, and in most of the interior settlements there is also a large cage, made gridiron fashion, of stout timbers, and raised two or three feet above the ground. Such cages sometimes contain well-grown bears, captured when quite young, in the early spring. After the capture, the bear cub is introduced into a dwelling-house, generally that of the chief, or sub-chief, where it is suckled by a woman, and played with by the children, till
it grows too big and rough for domestic ways. Then it is placed in a strong cage, in which it is fed and cared for, till the autumn of the following year, when, being strong and well-grown, the Festival of the Bear is celebrated. The customs of this festival vary considerably, and the manner of the bear’s death differs among the mountain and coast Ainu, but everywhere there is a general gathering of the people, and it is the occasion of a great feast, accompanied with much sake and a curious dance, in which men alone take part. Yells and shouts are used to excite the bear, and when he becomes much agitated a chief Shoots him with an arrow, inflicting a slight wound which maddens him, on which the bars of the cage are raised, and he springs forth, very furious. At this stage, the Ainu run upon him with various weapons, each one striving to inflict a wound, as it brings good luck to draw blood. As soon as he falls down exhausted, his head is cut off, and the weapons with which he has been wounded are offered to, and he is asked to avenge himself upon them. Afterwards the carcass, amidst a frenzied uproar, is distributed among the people, and with feasting and riot, the head, placed upon a pole, is worshiped, and the festival closes with general intoxication.

Although Gov’t has prohibited the use of poisoned arrows in bear-hunting, it is believed that they are still used surreptitiously. When hunting a bear, the Ainu goes to his den single-handed, and if he cannot induce Bruin to come forth and settle the matter in the proper way, he crawls in after him—a dangerous proceeding! As the bear rises to strike him, the intrepid hunter dodges under his forepaw, stabs him if possible, then rushes round and attacks him from the rear. This sometimes prompts the bear to rush out into the open and seek safety in flight, but as it emerges from its den, a companion on the outside shoots a poisoned arrow into him, and in a few moments the animal expires. The flesh around the wound is immediately cut away, and the poison does not affect the rest of the meat. Another method of killing the bear is by means of a large bow, fixed across the path in such a way that when the bear walks over a cord which is attached to it, he is simultaneously transfixed. Gov’t has also prohibited the use of these arrow-traps, which are a constant menace to foresters and others. The Ainu bows are crude, about 3 ft. long, made of stout saplings with the bark on, and there is no attempt to shape or render them elastic. The peculiar arrows are fashioned in three pieces, the point consisting of a sharpened piece of bone with a cavity on one side to hold the poison. ‘This point or head is very slightly fastened by a lashing of bark to a fusiform piece of bone about 4 in. long, which is in turn lashed to a shaft about 14 in. long, the other end of which is sometimes equipped with a triple feather. The poison is placed in the elongated cavity in the head in a very soft state, and hardens
afterwards. In some of the arrow-heads half a teaspoonful of
the paste is inserted. From the nature of the very slight lash-
ings which attach the arrow-head to the shaft, it remains fixed
in the slight wound that it makes, while the shaft falls off.'—
The poison is made by macerating the root of the Aconitum
japonicum, an Asiatic species of wolf's-bane, the blue flowers
of which are prominent features in the Yezo landscape. After
the root has been pounded to a pulp it is mixed with a reddish
earth and then with animal fat, and becomes a stiff, dark,
reddish-brown paste. It is sometimes buried before it is used;
ten grains are sufficiently virulent to kill a big bear in ten
minutes. The Ainu claim to know no antidote for it, and if a
man is wounded with one of the arrows the part must be excised
immediately, else death will follow.

Ainu Dwellings are usually distinguishable by their
thatched roofs, which are covered with several superimposed
layers of straw that produce a series of ridges, or receding ter-
races, the smallest cap being at the top. They are usually of a
mongrel character when the Ainu village happens to be near
that of the Japanese, but quite distinctive in the remote dis-
tricts. Custom does not permit of either variety or innovations,
while poverty dictates the interior furnishings. Certain
of the houses at Shiraoi have raised wood floors, highly pol-
ished, like those of a comfortable Japanese house; others being
purely of mud. 'The usual appearance is that of a small house
built on at the end of a larger one. The small house is the
vestibule or ante-room, and is entered by a low doorway
screened by a heavy mat of reeds. It contains the large wooden
mortar and pestle with two ends, used for pounding millet, a
wooden receptacle for millet, nets or hunting-gear, and some
bundles of reeds for repairing roof or walls. This room never
contains a window. From it the large room is entered by a
doorway, over which a heavy reed mat, bound with hide,
invariably hangs. This room may be 40 ft. long by 25 ft.
broad, or even 40 ft. sq.; the smaller one usually measures 20
by 15 ft.; the separating partition is usually of mud and wattle.
On entering, one is impressed by the height and steepness of the
roof, altogether out of proportion to the height of the walls.'
The dark hollow space of the roof is often filled with milling
smoke seeking an outlet, and the superstructure is usually
heavily coated with soot. When this falls to the wood floor it is
ground in and polished by the constant sliding over it of the oc-
cupants, with the result that sometimes a floor may shine like
an ebony piano top. 'The frame of the house is of posts, 4 ft.
10 in. high, placed 4 ft. apart, and sloping slightly inwards.
The height of the walls is apparently regulated by that of the
reeds, of which only one length is used, and which never exceed
4 ft. 10 in. The posts are scooped at the top, and heavy poles,
resting on the scoops, are laid along them to form the top of the
wall. The posts are again connected twice by lighter poles tied on horizontally. The wall is double; the outer part being formed of reeds tied very neatly to the framework in small, regular bundles, the inner layer or wall being made of reeds attached singly. From the top of the pole, which is secured to the top of the posts, the framework of the roof rises to a height of 22 ft., made, like the rest, of poles tied to a heavy and roughly hewn beam. At one end under the ridge-beam there is a large triangular aperture for the exit of smoke. Two very stout, roughly hewn beams cross the width of the house, resting on the posts of the wall, and on props let into the floor, and a number of poles are laid at the same height, by means of which a secondary roof formed of mats can be at once extemporized, but this is only used for guests. These poles answer the same purpose as shelves. Very great care is bestowed upon the outside of the roof, which is neat and sometimes pretty, and has the appearance of a series of frills, being thatched in ridges. The ridge-pole is very thickly covered, and the thatch both there and at the corners is elaborately laced with a pattern in strong peeled twigs. The poles, which, for much of the room, run from wall to wall, compel one to stoop, to avoid fracturing one’s skull, and bringing down spears, bows and arrows, arrow-traps, and other primitive property. The roof and rafters are black and shiny from wood smoke. Immediately under them, at one end and one side, are small, square windows, which are closed at night by wooden shutters, which during the day hang by ropes. Nothing is a greater insult to an Ainu than to look in at his window.

On the left of the doorway is invariably a fixed wooden platform, 18 in. high, and covered with a single mat, which is the sleeping-place. The pillows are small stuff bolsters, covered with ornamental matting. If the family be large there are several of these sleeping platforms. A pole runs horizontally at a fitting distance above the outside edge of each, over which mats are thrown to conceal the sleepers from the rest of the room. The inside half of these mats is plain, but the outside, which is seen from the room, has a diamond pattern woven into it in dull reds and browns. The whole floor is covered with a very coarse reed-mat, with interstices half an inch wide. The fireplace, which is 6 ft. long, is oblong. Above it, on a very black and elaborate framework, hangs a very black and shiny mat, whose superfluous soot forms the basis of the stain used in tattooing, and whose apparent purpose is to prevent smoke ascending, and to diffuse it equally throughout the room. From this framework pends the great cooking-pot, which plays a most important part in Ainu economy.

Household gods form an essential part of the furnishing of every house. Usually, at the left of the entrance, there are ten white wands, with shavings ppending from the upper
end, stuck in the wall; another projects from the window which faces the sunrise, and the great god, a white post, 2 ft. high, with spirals of shavings depending from the top, is always planted in the floor, near the wall, on the left side, opposite the fire, between the platform bed of the householder and the low, broad shelf placed invariably on the same side. Except in the poorest houses, where the people cannot afford to lay down a mat for a guest, they cover the coarse mat with fine ones on each side of the fire. These mats and the bark-cloth are really their only manufactures. They are made of fine reeds, with a pattern in dull reds or browns, and are 14 ft. long by 3 ft. 6 in. wide. It takes a woman 8 days to make one. In every house there are one or two movable platforms 6 ft. by 4 and 14 in. high, which are placed at the head of the fireplace, and on which guests sit and sleep on a bearskin or a fine mat. In many houses there are broad seats a few inches high, on which the elder men sit cross-legged, as their custom is, not squatting Japanese fashion on the heels. A water-tub always rests on a stand by the door, and the dried fish and venison or bear for daily use hang from the rafters, as well as a few skins. Besides these things there are a few absolute necessities,—lacquer or wooden bowls for food and sake, a chopping-board and rude chopping-knife, a cleft stick for burning strips of birch-bark, a triply-cleft stick for supporting the potsherd in which, on rare occasions, they burn a wick with oil; the component parts of their rude loom, the bark of which they make their clothes, and the reeds of which they make their mats. A penetrating, carrion-like odor of fish-oil not unfrequently hangs around an Ainu coast settlement and is apt to make the foreigner who cannot accustom himself to it, uncomfortable. The pots in which the oil is tried out are generally to be found between the houses and the beach. Here, or at the side of the dwelling-houses, one will also note the storehouses — large, square boxes at the top of four high poles — in which meat, etc., is stored out of reach of the dogs.

There cannot be anything more vague and destitute of cohesion than Ainu religious notions. With the exception of the hill shrines of Japanese construction dedicated to Yoshitsune (whom the Ainu believe lived among them for many years, taught their fathers the arts of civilization, with letters and numbers, and gave them righteous laws, for which reason he is worshiped among them under a name which signifies Master of the Law) they have no temples, and they have neither priests, sacrifices, nor worship. Apparently, through all traditional time, their cultus has been the rudest and most primitive form of nature-worship, the attaching of a vague sacredness to trees, rivers, rocks, and mountains, and of vague notions of power for good or evil to the sea, the forest,
the fire, and the sun and moon. The outward symbols of their religion, corresponding most likely with the Shintō gohei, are wands and posts of peeled wood, whittled nearly to the tip, from which the pendent shavings fall down in white curls. These are not only set up in their houses, sometimes to the number of twenty, but on precipices, banks of rivers and streams, and mountain passes, and such wands are thrown into the rivers as the boatmen descend rapids and dangerous places. They have no definite idea concerning a future state, and such notions as they have are few and confused. Some think that the spirits of their friends go into wolves and snakes; others, that they wander about the forests; and they are much afraid of ghosts. A few think that they go to a good or a bad place according to their deeds. They appear to have certain rude ideas of metempsychosis, as is evidenced by their prayer to the bear and certain rude traditions, but whether these are indigenous, or have arisen by contact with Buddhism at a later period, it is impossible to say.' They have a decided regard for the truth, and they are mentioned as punctiliously honest, and truthful to a surprising degree. —

The chief act of Ainu worship is to drink sake. This is supposed to please the gods, and the drunker an Ainu gets the better the gods are pleased. This gives rise to their most serious and deadly vice; the aim is to be stupidly drunk as often and as long as possible. They ferment an intoxicating liquor from the root of a tree and also from their own millet and Japanese rice, but the Japanese sake is the one thing that they care about. 'They spend all their gains upon it, and drink it in enormous quantities. It represents to them all the good of which they know, or can conceive. Men and women alike indulge in this vice. The Ainu have few amusements, except certain feasts. Their dance is slow and mournful, and their songs are chants or recitative. They have a musical instrument, something like a guitar, with 3, 5, or 6 strings, which are made from sinews of whales cast up on the shore. Another one, believed to be peculiar to themselves, consists of a thin piece of wood, about 5 in. long by 2½ in. broad, with a pointed wooden tongue, about 2 lines in breadth and 16 in length, fixed in the middle and grooved on 3 sides. The wood is held before the mouth, and the tongue is set in motion by the vibration of the breath in singing. Its sound, though less penetrating, is as discordant as that of a Jew's harp, which it somewhat resembles. They are unwilling to part with them, as they say it is very seldom that they can find a piece of wood which will bear the fine splitting necessary for the tongue.'

The people have a dread of death. 'When it comes, which it usually does from bronchitis in old age, the corpse is dressed in its best clothing, and laid upon a shelf for from one to three days. In the case of a woman her ornaments are buried
with her, and in that of a man his knife and sake-stick, and, if he were a smoker, his smoking-apparatus. The corpse is sewn up with these things in a mat, and, being slung on poles, is carried to a solitary grave, where it is laid in a recumbent position. Nothing will induce an Ainu to go near a grave. A vague dread is forever associated with the departed, and no dream of Paradise ever lights for the Ainu the "Stygian shades." Living, they have no history, and perishing they leave no monument. They possess no alphabet and no written language. Their traditions are oral. They say their ancestors had books which the Japanese took from them, which is unlikely. It is said they can count up to one thousand. The dialect is rude and limited, and is thought to belong to the Altaic family of languages. The Japanese learn it quickly. A few of the Ainu speak a clipped Japanese, but their knowledge of other languages is nil. The names of many places on the Yezo map are Ainu, and the traveler will note that many of the words end in betts, betts, or petts or petts, 'river'; as: Nobori-betsu, Mountain river. Man in the dialect is Ainu (also okku); wife is matchi; boy, cuspo; good-by, saramba; village, kotan; bear, hokuyak; beard, ticksha; eye, sht; male, binne; female, matni; and so on. — A museum containing Ainu relics stands in Sapporo, and there is also a collection in the Imperial Museum in Uyeno, at Tokyo. — Rev. J. Batchelor, an erudite missionary who has dwelt long among the Ainu, is perhaps the greatest authority on them. Of the 360 or more books that have been written (in various languages) about the Ainu, the student will perhaps find all he may wish in: The Ainu of Japan; Ainu Folk-Lore; Sea-girt Yezo; The Koropok-Guru, or Pit Dwellers of N. Japan; A Grammar of the Ainu Language; An Ainu-English-Japanese Dictionary; and numerous monographs on the Ainu, all by the authority mentioned above.


Arrival at Hakodate. The steamships of the Imperial Japanese Gov't Rlys, inward bound from Aomori (p. 318) proceed up Hakodate Bay to the harbor at the S.E. end (comp. the accompanying plan), where they go alongside the pier and land passengers. The rly. station near by is about 2 M. (30 min.) from that part (S.W.) of the port (Pl. B, 3) where the chief inns, banks, shops, consulates, etc., are located, and for the convenience of foreigners, a steam tug belonging to the line usually meets incoming ships and takes passengers (from the end of the pier) to a landing (10 min.) at the right. Other ships usually anchor about ½ M. offshore, in 5-6 fathoms of water. Sampans from 20 sen up, according to the amount of luggage. Travelers may save a squabble by coming to a clear understanding as to price before hiring boats (or anything else in Yezo), as people of almost every class have an exaggerated idea of the value of their services or merchandize. The customs officers inspect only those ships arriving direct from foreign ports. Passengers proceeding from the pier to the rly. station (½ M.) will find red-capped porters and hand-carts to take their luggage; prices are double those customary in Japan proper. Inns (comp. p. xxxiv). Kito; Kakuchô; Katsura Hotel, etc., all under native
management. The latter (not recommended) has a few poor, dark rooms without conveniences, but equipped with foreign beds for which ¥2–3 per person per night is demanded. Food is extra, and such unusual things as towels, butter (bad), and bread (poor) are charged for heavily. Prices are apt to be quoted in a vague way, and travelers should reach a clear understanding with the innkeeper before engaging rooms, and should be sure the understanding is mutual. They should also be on their guard against extortionate prices. The native food at the other inns (¥4–5 per day inclusive) is usually better than the alleged 'foreign' stuff at the Kaisuka Hotel.

Jimikits (p. lxxxviii) compete with the cheap and convenient tramways, and dogs help the laziest of the runners to pull their vehicles through the streets. Prices are rising steadily; per mile, 20 sen; per hr., 40 sen (25% extra for a vehicle seating 2 pers., and 40% extra in bad weather). A full luggage-cart from the station to the hotel, 50 sen.

Banks (comp. p. xxiii) where Letters of Credit, Drafts, etc., can be cashed, or money exchanged: Nippon Ginkō, 53, Toyo-kawa-chō (Pl. C, 3).—Hokkaidō Takushoku Ginkō (Hokkaido Colonization Bank, Ltd.), 22, Funahcho-chō.

Consuls (consult the Japan Directory for addresses) are accredited from Great Britain, the United States, Austria-Hungary, Germany, Norway, and Russia.

Shops (comp. p. cxii). At the Matsushita Kumatsuchi Shoten, 63, Suyehirochō (Pl. B, 3), one can sometimes get good grizzly-bear skins (prices flexible), and Siberian furs. The curio shops are uninteresting, as the Ainu make nothing the traveler wants. Japanese products can be bought to better advantage in Tōkyō, Yokohama, or Kyōto.

Steamships: The Nippon Yosen Kaisha, 19, Funah-cho (Pl. C, 3), run comfortable boats to most of the island ports, and to Saghaleen. For sailing dates, cost of passage, etc., consult the company's booklets.

**Hakodate** (hah-ko-dah'-tay), a new, flourishing frontier-like city with 21,000 houses and 91,000 inhabs., stands near the southernmost point of Yezo Island, in the province of Oshima, facing the Tsugaru Strait, in E. long. 140° 44' and N. lat. 41° 47'—practically that of Chicago or Rome. It extends for nearly 4 M. along the curving shore of Hakodate Bay and possesses post- and telegraph-offices, a number of schools, a big prison, a marine museum, several foreign churches, a meteorological station, and enough energy to convert it eventually into a much larger and more populous port. It is the financial center of the E. section of the Hokkaido, and its imports and exports run into large figures. The native business quarter clusters near the rly. station (Pl. D, 2) and is uninteresting. Not far from it is a small but pretty Public Garden overlooking the sea, while stretching to the right is the attractive foreign settlement backed by a range of lofty fortified hills (forts closed to visitors) referred to collectively as the Peak, and as Hakodate Head. The general situation reminds one of Hongkong or Cape Town; the resemblance to the latter being accentuated by the host of wild flowers which grow in the vicinity. A succession of wide, fairly clean (wind-swept) streets lead up from the bay to the pine groves on the slopes of these hills, and are crossed at right angles by higher and more attractive thoroughfares flanked by substantial dwellings like those of Shanghai. The views from some of these vantage-points are superb, and embrace the city and bay, the Japanese town on
the N. side of the sand-pit, and the lofty mts. of the interior. The groves which gird the hills serve as a sort of Brooklyn for many rascally crows that help the street-cleaning department and are as much in evidence (and just as vociferous) as those of certain towns of British India. Here they foregather at eventide, and before they settle themselves for the night their ill-humored wrangling scandalizes the neighborhood. Wandering Ainu are seen occasionally in Hakodate, usually in the vicinity of the docks. The water-front presents an architectural hodge-podge which represents Japanese, French, German, American, Russian, English, and Chinese ideas of comfort adapted to a winter climate considerably colder than that of Japan proper. Corrugated tin roofs, iron stovepipes encased in square stone collars and projecting through windows to the street, and snow-sleds hanging against the houses underneath the eaves are things one does not see in Honshu. Most of the streets lack sidewalks, and when they are not deep in mud or dust, they are usually covered with snow or ice. Signs placed at intervals throughout the city warn strangers that it lies within the strategic zone and that the War Department will be rude to all and sundry who photograph, sketch, survey, or record impressions of land or sea within a radius of 3500 ken (about 4 M.). The local authorities evidently believe in signs, for they have placed them at many points and have loaded them with ‘Don’ts’ intended for the commonalty. Those in the park are worth looking at. The newness and mayhap the cosmopolitan character of the Hokkaido has not improved Hakodate’s Fourth Estate, which appears to lack the culture and gentleness of true Japanese.

The Public Garden (Pl. C, 4) contains the Court-House (Saibansho), the Public Library (Toshokwan), and a small Fisheries Museum (open from 8 to 4; 2 sen). The Shinto shrines which stand at intervals along the shoulder of the ridge behind the port are interesting only for the fine views obtainable from their elevated situation. The drinking-water (not recommended) is brought (7 M.) from the Akagawa; the waterworks were installed in 1889. — The suburbs offer but little of interest to the stranger; a locally popular resort, Yunokawa Hot Springs (Homei Hotel, Y 5), 4½ M. E. of the town (tram-cars every ½ hr., 10 sen), is near the old Goryokaku Fort (a relic of Tokugawa times). Between it and the city is the penitentiary and a race-track. The Lakes, to which many go in summer, are mentioned in Rte. 24.

Hakodate Bay is 4 M., the best in Yezo (with 12-15 fathoms of water, is entered at the W. between Hakodate Head and Kaishi-zaki. When several score ships of different nations anchor below the high peninsula which protects them from the strong winds at the E., the effect is spectacularly
suggestive of Alaska or the Far North. Dense masses of fog often lie over the bay between May and October, and biting winds howl across it from early fall to late spring. During this period snow often lies 4 ft. deep in the Hakodate streets and many sleighs are brought into service. There is a wireless station at Hakodate Head, and a submarine cable (which crosses Tsugaru Strait) at the bottom of the bay (worn). The harbor-works under construction will cost 12 million yen. The shore-front is often fringed with a forest of masts rising from sea-going junks of many classes — the carriers of the thousands of tons of salmon which enter and leave the port each year.

According to the consular reports 500 or more sailing-vessels and steamers leave Hakodate every summer for Kamchatka, Sakhalin, and other points in the North Seas, and return with catches valued at approximately 20 million yen. After extracting the Roe and shipping it to Russia as true caviar, the Russian merchants sell the rejected fish at almost any price. The value of those thus treated reaches 3 million yen a year.

20. From Hakodate via Onuma, Otaru, Sapporo, Iwamizawa, Oiwa, Shiraoi and Noboribetsu to Muroran.

Hakodate and Muroran Lines of the Imperial Japanese Government Railways.

This practically circular route will enable the hurried traveler to get a cursory view of Sapporo, the capital city; the interior of the island; an Ainu Village; and Muroran, and it includes a short steamer trip across the beautiful Volcano Bay. Those whose time is unlimited are recommended to supplement it with the trip to Kushiro (described hereinafter) and that to Wakkanai, on Soya Strait, at the extreme northernmost point of the island. All are off the regular beaten tracks of travel, and all are replete with interest. Picturesque, romantically beautiful Japan is seen here in another form; stern, gray, cold, and rugged; primeval men in a primeval wilderness. The region bears more or less the same relation to Japan proper that Canada does to Florida; with its semi-Arctic fauna and flora, magnificent scenery, and invigorating climate; but rendered doubly interesting by the mysterious, pre-historic Ainu.

Several trains leave Hakodate daily for 179 M. Sapporo, and way-stations; time, about 10 hrs.; fare, ¥5.70, 1st cl.; ¥3.42, 3d cl. The best plan is to board an early train, about 6 A.M., as this reaches Sapporo in the afternoon, and gives one the advantage of a daylight ride all the way. Best views from the left side of the train. The bentō (p. lxxiv) sold at several of the large stations (20 sen) is superior to that in many other places in Japan proper — good salted salmon forming a chief ingredient. Delicious solidified jams, or marmalade, made of apples (ringoyo), strawberries (ichigo-yukan), and the like, are sold (15-25 sen) in tasteful wooden boxes at certain of the stations; and with the excellent rice and hot milk they make satisfactory snacks by the wayside. Hot tea and bentō are usually sold in the buffets on the trains. The cars for Sapporo may be marked Asahikawa. The hotel at Sapporo is the best on the island, and one can pass the night very comfortably and continue the journey either the following morning or the one after it. A day can be spent to advantage in Sapporo — a handsome town with pleasing features.
ÖNUMA LAKE  20. Route.  349

From Hakodate to Muroran (291 M. beyond Sapporo) is 470 M. Trains make the journey in about 12 hrs. (from Sapporo); fare from the latter place, ¥5.06, 1st cl.; ¥4.82, 2d cl. By boarding an early morning train one can reach the Ainu village of Skoroť early in the afternoon, inspect it between trains, and proceed to Noboribetsu, which can be reached early in the evening. An hour or two the next A.M. will suffice for this, and by returning to the rly. and proceeding to Muroran, one may devote a little time there before boarding the steamer for Hakodate (or Aomori).

Hakodate (see above). After the tawdry suburbs are passed the train crosses a rolling country of bad roads, and maize plots larger than one sees in S. Japan. Shaggy ponies laden with creels of vegetables for the city markets amble along the muddy highways; the wretched huts of the natives seem peculiarly unfitted to withstand the rigors of a severe winter. In spring, a host of wild flowers deck the hills, which are enlivened here and there by great color blotches made by the yellow coreopsis. The uninteresting station of Nanae is near the site of one of the earliest Gov't Experimental Farms established on the island. The peasants one sees working in the fields look like animated bundles of rags — each man serving as his own scarecrow. From 11 M. Hongō the line ascends over a stiffish grade into wooded hills, whence one commands wide vistas over fields brilliant with purple iris and other flowers. Lovely features of the landscape are the beautiful green bushes of the elderberry (Niwaloko) laden with crimson berries that form striking contrasts with the glossy leaves. — Beyond the Tōgeshtia Tunnel (2614 ft. long) two shallow lakes, the favorite resorts of the Hakodate people, come into view.

16 M. Önuma (Inn: Taiseikwan, ¥4), and 17 M. Önumakoēn. Önuma Lake (boats to hire) is contiguous to Junsai-numa, which derives its name from the pretty waxen lilies or water-buckler (Brasenia peltata) that idealize its surface and are gathered for their edible roots. The near-by volcano of Komagatake (or Ōshima Fuji, 3800 ft.) is usually ascended from this point (guide, ¥3 for the round trip). The trail leads over scoria; the boiling pools in the crater (last eruption in 1856) are inferior to those of Noboribetsu, and the views are but a trifle wider than those more easily obtained from the highest hill behind Hakodate. The ravines of the lower slopes are choked with wild flowers, prominent among them white hydrangeas.

The crest of the ridge is reached at Komagatake Station (570 ft.), whence the train descends over the Hime-gawa to a tangled valley, then skirts the shore of Volcano Bay. 30 M. Mori (Inn: Yamaka, ¥3), an unkempt, evil-smelling fishing-village, is sometimes made the port of embarkation for 24 M. Muroran (in 3 hrs.; fare, ¥2.10, Japanese food) on the opposite shore. The small steamers usually leave twice daily, from the pier at the right of the rly. station. The Torisaki-gawa, which flows by the town on the N., is a busy
fluvial route down which logs come from the interior. Scores of mats covered with putrifying fish adorn the sea beach, and the smell hangs heavily over the vicinity. For some miles the rly. follows the contour of the shore, passing forlorn hamlets whose roofs are held down by hundreds of cobbles; the people have no passion for pulchritude, and the cleansing qualities of the broad ocean that stretches away at their feet are apparently unknown. Many of the fishing-boats are painted in gaudy colors; have long, upturned stems like Malay proas or those of the Vikings; and are hauled up on the beach by primitive capstans worked by half a score villagers.

Beyond 38 M. Ishikura the rly. turns inland and crosses an upland plain sown to potatoes and maize, only to return later to the shore. The bright blue ocean dimples in the sunshine, and the half-wild horses that graze on the silent land add a primeval note to it. Beyond 70 M. Oshiyamabe the line crosses territory as wild, as wooded, and as lonely as Kentucky must have been when Daniel Boone first saw it. Long snow-sheds alternate with tunnels and tangled jungles, in which small clearings have been made and where rough settlers may sometimes be seen washing river-sand in search of gold. Magnificent trees, wild flowers, and wild grapes are everywhere. Fine streams rush beneath the lofty forest trees, and one sees an occasional fisherman thigh-deep in them, or perched on a mid-stream boulder whipping for the fine trout with which the Yezo rivers abound. Beyond 117 M. Hirafu, in Shiribeshi Province, the fine Shiribeshi-yama (8000 ft.), often called the Yezo, and the Hokkaidō Fuji, comes into the range of vision (right) and marks the highest point in Yezo. In the deep ravines on its sides the snow lingers till late in July. After threading a tunnel and crossing the Shiribetsu-gawa, the line ascends over a gentle slope to Kutsuchian (Inn: Kanda, ¥4), a new town on a plain reclaimed from the forest. The imposing mt. is now seen to good advantage at the right, the eye sweeping up from the base to the (8 M., 5 hrs. on foot) summit. Climbers usually make the ascent (July and Aug. are the best months) from here, and the innkeeper provides a guide for ¥2.50. The triple craters, now quiescent, are of no interest, and the view is circumscribed.—The uninteresting Yamada Hot Springs are 5 M. distant. The Guchi-yasu Tunnel (3330 ft. long) intervenes between this point and 127 M. Kozawa, whence the ocean is but 7 M. (tram-car) distant. The train now ascends over a stiff grade through a region of seared and mutilated forest trees — relics of the great fire of May, 1911. The Inaho Tunnel (5841 ft.) pierces the pass of the same name, in a region where silver and coal are mined. Beyond is a long narrow valley with hills rising abruptly on both sides, noted for wild flowers in July, and for maples in Oct. After passing 140 M. Shikariibetsu, the train traverses
one of the finest fruit-growing regions of the Hokkaidō; here thrive apples (considered the best in Japan), peaches, pears, cherries, and other fruits, along with vegetables and grain. When the peaches begin to form they are inclosed separately in paper bags to protect them from insects, and the trees then present the appearance of being done up in curl-papers. A fairly good highroad traverses the valley, past Niki and Yoichi stations, beyond which the hills recede to a distant horizon and the valley flattens out into a wide cultivated plain. The rly. curves broadly to the right here, and the Japan Sea comes into view at the left; the villagers live by fishing for herrings.

159 M. Otaru (Inn: Etchū-ya, Kito, etc., ¥4), the port and capital of Shiribeshi Province, with 80,000 inhabs., is one of the most important shipping-points in the Hokkaidō; nearly 200 vessels enter and leave the harbor each year, taking with them coal from the Ishikari Valley, dried herrings, rly. ties, and many island products. Five thousand tons of peas are shipped each year to Great Britain. — Steamships of the Nippon Yusen Kaisha maintain regular communications with Hakodate (207 M.; fare, ¥6), and the ports between Otaru and (196 M.; fare, ¥6) Wakkanai. Also with (1169 M.; fare, ¥24) Kobe, via Yokohama. The heavy snowfalls of the region are severest in Feb. From Nov. to March the sea is apt to be rough, and westerly and northerly winds blow fiercely. Calm seas prevail during April–Oct. Though second in importance to Hakodate as a port city, Otaru contains nothing to interest foreigners. — Beyond the city the rly. (sometimes called the Temiya Line) runs along a ledge reclaimed from the high bluff at the right and protected from the boisterous sea (splendid views) by a costly stone revetment; as a rule, through trains do not stop at the suburban stations of Aseari, and Hario-su — both near the sea-wall.

At 167 M. Zenibako, noted for its salmon fisheries, the train enters Ishikari Province and runs inland over a beautiful wide plain. The big horse-breeding farm at the left just before Sapporo is reached is called the Makomanai; it bears a strong likeness to a Kentucky establishment, with its attractive stables, fine meadows studded with haycocks, and animated by blanket-ed horses being led about by jockeys and grooms. A good highway leads hence to the capital.

179 M. Sapporo (or Satsuporo), capital of Yezo Island, with 71,000 inhabs., stands on a broad, hill-encircled plain watered by the Ishikari River, in Ishikari Province, in lat. 43° 04' N., and in long. 141° 21' E. It dates from 1869, is the most attractive city in N. Japan, and represents the first efforts of the Japanese Gov't to colonize the Hokkaidō.
come out and bring with them ample supplies of harvesting machinery and other mechanical appliances, seeds, trees, etc. On their arrival he set to work improving the island, and incidentally the future capital. For this a beautiful level plain with a sufficient slope to insure drainage was selected, and avenues 160 ft. wide running N. and S., and intersecting streets from 100 to 120 ft. wide were laid out and flanked by sidewalks and shade trees. This work was done before a single house was built. The effect secured is pleasing, and no city in Japan is airier, sweeter, or more attractive. It is kept scrupulously clean and the numerous fine granite and brick edifices in Occidental style impart an air of solidity that is heightened by spacious and handsome parks adorned with statuary. A garrison is located at Sapporo, where Gov't maintains the Hokkaido Agricultural Experiment Station (Nogi Shikenjo), and the Agricultural College of the Imperial University (Tohoku Tinkoku Daigaku), opened in 1876 and modeled after the Massachusetts (U.S.A.) Agricultural College. The fruit trees from America now produce bountifully, and the region is celebrated not only for its fine fruit but also for delicious preserves. The Sapporo Beer brewed by the Nippon Brewery Co., Ltd., is likewise known for its excellence. The hills behind the city are criss-crossed with trails that lead to many picturesque spots.

Arrival. The finest quarter of the city is near the rly. station, and the chief points can be reached on foot in a few min. No cabs. Jinrikis, 35 sen an hr. The best of the several hotels is the Yamaqata-ya (5 min. walk; jinrikis, 10 sen from the station). Rooms only, from ¥2, according to location (the best are in the foreign wing); meals (foreign food), ¥1 each (salmon — masu, a specialty). Japanese food and accommodations in this and in the Hohei-kan (inn), from ¥2.50 a day inclusive.

The best shops are on the main st., Nishi O-dori, which runs S. from the station entrance. On the same thoroughfare is the fine granite home of the Hokkaido Colonisation Bank (Takushoku Ginko); near by is the equally scrupulously clean park with a broad stretch of Nagoya. The bronze statue in the park 3 squares W. of this is of Count Kuroda, one-time chief of the Colonisation Bureau. At the extreme W. end of the city stands Maruyama Park, with a Shinto shrine called the Sapporo Jinja. A joyous festival is celebrated June 15—16 each year. The handsome of the parks (2 blocks back of the Yamaqata-ya Hotel) is laid out on the lines of a botanical garden, contains numerous indigenous trees carefully labeled, and adjoins a smaller botanical garden. Within the first is The Hokkaido Museum (Hakubutsukan), open Wed., Sat., and Sun. from 8 to 15; admission, 2 sen. There is a small collection of stuffed animals and birds from Yesso and Saghalien; bird, fish, and animal traps, prehistoric pottery, mineral specimens, and Ainu relics and belongings (clothing, domestic utensils, models of boats, and what-not), significant of the low order of intelligence of these unfortunate people. The big Yesso (stuffed) bears and eagles are worth looking at.

From Sapporo the train runs E. through the suburbs and affords good views of the wide streets of the capital; the big structures at the right and left of the tracks are the brewery and malt-house of the Dai Nippon Brewery Co. Sawmills, flour-mills, hemp- and flax-factories, preserving-works, etc., impart a busy air to the outskirts. Beyond the suburban town of Naebu the country is highly cultivated. Prominent features in the landscape are the wide fields of hops (Humulus japonicus; Jap., mugura) of a species differing slightly from the common hop (H. lupulus) of America, and in steady demand by the brewers of the country. The farmers support the vines on poles arranged like those of a wigwam. The rly. soon curves broadly to the right and traverses a lovely plain, prairie-like in its extent, drained by shallow tributaries of the Yaburi River, and delimited on a far horizon by lofty blue hills. The
double brick-kilns by the wayside are worth a passing glance because of their odd shape. Near 185 M. Atsubetsu, the high-road which started so bravely from Sapporo loses its metropolitan character and degenerates into a rutty nonentity out of keeping with the magnificent character of the country—which resembles a rich section of Illinois or Kansas. — 192 M. Ebetsu, on the banks of the Yubari-gawa, contains a big paper-mill (setshi-jō) of the Fuji Paper Co.; the river, which here joins forces with the Ishikari, furnishes part of the power. The pulp is obtained from the practically limitless forests of the island.

At 204 M. Iwamizawa the rly. goes in a S.E. direction to 228 M. Oiwake, where it turns again and runs S.W. toward Volcano Bay. A branch rly. runs N.E. to 27 M. Yubari, with the widely known Yubari Collieries. There are extensive coal-pockets and coke-ovens at Oiwake, and the few American cows one sees in the adjacent fields are perhaps the prototypes of vast herds that will some day roam this splendid country. The conspicuous features of the small towns along the line are the immense piles of logs that await shipment southward. Here and there a corduroy road stretches across the marshy lowland; the tangled wilderness is gay with flowers and growing things, and is perchance the home of the great brown bears which the Ainu hunt bravely and successfully. The houses one sees are a combination of frame and thatch—a concession to the fierce blizzards which plague the region during many months of the year. The district is newer, cruder, and less tidy than that about Sapporo. Many seared and naked trees rise from small patches of reclaimed land, and between them are raised potatoes and maize, the latter as food for the half-wild ponies of the island. The trails through the forests which extend for many miles in the interior are made by Ainu hunters.

256 M. Shiraoi, a poor village, stands contiguous to one of the largest Ainu Settlements in this part of the country.

The traveler pressed for time can leave the train here, visit the Ainu Village (called Koidan), and later board a train and reach Noboribetsu or Muroran early in the evening. Hand-luggage can be checked at the station; 2 sen each piece. The station-agent will find a boy to accompany one (25 sen ample) as guide; a station-boy is better, as his official position makes him welcome with the Ainu and enables one to inspect the interiors of the houses by invitation rather than by intrusion. The people are gentle, submissive, courteous, and harmless. They show less curiosity than the visitor; forbid the children to molest or follow him; respond amiably to salutations, and welcome rather than repulse foreigners. If the traveler will provide himself beforehand with some candies, foreign knick-knacks, a bit of flashy, oroiide jewelry for the poor women drudges of the households, or anything that pleases children, their gratitude will be so genuine that he will feel repaid for the forethought. The womenkind will then bring out their wedding finery and deck themselves with it—great strings of blue beads, hammered silver or metal ornaments, and the like,—and other heirlooms, or tribal treasures, will be displayed for inspection. Usually every charm known to these poor untutored folks is employed to please those who show an interest in them. By proceeding from the station to the main st. of the Japanese town, turning right and walking to the 2d rly. crossing, one will come to the terminus (left) of the main st. of Koidan. This runs right through.
the frowzy settlement to the sea, where a splendid surf sometimes breaks upon the beach. Flanking this dirt lane are the wretchedly poor huts (60 or more) of the (approx. 200) people, each surrounded by a little garden in which men, women, and children delve diligently. Side lanes cross the main one at right angles, and are in turn flanked by other houses. The interiors vary with the habits or poverty of the owners. Some are as well furnished and comfortable as the poorest Japanese shack; others are mere styes where the bare-eyed inmates dwell amid vermin and destitution. The town straggles along the beach for 1 M.; the deep cauldrons sunk in the sand are used for boiling fish for oil and manure. If the traveler has time to spare he should walk along the beach and inspect the curious Ainu boats drawn up there — long, narrow craft, rowed from the side by slender oars. On a foggy day the sea is of a beauty indescribable; gray as a gull’s breast, and sometimes broken into great waves which sweep in from the California coast 4000 M. away vainly to thunder their message of civilization at the very doors of the unheeding Ainu.

From the platform of the Shiraoi Station one may, on a clear day, get a fine view of the (6 M. N.W.) Tarumae Volcano (3300 ft.), which after many years of inactivity suddenly blew off its head in 1874, and besides burning the splendid forest which draped its sides, deposited ashes over towns 50 M. away. The Ainu still hunt bears in the lower foothills. — Scattered Ainu huts are seen along the shore as the train runs by the sea, and are usually distinguishable from those of the Japanese by the superimposed caps of straw which form ridges that gradually decrease in size as they near the apex. Before reaching 270 M. Shikifu, we cross the Uyoro-gawa, which, before emptying its water in the adjacent sea, turns and follows the shore for some distance, almost within arm’s reach of it, yet separated from it by a narrow sand-spit. It illustrates a curious habit of many of the Yezo rivers, which follow this lingering procedure before making the merger. The Fushicobetsu Tunnel, 2000 ft. long, is threaded before the train reaches 275 M. Noboribetsu, point of departure for Noboribetsu Onsen, the small cluster of houses at the Hot Springs 4½ M. in the hills (1½ hr.) at the W.

If there be many passengers on the train the traveler will do well to have the station-agent at Shiraoi telephone to the office of the basha (see p. xci) at Noboribetsu (opposite the station) and have the special basha (¥1.40 including baggage) reserved (comfortable seating capacity for 2 pers.; 4 on a pinch). The fare in the regular basha (uncomfortable when crowded) is 40 sen. The road leads through the main st. and over the hill — turning left beyond the crest. In the rainy season it is execrable — even for walkers. The last mile is through a wild and picturesque region, with a deep gorge and a shallow river at the left, and high hills at the right. The hamlet occupies a narrow plateau at the head of the ravine, and at times is almost enveloped in the sulphurous steam which rises from the hot water. Towering hills enclose it on all sides. The basha usually stops in front of the Takimoto Inn, where a clean room and Japanese food is provided for an inclusive charge of ¥2 a day. The sulphurous fumes are disliked by mosquitoes and other light militia of the air, and they are conspicuous by their absence. If in the morning one proposes to inspect the springs, etc., on the following A.M., one can board the noon basha, reach Muroran early in the afternoon, and take a night boat from there.

A 10 min. walk up the gorge behind the inn (the proprietor acts as guide; fees unnecessary) brings one, without dizzy
climbing or perilous scrambling, to one of the most interesting spots in Yezo; aptly termed *Jikoku-dani,* or ‘Valley of Hell.’ Here, in the highly inflamed, corroded, and disintegrating crater of a moribund volcano, in a place dreadful yet fascinating, near the base of high walls that have been burned and tortured into almost every color of the prismatic spectrum, and now covered by a thin, irregular crust as treacherous as it is hot, are the dynamic, retiring fires of a volcano that has seen better days. Through this rotten crust, where infinite caution is required in picking one’s way, and where the stranger should never venture without a guide, burst scalding mud, superheated steam, furiously boiling water, and sulphurous gases that seem to have spurted straight from the white-hot heart of hell itself. The ground is pierced with holes from the size of a lead-pencil to boiling cauldrons 40 ft. in diameter, and from each of these there jerks or puffs, or belches or hisses — oftentimes accompanied by terrifying groans, sighs, or shrieks — sickening emanations and solfataric gases that wound the sense of smell, or burn an exposed hand with diabolical malignity. The gorge is usually filled with the steam that rushes from hundreds of vertical and horizontal vents; in some places with a thin, spiteful wail, in others with the stunning noise of a hundred locomotives blowing off steam in unison. In a small ravine threaded by an angry rivulet of pestiferous blistering sulphur water, is a place where the crust gives way when one ventures on to it, and spitting steam flies out to scald the invader. The stones are cracked with the terrific heat beneath them, and a cane poked into the earth finds no resistance, but when withdrawn is charred and smoking. Some of the streams which rush desperately away from this fuming ‘Hell’s Kitchen’ are dirty gray in color; others are clear (and poisonous); while still others rest long enough in wayside pools to deposit exquisite acicular crystals of sulphur which perish at a touch and disappear as an impalpable powder. Other streams of innocent-looking but white-hot water flow over jade-green beds that sparkle like jewels and are extraordinarily beautiful when the sun’s rays strike them. In some places one must keep moving to save one’s shoes from burning; in another place, near the center, is a deepish pool, perhaps 25 ft. from the lip, and 60 ft. across, called the *Tetsu-no-yu* (‘hot iron spring’) where viscid mud and iron of a bluish-gray color boil and blobber viciously and ceaselessly. Every foot of the gorge shows the traces of volcanism. By climbing to a small, near-by ridge one emerges on a terrace whence far below one sees a second crater, called *Oyunuma,* with a lake of boiling mud, and walls streaked with red and yellow, and drab and green. Other jets of steam dart out of the mt. side, and hot water bubbles from a score of roaring vents. The sizable snakes (hibi) which infest the place hereabout love the warmth and are harmless.
— Water pours down from this spot to the bath-houses in the hamlet, where promiscuous bathing is practiced. The hills are honeycombed with sulfataras and blow-holes, some of which exhale hot air, others cold. There are a number of pretty walks in the neighborhood, but when one gets out of range of the sulphuretted hydrogen, woods-flies become troublesome and interfere with one's pleasure. The maple displays of Nov. vie in beauty with the cherry blooms of April.

Some bold headlands are seen at the left of the train beyond Noboribetsu Station, and a fine surf rushes in from the broad Pacific to die on the shingly beach. An occasional Ainu hut stands in lonely isolation near the shore. 280 M. Horobetsu, a bleak town overlooking the sea, has only its views to recommend it. The group of factories at the right of 287 Wantshi constitute the Anglo-Japanese Steel Works; great piles of coal, long docks, and a half-dozen or more big buildings surmounted by lofty steel chimneys give an air of suppressed energy to the place.

291 M. Muroran, a picturesque town (pop. 21,000) in Iburi Province, occupies a pretty site at the foot of a green ridge from the crest of which a superb view is obtainable. Fishing is the chief industry of the tidy little port, and the specialties are mackerel, halibut, sprats, herrings, and an auriculate shell of the Pectinidae (Jap. Hotalegai), which is made into buttons. The rly. station is within 2 min. walk of the steamer landing (right). At the left of the exit is a restaurant where foreign food can be had. The Maru-ichi Inn (¥2.50 to 5 a day) stands at the left of the station, facing the dock; the Maruhn (same rates) is a few hundred yards farther along the street. Between them is the office of the Nippon Yusen Kaisha, whose comfortable ships ply daily to Aomori (see Rte. 17) and Hakodate. Trunks from the rly. station to the dock, 25 sen. The company's launch puts passengers on board free of charge.

The Bay, an indentation in the N.E. side of the larger Volcano Bay (23 M. in diameter, 55 fathoms deep), never freezes, and is filled with excellent fish. The picturesque island which rises 120 ft. above the surface and is surmounted by a lighthouse and girt by a reef is Daikoku-jima. The bold promontories seen at the left as the ship passes out are very striking; the winds and waves have wrought them into many fantastic shapes, and a myriad sea-birds nest in them. The volcano visible at the N.N.W. is Usu-dake. That at the W is Komagatake. The active volcano (1950 ft.) at the extreme E. point of the peninsula bounding the S. edge of Volcano Bay (so-named by Captain Broughton, who visited it in 1796) is Esan. On dark nights the sky often glows with the reflection of its interior fires. Esansaki Point is rounded on the voyage to Hakodate or Aomori.
HAKODATE TO KUSHIRO 21. Rte. 357


To Iwamizawa 204 M.; several trains daily in about 13 hrs. Fare, ¥6.30, 1st cl.; ¥3.78, 2d cl. — To Kushiro, 457 M. in about 28 hrs.; fare, ¥10.95, 1st cl.; ¥6.57, 2d cl. Neither line has touristic value equal to that of Rte. 20, but they are of particular interest to those concerned with the tribal life of the Ainu as well as with virgin country but recently penetrated by the rly.

From the Port of Hakodate to Iwamizawa Junction is described in detail in Rte. 20. The busy town is the end of a rly. division, with round-houses, car-shops, etc., and several new inns near the station; rates from ¥3–4 a day. From here the rly. runs due N. through a wild, beautiful, and practically primitive country 200 or more ft. above the sea-level, to 245 M. (from Hakodate) Fukagawa (a place similar in many respects to Iwamizawa), where the Rumoi Line turns N.W. and traverses an equally undeveloped region to 31 M. Rumoi, a growing port on the Japan Sea, and in touch with Otaru by small coasting steamers. From Fukugawa the main line runs E. for 20 M. to 265 M. Asahigawa (2 inns opposite the station; ¥4), 475 ft. above the sea, and the point of departure for the important Teshio Line, now under construction (consult the rly. time-card), and which is slowly penetrating the frigid wilds of Teshio Province (northernmost of the island group). 167 M. Wakkaba, on the Soya Strait, is its ultimate destination. The constantly shifting rail-head, and the steady improvements which the region is undergoing, renders sustainedly accurate information difficult. Fierce forest fires sometimes scourge the region and alter the face of it.

At Asahigawa (Inn: Miura-ya, ¥4), a clean, thriving town near the center of the island, and which less than two decades ago was an unpeopled wilderness, the main line turns S. and traverses a more developed and progressive country; mountainous in part, well watered, and covered with magnificent forests almost tropical in their density. Ainu villages are met with occasionally in the remote fastnesses (usually not far from the coast), but they are as a rule too difficult of access to repay the effort made to reach them. At 327 M. Ikutora, the train crosses the Ikutorashibetsu River at an elevation of 1258 ft., then climbs higher to Karikatsu (1856 ft.), where it enters the sharply slanting Karikatsu Tunnel (3009 ft. long), before it descends to the shorter Shinnai Tunnel. The big mts. at the far left are Tokachi-san, and Ishikari-san.

From 392 M. Ikeda, the Abashiri Line diverges to the N. and runs through a district where most of the peppermint grown on the island is raised. Passing Mt. Meakan, and 81 M. Nokkeushi Jct., the line proceeds to 120 M. Abashiri, a grow-
ing port at the E. end of the island, on the Okhotsk Sea. At Ikeda the main line continues S.E. over a practically level country to 409 M. Urahoro, whence the train ascends (404 ft.) to the Atsunai Tunnel (1035 ft. long), then descends to the Atsunai River, which it crosses 9 times in as many miles before reaching the port of the same name on the Pacific Ocean. From this point the rly. follows the contour of the coast, threading 3 tunnels and crossing 6 rivers before it reaches its present terminus.

457 M. Kushiro (Inn: Kanekichi, ¥4), a thriving port at the mouth of the Kushiro River, in Kushiro Province, 204 M. from Hakodate by sea (frequent ships of the Nippon Yusen Kaisha), is perhaps destined to become one of the most important seaports on the island. Considerable sulphur is exported, the product coming down the river from Shipetcha, where it is refined after being brought from the famous Sulphur Mt. (Iwō-san) near Atosanobori. Transpacific ships often stop here for the excellent coal from the near-by fields. The thousands of oak and maple logs which come down the river on the spring freshets are shipped to Europe. The Tokichi Valley, in the hinterland, is noted for its beans. The ruined old fort next (2 M.) Mojiriya is believed to have been used by the Ainu a thousand years ago. Archaeologists have unearthed numerous relics of the Stone Age in the neighborhood. — A number of Ainu villages dot the intervening country between Kushiro and Nemuro (Inn: Yamagata-ya, ¥4) — a picturesque port on the E. coast, in Nemuro Province, known for its extensive crab-canning establishments.

22. The Kurile Islands.

The Kurile Islands, or Kuriles, so named by the Russians for the smoking volcanoes thereon, are called Chitshima, or Thousand Islands, by the Japanese, to whom they were ceded by Russia in 1875, in part exchange for a section of Sakhalien. They are 18 in number and comprise a lofty, sparsely inhabited volcanic chain extending in a S.W. direction between the S. extreme of Kamchatka and the N.E. part of Yezo, and between the 43d and 51st degrees of N. lat. Tomari, the chief town of Kunashiri-shima (the southernmost of the group) is almost within view of Nemuro, across the Nemuro Strait (50 M. long; 9–20 M. wide), and is a regular port of call for the steamships of the Nippon Yusen Kaisha’s Hakodate-Kuriles service. Few of the Japanese possessions are less known to foreign tourists, and few are more deserving of being known, since certain of the islands are the paradise of the fisherman, the hunter, the volcanist, the botanist, and the lover of the awe-inspiring and unusual in nature. The environing seas and the splendid island rivers teem with fine fish — chiefly salmon
and salmon-trout. Huge grizzly bears — perchance the forebears of the magnificent fighters of the American Northwest — gorge themselves on these salmon and roam the great forests practically unhunted by man; while the active volcanoes are spouting fountains of fiery beauty, finer than anything in Japan proper, and of a spectacular splendor quite indescribable. From Sept. to Nov. is the best season in which to visit the Kuriles, as the weather is then bright, clear, and with slow westerly winds. The spring is cold and boisterous, and with but little fog, but this prevails almost constantly throughout the summer months, with but few bright intervals. June has been known to have 16 days of fog, July 26, and Aug. 20. From Dec. to Feb. is cold, with N.W. winds. There are, however, many fine days, and during the coldest nights the mercury rarely falls below zero Fahr. Snow falls between Nov. and May, with an occasional fall in June. The climate is decidedly moist, with considerable rain. The Ainu who live on some of the islands in a state of almost incredible filth and poverty, protect themselves from the weather by holes dug in the earth and roofed over. When the salmon run up the rivers in the fall to spawn in the upper reaches, and the bars come down to the streams to flirt them out with their paws and fatten themselves for their long winter sleep, hundreds of salmon fishers come over from Yezo along with a few sportsmen from Japan proper, and for a few weeks there is considerable activity, and bear-skins are a drug in the market. Prospective hunters can always get detailed information regarding hunting and fishing from the Hakodate agent (English spoken) of the Nippon Yusen Kaisha S.S. Line.

When the ships of the above company drop anchor off the small port of Chinomiji in Kunashiri Island (known for its crab-canneries), all hands fall to fishing for crabs, which abound in such numbers that when the nets are hauled up almost as many of the spiny crustaceans hang outside as inside, as if anxious to be canned. The most conspicuous feature of the island (N.E. section) is Chachadake, a magnificent volcano (6051 ft. high), a truncated cone in shape, with a second peak rising out of its crater. The culminating peak of the mt. mass which occupies the middle of the island is Shimanojobi (2933 ft.). Groves of timber and isolated trees grow on the lower spurs of the range, with thick bamboo grass. The coast is rocky, but the waters abound with herring, salmon, and sardines. Bears are numerous.

Yetorofu, 110 M. long and from 2 to 20 M. wide, the largest (pop. about 1500) and richest of the Kurile group, is separated from Kunashiri by the Tannemoi Strait (12 M. wide; 50-80 fathoms deep), and is formed of 8 groups of mtas. 3000 to 5000 ft. high, connected by low and comparatively flat valleys. As many as 5 volcanoes are sometimes active at
one time. All the principal settlements and fishing-stations are on the Okhotsk Sea side (N.W.), as this is the most free from fog in summer. Whales are often seen on the Pacific side. Rubetsu is the capital.

URUPPU ISLAND, which is divided into 4 mt. groups each nearly 4000 ft. high, has several fine rivers which empty into the Okhotsk Sea. The run of salmon here is of peculiar interest. Many fishermen come hither in the autumn season and establish themselves temporarily to take and dispose of the huge catch. At the village of Nobetsu the men use long nets in which they not unfrequently secure 2000 fish at a time. Usually in the afternoon, between 4 o'clock and sunset, when the fish are running strongly, the bay is invaded by schools of Orca whales, or killers, which feed voraciously upon the luckless salmon and provide a singular spectacle of carnage and destruction. During the summer the island is a vast flower-garden, and immense wild roses grow in profusion. The small lakes are well stocked with a species of salmon-trout called ūō, of which the Japanese are very fond. The scenery on the Okhotsk side of the island reminds one of the Scottish Highlands. Large ice-fields drift across this sea in Feb. and the coast is sometimes ice-bound until May. Uruppu is the N. limit in the Kuriles of the growth of bamboo grass; the W. side of the islands is generally high and perpendicular, with no beach; ships can approach to within 40–50 ft. of the shore. The old Russian-American Factory which once had its office at Port Tavano, on the E. side, is now closed and deserted.

The Chishima Strait, which separates Kamchatka from Shumshu, the northernmost island of the Kurile group, is about 4 M. wide. The island differs from the others in that it has no mts., its surface consisting of undulating hills with swampy valleys and a growth of scrub pine, alder, and grasses. Fish are abundant everywhere off the coast, and the lakes and streams teem with unhunted waterfowl. These are features of many of the islets, and the sea-birds comprise fulmars, auks, puffins, guillemots, gulls, shags, sandpipers, and doterel. The land-birds include ptarmigan, snipe, plover, swans, geese, ducks, and divers (particularly where there is much fresh water). Ravens, falcons, wagtails, and wrens are common. Harlequin ducks frequent certain of the islands in great numbers in summer. Sea-lions and leopard-seals are numerous, and fur-seals are found near the Shrednoi and Mushir rocks. On some of the islands foxes, wolves, and land-otters are found, along with a species of lemming.

Alaid (Araido-shima), W. of Shumshu, the loftiest of the Kuriles (7640 ft.), is an extinct volcano, with slopes sweeping downward in a graceful curve, and ending in low cliffs; a deserted village stands on the S.E. side where an old lava
stream has formed a small point. *Paramushiru* (or *Paramoshiri-jima*) at the S. of *Shumshu* is mountainous throughout, with 4 splendid volcanoes, the most prominent of which, *Mosotofutji*, or *Fuss Peak*, rises from a peninsula at the S.W. side of the island, in a magnificent solitary cone 6900 ft. high, and terminates seaward in steep cliffs. About 10 M. to the N. stands the lordly *Chikuratski* (or *Chikuramine*), 6400 ft. In the S. part of the island there are numerous peaks over 6000 ft. high. Nearly all the remaining islands are marked by series of volcanic peaks which are glowing beacons to mariners on the high seas adjacent.

### 23. Saghalien.

Saghalien, the Tarakai of the natives, and the Karafuto (an Ainu name) of the Japanese (who own the lower half of the island from lat. 46° to 50°), extends nearly N. and S. abreast the coast of Tartary for 520 M., and has a width varying from 15 to 100 M. Its N. part forms the E. side of Amur Gulf, and farther S. the E. shore of the Strait of Tartary, while its S. extremes, Cape Siretoku and Kondō-zaki, are separated from Yezo Island by *La Pérouse* (or *Sōya*) Strait (22 M. across and with an average depth of 20-40 fathoms).

Travelers from Yezo usually land in Saghalien at Sakaemachi, 1 M. from the former capital of Otomari (the some-time Russian penal settlement of Koreakosei), at the head of *Aniva* (or *Higashifushimi*) Bay, overlooking a smaller bay called by the Russians *Lososei*, and by the Japanese *Chitose-isen*. *Aniva* Bay, 45 M. long and 53 M. broad, extends along the southernmost part of Saghalien, between *Kondō-zaki* and *Jizō-zaki*, the former a peninsula extending into *La Pérouse* Strait. From Sakaemachi trains of the Karafuto Railway Line (3 ft. 6 in. gauge; operated by the Karafuto-cho, the vernacular name of the local gov't) run N. to 57 M. *Sakaemama* on the E. coast (daily trains in about 4 hrs.; 2d cl. fare, ¥3; 3d cl., ¥1.62 — no 1st cl.), passing through 24 M. *Toyohara*, the present capital (formerly *Vladimirovka*) where the administrative buildings are. Communications with the E. side of Saghalien is kept up during much of the year by dog-sledges, which the Ainu are expert in driving.

Trustworthy early records regarding Saghalien are lacking; it attracted the attention of the Japanese early in the 18th cent., and in 1785 the *Tokugawa* Gov't ordered *Hidemochi Matsumoto* to organize an expedition thither and report on the island. That it was masterless is shown by the fact that later the feudal lord of *Matsumae*, at Yezo, was entrusted with the administration of it and it was acknowledged a Japanese possession. Still later, when the Muscovites began to cast covetous eyes upon it, the ruling barons of *Sendai*, *Aizu*, *Shonas*, and *Morioka* were instructed to send colonists thither, who were later placed under the direct control of the high commissioners at Hakodate. Soon after Russia put a sign on the land affirming that the N. half belonged to her, the controversy over it reached an acute stage, and in 1852 a
Russian commissioner was sent to Japan to help mark the border-line. In 1859, Muravieff came for the same purpose, but as no definite agreement could be reached, Japan sent (in 1862) a special envoy to the Russian capital, but the settlement hung fire. The treaty concluded between Russia and the Tokugawa shōgunate in 1867 was unsatisfactory to Japan, since she held the shadow and Russia the substance. By the terms of the Portsmouth Treaty, however, the S. part (about 20,000 sq. M.) of Karafuto below the 50° was restored (1905) to Japan. The island (pop. 80,000) has long been celebrated for its fisheries. Whales are found off the E. and S. coasts; salmon and herrings abound, and in the deep bay of Aniwa on the S., into which two large streams fall, the Japanese have established an extensive salmon-fishery; the largest is at the head of Patience Bay. The fishing season commences in April and closes in Aug. Of the 27,000 of the Japanese population, four tenths are engaged in agriculture, the remainder in fishing.

The forest-belted mts. of the island are disposed in parallel ridges, running with the meridian, separated by marshy valleys and forming the prolongation of similar ridges of granite and metamorphic schists in the Hokkaidō. Here, as there, strata of the Upper Cretaceous age, enclosing coal-seams, reveal themselves against them, on the W., while on the E. side strata of the Tertiary formation predominate. A marked difference in the geology of Saghalien, compared with that of Yesso, consists in the scarcity of eruptive rocks in the former — which are limited to places on the W. coast. In this connection it is noteworthy that the zone of volcanism which follows the W. coast of the Japanese archipelago, ends in the upper Hokkaidō, while a branch diverges over the Kuriles to Kamchatka. The W. mt. chain skirts the coast from N. to S. and has a mean elevation of nearly 3000 ft.; its summit, in the center of the range, attains a height of nearly 4900 ft.; and Mt. Lopatinski (Berenezet Peak), in about lat. 47° 38’ N., is 3890 ft. high. The passes in this range are in some places less than 600 ft. high. Eastward of the main range there are parallel ranges with a mean elevation of about 650 ft., with gently rounded crests. Mount Tiara, in about lat. 50° 10’ N., is an imposing peak about 1950 ft. high, and the only mt. of much elevation in the E. ranges. These mts. never reach the perpetual snow-line, but several rise above the limit of vegetation.

The virgin forests are of an extent unequalled in any other part of the Japanese Empire. The most valuable of the trees are the several varieties of pines, the larch, white birch, willow, etc. Many chemical substances are obtained from them — resin, wood-alcohol, turpentine, etc. The forests are situated mainly on the high plains or in valleys with a slight inclination
toward the sea; numerous small streams float the felled logs to tide-water. Coal is the chief product of the mines; next to it comes placer-gold, copper, and iron. Oil is found in paying quantities. The coal-fields (under the control of the Saghanien Administrative Office) are numerous, with thick, regular seams. The N. fields lie along the E. slope of the mt. axis of the island and stretch from the mouth of the Poronai River to the Russian frontier. Wash-gold is found in abundance in the beds of the rivers which flow from the Taratka, Susuya, and Shiretoko ranges. Iron pyrites is found in great quantities on the Notoro Peninsula. It is believed that silver and amber exist. Rice is not cultivated because of the short summers, but the other vegetable products are those of countries with a climate like that of Canada. The bear, wild reindeer, and sable are hunted, and the magnificent Manchurian tiger often visits the N. extremity of the island, crossing over when the Strait of Tatars is icebound. Cattle and horses have been introduced from Russia and Japan.

The Saghanien Climate is characterized by extreme humidity, fogs, rains, and snow. Spring, summer, and autumn occupy 2 months each and the winter 6 months. At Kusunai, on the W. coast, the foggy and rainy days average 253 in the year, and this locality is considered to be in a favorable position for fine weather; the number of foggy and rainy days on the E. coast is considerably in excess of those on the W. coast. The rainy season is from mid-Aug. to mid-Oct., when destructive floods occur at times. By the end of Oct. the streams and the coast are beset by ice and the whole island is covered by snow 3 ft. deep, which remains until the following April. The leaves begin to come out at the end of April, and the following 5 months are warm or hot; in the height of summer it is light from 4 a.m. till 9 p.m. The principal river is the Poronai, which rises in about lat. 50° 30' N., winds through a broad plain at the foot of the W. range, and enters the sea in the middle of Patience (or Shichiro) Bay, on the E. side of the island. The Tuimi River rises near the source of the Poronai, runs N., and discharges its waters into the Sea of Okhotsk. Each is navigable by a small boat for about 100 M. The winter winds which blow down the valley of the Poronai River are bitterly cold, and the temperature of Patience Bay in Jan. is said to be quite 20° colder than in the same latitude on the W. coast. The ice along the shores of this bay will bear sleighs as late as April. The great cold of the E. coast is caused in a measure by the ice which comes in from the Okhotsk Sea and packs up along it. Broken masses sometimes remain heaped round the E. headlands until July.

The inhabitants of the Russian end of the island consist almost entirely of immigrants: Russian (many of them released exiles), Giryaks (Tartars), Ainu (from Yezo), and Oroks.
The chief occupation of the people is fishing and hunting, the articles of export being otter, fox, sable, bear, deer, and seal skins. Robben (Tuugilenya, or Seal) Island, 11½ miles S.W. of Cape Patience, has a seal-rookery on the E. side. The Russian Fur Company's station is near the S.W. end. The island is the resort of thousands of puffin and other sea-birds which breed here. Sea-lions congregate in considerable numbers on Opasnost Rock, near Kondō-zaki. The noise of their bellowing and barking can be heard some distance at sea, and in foggy weather it warns the seamen of the island's proximity.

The hunter inured to low temperatures (the thermometer sometimes registers 24° F. below zero on the W. coast) will find game numerous. Bears and fine and valuable foxes are unusually plentiful, as are also grouse and hares. In this remote and rarely visited corner of the world whales, seals, salmon, and a host of marine creatures can be caught with little difficulty.

Yachtsmen who seek the most primitive places will sometimes find deserted huts that serve for temporary headquarters on the shore of the Gulf of Tartary — across which hunters sometimes come from the opposite ports of Siberia. It should be remembered that the half-savage Giryaks (or Giliaks) of Saghaliien do not readily distinguish between their own and others' property — perchance due to the myopia with which many of them are afflicted.

The residence of the governor-general of Russian Saghaliien is at Alexandrovski, N.E. of Cape Jonquieres. But little English is spoken in this region, and strangers are sometimes regarded with suspicion. Most of the Japanese settlers have retired to Karafuto in order to be under Japanese jurisdiction.
IV. WESTERN JAPAN.

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24. From Yokohama via Kōzu, Gotemba (Fuji-san, Shōjī) and Shizuoka to Nagoya (Kyōto, Osaka, and Kobe).

Tōkaidō Main Line of the Imperial Government Railways.

To Nagoya, 215 M. Express trains in 7 hrs.; fare, ¥6.53, 1st. cl.; ¥3.92, 2d. To Kyōto, 310 M. in 10 hrs.; ¥8.38, 1st. cl.; ¥5.03, 2d. To Kobe, 358 M. in about 12 hrs., ¥9.23, 1st. cl.; ¥5.54, 2d cl. For extra fares on fast trains (dining-cars) and sleeping-berths, see p. lxxxii. Food (bento: tea, hot milk, etc.) is sold at the chief stations. Between Yokohama and Kobe (routes 24, 25, and 36) the rly. traverses 25 tunnels, crosses 76 rivers (on substantial bridges), and the provinces of Sagami, Suruga, Tōtōmi, Mikawa, Owari, Mino, Ōmi, and Yamashiro before entering Settsu. At times the train skirts portions of the lovely coast of the Pacific Ocean and affords adorable views (best from the left side of car) of the sea and of Fuji-san (right side of car). It crosses and re-crosses the old Tōkaidō, which at present is much used by automobilists. The highest point of the line is at Gotemba (1598 ft.), near the base of Fuji. The trip should be made in daylight, particularly in the spring when many of the quaint stations flame with flowers.

Yokohama (see p. 10). The rly. bears round to the left, circles the port, and runs toward the W. through a succession of flat valleys cut up into rice-fields that are a mass of sticky mud in early spring, a carpet of vivid green in summer, and half-submerged, repulsive plots in winter. The thickly wooded green hills protect the region from the chill N. winds, and late in the fall and very early in the spring the straw-thatched native houses are embowered in flowers and have purple sweet-flags growing in bands 2 ft. wide along their ridge-poles. The big push-carts on the flanking highway are usually filled with sturdy onions, edible lilies, or daikons for the Yokohama markets. Beyond Hodogaya the grade slopes upward through the Shimizu-yado Tunnel (701 ft. long) to a valley hemmed in by graceful pine groves, bamboo, maple, cherry, and other trees. Hereabout the peasant women wear skin-tight trousers when working in the slime of the paddy-fields, and squads of them may be seen knee-deep in the malodorous muck from whose sticky black mass grows the excellent native rice. The line soon crosses the broad automobile road which links Yokohama to Kamakura, Dzsushi, Yokosuka, and Misaki. Beyond Totsuka, where the fertile Seki Valley is entered, the auto road strikes off left in order to be nearer to the sea, and the rly. continues on through hills marked by numerous cuts and admirable retaining walls of speckled granite. Albeit the land hereabout has been intensively cultivated for more than a thousand years, — perchance with little or no rest, — the constant addition of fertilizers has made it amazingly rich and productive.

10 M. Ōfuna Jct., is the point of departure for Kamakura and the places described in Rte. 2, p. 28. The near-by Caves of Taya-no-ana, with some crude carvings on the soft walls, are of no interest. An electric car-line (station at the left of the rly.) runs S. from 12 M. Fuji-sawa to (2 M.) Katase, the nearest point on the mainland to Enoshima (p. 34).
The Buddhist Temple (Yugyo-ji, of the Zen sect), ½ M. from the Fujisawa Station, is of less interest to foreigners than to Japanese, some of whom believe that the abbots have special powers of healing. Kugenuma (Inn: Taikokuwan), a bathing-resort (for natives) 1½ M. to the S.W. of the station, is prettily situated. On the lowlands between the pine-clad hills hereabout many luscious (American variety) peaches are grown for the Yokohama and Tokyo markets. The Hakone Mts., with Fuji as the culminating point, are soon descried at the right. There are extensive Golf Links at (17 M.) Chigasaki, a seaside resort, and good sea-bathing. The Bantou River, which flows out of Lake Yamanaka, on the N.E. side of Fuji-san, is now crossed on a bridge 2126 ft. long which cost 77,700 yen. 28 M. Hiratsuka, amid pine groves, is the starting-out place for the (9 M. N.) locally celebrated Afuri-jinsha, a Shinto shrine on O-yama (4400 ft.), near some pretty cascades. The country hereabout is hilly, pine-clad, and with a good auto road across it; the sea is visible at the left.

22 M. Oiso (Inn: Togyou-kuwan, Y2.50), a popular bathing-resort with many picturesque Japanese villas overlooking the sea, has some unusually big pine trees; the views of the distant Fuji are entrancing. Orange groves are features of the country, which produces an unusual number of lovely flowering trees interspersed here and there with the berberidaceous Nandina domestica. Beyond Ninomiya the land takes on a sub-tropical aspect which is heightened by many palm-trees, bamboos, and wide fields of maize and broom-corn.

29 M. Kozu (or Kodzu; Inn: Kuzu-kuwan, Y2.50), a picturesque town overlooking the beautiful Sagami Bay (fine beach), is the getting-off place for Miyanoshi and Atami. The trams which leave from the shed at the left of the station (hard by the inn) go to Odawara, Yumoto, and other near-by places (Rte. 5, p. 55). From this station the rly. ascends through the Sakawa Valley to the foothills of the Hakone Range; Fuji rises grandly at the left, above Futago-yama, Myojingatake, Kami-yama, Kinoki-san, and minor peaks. The lesser hills are green to their summits, and the intervening valleys are carefully cultivated. The several small rivers which cross the country hereabout and beyond (35 M.) Matsuda are seen to have required extensive and costly riparian work and cyclopean stone walls to keep them within bounds during the rainy season. The rly. climbs steadily through a labyrinth of hills, flecked with wild flowers, to 39 M. Yamakita, a mt. village near the brawling Sakawa River. A product of this stream, in the shape of a small silvery trout seasoned with vinegar, cooked with rice, and called sushi, is sold at this and other stations (16 sen), and though unsavory and unpalatable to foreigners, it is much liked by the Japanese. The stiffish up-grade now
leads through several tunnels of the Hakone Mts. and across a number of rivers and picturesque gorges spanned by spider-like suspension bridges and idealized by plunging waterfalls. Beautiful glimpses of Fuji, thrusting its glistening cone up through cottony clouds that look like ghostly wreaths or snow exhalations, are observed from the right side of the train. From this distance the sacred mt. looks strangely white and spectral against the cobalt sky, and it shimmers with a blinding white beauty unlike the impression it usually conveys. Many of the streams which slither down from its frosty heights are made to turn big overshot water-wheels that help the farmer at his tasks and hull his rice. Greater power has been secured from them by the influential Fuji Cotton Spinning Mills Co., whose series of factories and the clustering homes of hundreds of their operatives are seen from Oyama Station. In its efforts to reach the plain 600 ft. higher, the train now follows the sinuous course of the river — crossing and re-crossing it until it emerges on the extensive highland dominated by Fuji's gigantic shadow, and by the huge lateral ridges which lead from it to the right and left.

52 M. Gotemba (1589 ft.), a starting-point for the ascent of Fuji-san (comp. p. 45); sometime the seat of a hunting-lodge erected by the shōgun, Minamoto Yoritomo (whence the name: Goten, a palace; and ba, site or spot), anciently was much in favor with the Kamakura Regents, who regathered here to make up the hunting-parties (a popular motive with artistic decorators and often referred to in Japanese history) called Fuji no maki-gari. From the platform of the nondescript station, the traveler gets an uninterrupted view of the splendid mt. from its wide, swelling base, to its serrated summit. It is seen to the best advantage in early spring or late autumn when a snowy mantle resembling spotless ermine extends from the cusped crest far over its shoulders and down its sides. Isolated patches of this snow remain in the deep ravines (invisible from the rly.) until midsummer, and when the last have disappeared the aspect of the mt. is much like Vesuvius when seen from Naples. At this time, too, the station is usually thronged with staffed pilgrims bound for, or away from, the sacred peak. — The line now enters Suruga Province and continues along a splendidly rolling country delimned at the left by the Hakone Range. With a good field-glass, one can pick out the Otome-tōge, beyond which lies Lake Hakone. Some 6 M. to the S. of the rly., in a beautiful sequestered valley at the base of the Hakone Range, embowered in fine old cherry trees, is the Leper Hospital (founded in 1888 by Père Testevinde, a noble French Catholic missionary), known as the Léproserie de Gotemba. Clustering near the chapel erected by the self-denying priests who built it, and who spend their lives caring for the hundred or more unfortunate leper inmates of the place,
is a little settlement to which all suffering bodies are welcome.
—The common Japanese name for the quite prevalent leprosy (caused by the Lepra bacillus) is Baisbyō (or kattai). The euphemistic name is Tenkeibyō ('Heaven-sent disease'). A similar hospital (both peculiarly deserving charities) is located at Kumamoto, in Kyūshū.

The slope is now perceptibly downward; the streams flow S. and W., and the roughish plain across which the train dashes at top speed has a rugged beauty in pleasing contrast to the customary soft island scenery. The land seems to tip toward the S. as if courting the sunshine, and it affords a magnificent panorama over a vast area. Fuji dominates it like some huge hoary-headed sentinel, and the long lava-flows which seam it are the records of the sacred mt. when it was a puling infant. In the lower reaches of the wide valley plums, peaches, early cherries, magnolias, and beautiful Camellias japonicas may often be seen commingling their fragrance and charm in early March. The streams which pour down from Fuji's flanks irrigate the orchards and gardens, turn many a mossy water-wheel, and give life to the flax-fields. —About a mile N. from 55 M. Sano (Sano Hotel, ¥4 a day, Am. pl.; English spoken) is a cluster of 6 waterfalls called Sano Bakuen; and 1 M. beyond them a picturesque spot called Keiga-shima, with some curious rocks. The highest of the falls (Fujimi) is 44 ft.; the pool into which they tumble collectively with a thundering roar, contains trout. Good pheasant shooting in season. The Agricultural Experimental Farm is near the rly. station.

59 M. Mishima Jct. is the point of departure for several small towns on the Izu Peninsula. Chief among them is Ōhito (12 M.; several trains daily; fare, 66 sen, 1st cl.), whence a good road leads S.E. to (3 M.; jinrikis and basha) the Shuzenji Hot Springs (Shuzenji Hotel, 4 ¥ a day, Am. pl.) — a popular resort (for Japanese). The springs contain sulphur and carbonate of soda. Eight miles distant (S.E.) are the Yugashima Hot Springs. The volcanic mts. which stretch across the narrow peninsula from E. to W. are known by the generic term Amagi-san — which in reality is the name of the culminating point (4760 ft.). Shimoda, a small port farther along, facing the lower end of Sagami Bay, is said to be the first port stopped at by Commodore Perry in 1854. The best-known town is Atami, on the N.E. coast, 13 M. E. of Mishima, and described at p. 64. — The rly. now turns W. and soon reaches 66 M. Numazu (Inn: Sugimoto-ya, ¥2.50), a monotonous town with the remains of a daimeyō's castle built by Takeda Katsuyori in 1579. Of the 3000 houses comprising the town, 2500 were destroyed by a fire in March, 1913. The seashore town (3 M.; tramway) of Ushibusa (Inn: Mishima-kwan, ¥2.50) is popular with Japanese. Near by is the prettily situated Shizuura (Inn: Hoyō-kwan, ¥2.50), with a lovely stretch of beach cele-
brated in song and story, and a villa occupied by the Empress and Emperor during several weeks of the short winter. The peaches grown in the neighborhood are excellent, and the views of Fuji-san adorable. The Bay of Enoura is one of the most charming in the entire region.

West of Numazu the rly. curves to the right and passes through miles of peach orchards upon which the snowy Fuji looks down in frigid silence. Pears, edible lilies, and tea are raised, and considerable rope is made at the open-air rope-walks one sees from the train. 70 M. Hara. 76 M. Suzukawa, one of the starting-points for Lake Shōji (p. 43), and for the ascent of Fuji via Ōmiya. The skirts of the sacred mt., which from here resembles a colossal bump rising from the plain, stretch almost to this point, and along the graduated slope the eye travels quite up to the rim of the cone — which on its S. side exhibits much less snow than at the N. The picturesque ridge which overlooks Suruga Bay at this point is clothed with fantastic pine trees; the beach which lies below and stretches to the Fuji River, is known as Tagonoura, and is very lovely — with the Japanese charm that appeals to the native poet.

79 M. Fuji Station is 20½ M. from the summit of the mt. by the Ōmiyaguchi route; the Sengen Shrine, dedicated to the goddess of the volcano, is 5½ M. to the N. The light rly. which bears off to the right goes (via 5 M. Ōmiya) to 15 M. Kamiide (p. 45), whence it is to be extended (as the Fuji-Minobu Rly.) to (49 M.) Kōfu (p. 392). A lateral line goes from Ōmiya to (3 M.) Suzukawa. The shallow but turbulent Fuji River (one of the largest on the line) is now crossed on a 9-span steel bridge (cost 283,000 yen) 1867 ft. long. Trackers haul boats upstream against the strong current, and many logs descend the rapids to be sawn into lumber at Iwabuchi. The great width of the river at this point, where it enters the sea, illustrates the vast extent of land the Japanese could reclaim if their rivers were kept within bounds. In flood-time, the current of this dashing stream has a velocity of 27 ft. per second, and its annual pranks cost many lives and vast sums of money. The sea and the point of land known as Mio-no-Matsubara are now visible at the left.

82 M. Iwabuchi (Inn: Tani-ya, ¥2.50, at the station), the terminus for travelers descending the rapids of the Fuji-kawa, is also the starting-point (by river) for Minobu (p. 393). From the right of the train as it proceeds W. one sees the peerless and almost superhumanly beautiful Fuji as it rises like a serene apotheosis toward the winsome blue sky. Coupled with the wonderful sea flanked by a fringe of graceful pines it forms a picture of infinite charm. Many of the farmsteads hereabout are embowered in orchards with fields of waving sugar-cane stretching away from them. Beyond 85 M. Kambara, the Yui-gawa is crossed and the roar of the near-by sea drowns the
clatter of the train. High hills flank the rly. on the right, and blue mts. wall the distant horizon. From a terrace along which the train runs its daring course, one looks down upon a sea that is a miracle of beauty, and upon splendid breakers that pound and break like glass upon the shore. Quaint brown fishing-hamlets stud the beach, and from them put forth many quaint junks manned (and womaned) by semi-nude brown folks who get their living from the sounding sea. For miles the rly. follows the profile of the hills, flanking the good automobile road below and watched by the ever-jealous Fuji.

88 M. Okitsu (Inn: Tokai Hotel, semi-foreign, ¥4 a day, Am. pl.), a picturesque town near a lovely beach. The 600 or more cherry trees planted about General U. S. Grant's Tomb (New York City) came from here, and were shipped in 1912. The bronze statue at the right of the station commemorates Marquis Iwoue. The aforetime brilliant Seikenji (a temple of the Zen sect) is now faded and neglected, but the views from are charming. — Stuffy little boats leave Okitsu at intervals during each day for the sandy peninsula (2½ M.; fare, 60 sen) of Mio-no-Matsubara, a spot tenderly enshrined in the native mind for a quaint legend in which a poor fisherman, a beautiful dancing fairy, and a robe of feathers play conspicuous parts.

92 M. Ejiri (Inn: Fukuzumi-ya, ¥2.50) is about 1 M. (light rly.) from Port Shimizu, on Suruga Bay, whence much of the Shizuoka tea (p. cix) is exported. The chief product of the surrounding country is green tea; the hillsides are covered with the low, knob-like bushes, which at times sweep down and compete in the lowlands with the rice grown there. During the picking season the fields are gay with the brightly colored costumes of the women who snip off the young leaves. The Tomoe-gawa is crossed before reaching

99 M. Shizuoka (Inn: Daitokwan Hotel, 2 min. from station, English spoken, ¥5 a day, Am. pl.), chief city of Shizuoka-ken, Suruga Province, with 54,000 inhabs. Prior to the Restoration, the historic town — sometime the residence of the governing daimyōs of Suruga — went by the names Sumpu, Funai, and Fuchū. The imperial army marched through it on its way to Yedo in 1868, and after the (late) Mikado was restored to his throne Keikoi (Hitotsubashi Yoshinobu), the last of the shōguns, went into retirement here. Here the great Tokugawa Ieyasu dwelt before he founded Yedo, and hither he came to spend his last days in peace. Shizuoka means ‘Hill of Peace,’ and this illusive quantity was apparently maintained by the numerous Hatamoto or immediate vassals of the shōgunal household. The military greatness which was once a feature of the place has departed; the descendants of the sometime swashbuckling samurai
employ their energies in making lacquered articles and bamboo-work. A specialty is the delicate bamboo plaiting sometimes used to cover the very thin eggshell porcelain teacups made in the province of Mino. The basket-work is celebrated locally; the best tea, much of which is exported to America, comes from the near-by village of Ashikubo. Literatists know Shizuoka for the many old treasures of Japanese literature which the discerning Ieyasu caused to be printed here. A number of relics of the man are preserved in the Rinzai-ji, a Buddhist temple (Zen sect) on the outskirts of the city, near a pretty landscape garden. The great shōgun is said to have learned to write here, and to the temple treasury he gave, in his old age, some pieces of lacquered ware and other things. His old castle is now in a ruinous state. His wife is buried in the Hodai-ji. The old Sengen Temple, in a garden in the N. suburbs, at the foot of Shizuhata-yama, is dedicated to the (Shintō) goddess of Mt. Fuji. A gaudy procession in honor of this divinity is held in the city from April 1 to 5.

From an ecclesiological viewpoint the old Temples of Kunōzan are more interesting than any of the city fanses. They occupy a magnificent position on the summit of Kunō Mt. 64 M. E. of Shizuoka (1 hr. by jinriki; single fare, 45 sen; return, 75; 30% more in bad weather), overlooking the sea, and 900 ft. above it. Here, in 1582, Ieyasu razed a castle which had been erected by Takeda Shingen in 1568, and built a temple which was to serve as his tomb in 1616. The body was removed to the fine Nikkō mausoleum a year later, but the temples remain. They are much after the style of the Nikkō structures, with great vermilion gateways and florid polychromatic interior decorations enriched by numerous wood-carvings. More than a thousand steps have been cut out of the rocky hill, and as one laboriously climbs the zigzags the views in retrospect are delightful. Splendid trees adorn the graduated terraces; a fee of 20 sen is charged to see the main temple — which will hardly repay the hurried traveler for the time spent in visiting it. Similar, and more extensive, views can be had at Maya-san, near Kobe.

Soon after leaving Shizuoka the wide Abe River is crossed on a steel bridge 1829 ft. long; the Kunōzan Promontory, the calm waters of Suruga Bay, and the lovely, hazy shore of the Izu Peninsula beyond are seen at the left. The Sekide Tunnel, 2864 ft. long; the Isonohama Tunnel (3179 ft.); the Hanazawa and the Seto Rivers, and several unimportant stations are passed before Shimada is reached. Just beyond it the line crosses the wide Otigawa on a 16-span steel bridge (3332 ft. long) which cost ¥409,216. Though insignificant in the dry season, the river often becomes a raging and destructive torrent in summer. It rises in Shirane-san (Kai Province), is there called the Tashiro-gawa, and it forms the dividing-line be-
between Suruga and Tōtōmi Provinces before ending its 112 M. course at Suruga Bay. Anciently the native boats were too frail to stem the surging current, and travelers on the old Tōkaidō at this point were carried across the stream on small platforms or barrows called rendai. The habit of the naked coolies of stopping in midstream and haggling with their apprehensive fares formed one of the favorite themes of the old color-print makers.

The line now slopes sharply upward and is marked by extensive earthworks; at the top of the hill (407 ft.) the Makinohara Tunnel (3273 ft. long; cost 213,617 yen) is traversed and the train descends (into Tōtōmi Province) through tea and tobacco plantations. Three rivers are crossed before 131 M. Kakegawa (Inn: Fujiya, ¥3 a day) is reached. Lovers of old Shintō shrines usually descend here for the locally renowned temples of Akiha, on the summit of Mt. Akiha, 24 M. to the N.W. Nondescript stations, wide rice-fields, and tea and tobacco plantations mark the line to the Tenryū River (comp. p. 391), which is crossed on a 19-span bridge (3967 ft.; one of the longest in Japan; cost 507,000 yen). 150 M. Hamamatsu, or 'Coast Fir' (Inn: Ogome-ya; Hana-ya, near station, ¥2.50), with 33,000 inhabs., the chief town of Tōtōmi Province (Shizuoka Prefecture), was formerly called Hikuma, and in the 16th cent. was an important daïmyô stronghold under Tokugawa Ieyasu. The ruins of the old castle built by him in 1571 lie about 1 M. from the station. The suburbs contain many lotus-ponds that are a flaming glory in Aug. Considerable drawn-linen work is produced in the region roundabout. Wide rice-plains stretch beyond to 158 M. Maisaka, where there is a big lagoon called Hamana Lake, or Hamana Ko (5 M. from E. to W. and 7 from N. to S.). The great breakers which curl in from the sea at the left are beautiful and they perchance gave the place its name. Japanese know it by its ancient title of Tō-tsu-awa-umi (of which Tōtōmi, the name of the province, is a contraction), or 'The remote foamy sea,' in contradistinction to Chika-tsu-awa-umi, or 'The near foamy sea' — anciently the name of the present Lake Biwa. The small and locally popular island is Benten-jima. The rly. crosses the lagoon on a long causeway. — The bronze statue surmounting a (100 ft.) hill ½ M. to the right of (170 M.) Futagawa Station, and approached by a fine road flanked with splendid trees, is called the Iwaya no Kannon, and dates from 1765; the views from the rock are extensive.

169 M. Toyohashi (Inn: Senzai-rō, ¥3), a garrison town (pop. 44,000) in Mikawa Province (Aichi Prefecture), was formerly called Yoshida — a name by which many persons know it still. A castle was erected here in the 15th cent., and was stormed and taken by Ieyasu in 1564. A long dynasty of daïmyôs held it under the Tokugawa régime. — The branch rly. which runs
hence to 17 M. Nagashino touches at stations of no importance to foreigners. At 5 M. Toyokawa, there is a locally celebrated Shinoto shrine. At 10 M. Tojo, the 60-foot waterfall called Ushinotaki is worth looking at if one happens to be in the neighborhood. A great battle was fought near Nagashino in the 16th cent. and the soil is heavy with the bones of the slain warriors. The (4 M.) Buddhist temple of Horaiji, on Mt. Hora, calls for no particular mention.

Many charming, pine-clad islands come into the range of vision after the train passes the seaside town of 175 M. Goyu. Beyond 181 M. Kamagori green hills wall in the plain, and lines of fantastic and decrepit old pine trees flank the picturesque shore. The shadowy mts. of Iga and Ise, and the diminutive province of Shima (with its pearl-divers, p. cxx), wheel into the range of vision beyond 186 M. Koda, where the tea plantations of the hills have capitulated to lowland fields of rice.

191 M. Okazaki (Inn: Kagiya, ¥2.50), the chief town (pop. 25,000) of Mikawa Province, is celebrated as the birthplace (1542) of Ieyasu, founder and greatest of the shoguns of the Tokugawa line. The remains of the Okazaki Castle (2½ M. from the station), in which he was born, are still to be seen. The tram-cars, which leave from the right side of the station, go to several suburban towns. The rly. now curves broadly to the left, then crosses the wide Yahagi-gawa, which rises near the frontier of Mino and Shinano, traverses Mikawa, and falls into the Gulf of Ovarri. It is celebrated in history as the Washizuka-gawa, and on its shores Nitta Yoshisada defeated Ashikaga Tadayoshi in 1335. — The branch line which diverges S. from 204 M. Obu goes to (10 M.) Taketoyo, a small port on the E. shore of Ise Bay. The many factory chimneys of 215 M. Atsuta (a suburb of Nagoya, 2 M. by tram-car) now come into view. The Atsuta-daijingū, supposed to have been founded here in A.D. 686, and reconstructed (in 1893) in the pure Shinoto style, after the manner of the noted Ise Shrines at Yamada (Rte. 35), is said to contain the precious sword (Kusa-naginoto Tsurugi) which, with the mythological mirror and jewel, comprise the Imperial Regalia that Susanoo-no-Mikoto found in the tail of the Yamato no orochi, or 8headed serpent. The spot is of less interest to foreigners than the great festival held here in May of each year, with the aim of estimating the forthcoming crop of cereals. — After passing the big gov’t arsenal (right), the train enters the extensive suburbs of 218 M. Nagoya (see below). For a continuation of the journey to Kyōto see Rte. 26, p. 395.

Nagoya (nahng-oh’yah), 6th largest and one of the most prosperous manufacturing cities (see the accompanying plan) of the Empire; a bright, busy, cheerful place on the N. shore of Atsuta Bay and the right bank of the Shōnai River; capital of Ovarri Province, with 430,000 inhs., is noted for its pro-
duction of cloisonné, porcelain, clocks, fans, embroidery, lanterns, and lacquered wares, and for its many cotton-spinning, silk-weaving, and other mills. Several rly. lines center here, and steamships connect the city with other Japanese ports. Foreigners know it chiefly for its splendidly preserved castle (one of the finest in Japan), which Tokugawa Ieyasu made his daimyōs construct when he gave the province in fief to his (9th) son Yoshinobu (in 1610). The place came into history early in the 14th cent., when a family of the name of Nagoya resided there. Shiba Yoshimune, governor of the province, built the first castle about 1525, but the martial Oda Nobunaga wrested it from him in 1532. After this was razed and the present castle built on the site, the place became the seat of the great daimyōs of the House of Owari, the family of which ranked as one of the Three August Families (Go san-ke) permitted to supply a successor to their kinsman the shōgun in default of an heir. It is one of the most comfortable places E. of Kyōto to break the journey between Yokohama and Kobe, particularly in mid-April, when the city is in an unusually joyous mood. At this time the annual festival (said to have originated with the great Owari Clan during the Tokugawa régime) of the Tōshōgū Shrine is celebrated with great pomp. Portable sacred cars (mikoshi) carried by stout men, escorted by robed Shintō priests on horseback, and followed by scores of men in ancient armor and mediaeval accouterments, assisted by fantastically clad youths and maidens, parade the streets, and bridge the gap between the 16th and the 20th centuries. Thousands of lighted lanterns aid in the illuminations after dusk and present a bewildering sight. The Nagoya Dances, performed by geisha; the Azalea Show in May, and the Chrysanthemum Exhibits in Oct.–Nov. attract many Japanese and some foreigners. The city was rather roughly shaken by the great Mino-Owari earthquake of 1891, and a number of buildings were demolished.

The Station of the Tōkaidō Railway is at the W. edge of the city (Pl. A, 2), where trains on the Kōnan Line (to Yamada-ise, see Rte. 35) arrive and leave. The Chūka Station (Pl. C, 2), an auxiliary station of the Chūka or Central Line (Rte. 25, p. 384), is at the E., and that of the tram-line to Seto is near the castle gate (Pl. B, 2).

Electric Street-Cars run to many points in the city and the suburbs, and give a cheap and rapid service.

Jinrikís (comp. p. lxxxvii) from the station to the (10 min.) Nagoya Hotel, 15 sen (30 in bad weather and after 10 P.M.); within the city, 30 sen an hr.; 25 per cent. higher at night and on rainy days.

Hotels (comp. p. xxix). Nagoya Hotel, 80, Tatsuyagura-chō (Pl. B, 2);
rates from ¥5 a day and upward. Am. pl.; English spoken. Tram-cars go within 50 yards of the entrance.

The Bank of Japan (Nippon Ginkō) has a branch at Sakae-machi, Naka-ku; — The Musée Ginkō, at Temma-chō, Nishi-ku. — The Police Station is at Naka-dori, Chōō-dō; the Post-Office, in Sakae-machi Sandōme.

A good idea of the products of Nagoya and their selling prices can be obtained at the Commercial Museum. A day is sufficient for the inspection of the Castle and the chief sights hereinafter described. Permits to see the cloisonné and porcelain factories can be had at the hotel management. The Pottery of Seto are similar to those of Kyōto, and are of interest chiefly to porcelainists. There are several Foreign Missions in Nagoya, and dates of church services and other information relating to them will be found usually posted in the hotel lobby. — The main business street is Hirokōji (Broadway), which links the Tōkaidō Rly Station at the W. with the Chikusa Station at the E. Electric street-cars run its entire length. The Kinenhi, or War Monument (near the Nippon Ginkō), was erected in 1901 and commemorates the soldiers of the Third Imperial Army Division who died in the Japan-China War. Chief among the several city parks is Nakamura Park, in the W. suburb, where there are cherry blossoms in April and scarlet maples in October. A popular resort, similar to Asaka in Kyōto, is the Osu Kannon Temple court, near the center of the city. The Kōshō-ji at Yagoto, in the E. suburb, is likewise popular; the grounds are said to have been laid out originally on the plan of Köya-san (Rte. 28), and during the reign of Tokugawa Yoshinao, pilgrimages were made to it and it was called the Köya-san of Osu-ri.

The Harbor, at the S. end of the city, about 4 M. from the hotel (tramway), has two breakwaters each over a mile long, and an inner harbor with 25 ft. of water at low tide; the extensive docks, etc., were completed in 1907 and cost 3 million yen.

The Dog Shows held from time to time (usually in the Aichi-ken Commercial Museum) attract certain travelers. Nagoya dog-fanciers make a business of breeding Japanese Spaniels (chin) or pugs, which are produced by careful in-and-in breeding, dieting, and the selection of the smallest of their sire's and dam's, by no means common, and by running about the streets unattended. While mongrels which later develop long legs and other undesirable features may be had at the bird-stores for ¥8-10, dogs of good pedigree cost from ¥50 to ¥200 each. They are extremely delicate, and a change of food and climate is often fatal. Sea-captains who make a business of taking them to foreign countries (where they are very expensive) often lose a big percentage of the dogs in transit. Dried bonito, a little rice, and less water, usually constitute their meager diet. We know not the kind ever names enemies. The first dogs of the kind ever presented in America were (4) presented to Commodore Perry (for President Fillmore) by the Mikado in 1854. Essentially toys, the mature pugs are good only as pets. They are lovable, gentle, and affectionate. The points are: Head: large, broad, slightly rounded skull; neck short and moderately thick. Eyes: large, dark, lustrous, tearful, rather prominent and wide apart. Muzzle: strong, wide, short from top to nose; jaws upturned, teeth hidden; end of tongue visible; nose short with wide end, and open nostrils. Ears: small, V-shaped, well-feathered, set high and wide apart, carried forward. Body: compact, squarely built, cobby, the body and legs forming a square. Legs: light in bone, small, slender, and well-feathered. Feet: small, cat-foot in form, the feather increasing the length, never the width. The tail is carried over the back in a tight curl, and it is profusely feathered. Coat: plentiful, long, and straight, rather silky, free from wave and not too flat. Color: deep black and white, or white, red and white, Blenheim markings preferred. The best weights range from about 4 to 8 pounds, the smaller the better. The scale of points runs as follows: Head, size, and shape of skull, 10; shortness of face and muzzle, 10; eyes, 10; ears, 10; coat and markings, 15; legs and feet, 10; tail, 10; size and symmetry, 20; width of muzzle, 5. Total, 100. A valuable dog should always be accompanied by a written pedigree. A very homely woman is often referred to in Japan as having 'a face like a sneezing chin.'

The *Castle (Tenshu Kaku, or O Shiro), a cyclopean, 5-storied, fortified structure in the N. quarter of the city (Fl. B,1), within a series of (dry) moats and in beautiful grounds.
now smaller than of yore, was begun in 1611 and completed 2 yrs. later under the superintendence of Katō Kiyomasa. Ostensibly a voluntary gift from a score or more feudal barons to their Lord Yoshinao, it was in reality constructed almost entirely by forced labor, which Fukushima of Aki, Katō Kiyomasa of Kumamoto, and Kuroda of Chikuzen chiefly had to furnish. The crafty Ieyasu’s manifest aim was so to impoverish the great daimyōs that they would be unable to wage a successful war against him, and in this he practically succeeded. The huge, magnificently preserved structure is approximately 150 ft. high, with immensely solid walls 15–18 ft. thick, and 244 windows. Hinoki is the wood most employed. The 1st and 2d floors measure 120 ft. from N. to S. and 108 from E. to W.; the 3d is 90 by 72; the 4th, 72 by 54; the 5th, 54 by 42; 151 steps lead from the ground to the top floor, from the windows of which extensive views are obtainable.

A SPECIAL PERMIT, easily obtainable through one’s Minister or Ambassador at Tōkyō, is necessary to gain admittance to the castle. Without it it is useless to try to get in, for fees are not accepted and a gate-keeper (officer in the army) must be passed before the castellan is reached. Furthermore, as the fortress (which in reality is the Nagoya Detached Palace of the Imperial Household) is under military control, ulterior motives might be suspected and trouble provoked. The permit is good only for the person whose name appears on it, so that the traveler accompanied by a lady should have her name appear thereon, else she will be refused admittance. When the pass is issued at Tōkyō a record is sent to the castellan and is entered in his book, to be checked when the permit is presented. The precaution is perhaps aimed to keep out undesirables and to have an exact record of those admitted. The custodian is not permitted to deviate from the rule, which is obeyed with military punctiliousness. The hours of admission are: Oct. to March, 9 A.M. to 3 P.M.; April to Sept., 8 to 4. Shoes do not have to be removed; smoking is rigorously prohibited, as is photographing, sketching, or the making of notes. An interpreter from the hotel may be useful.

The buildings at the right and left of the wide Hommachi, where it terminates at the castle wall (kabe), are the legal tribunals (kōsōin). The spacious esplanades hercabout are used as drill-grounds; the barracks stand near by. A tramway now runs through the outer moat (hori), and the inner one is seen to be grass-grown. The white watch-towers at the corners of the huge inclosing walls are called sumiyagura. The traveler passes through the wide gap in the big wall and proceeds left to the Main Gate. The handsome metal-studded gate at the right is opened only for the Emperor. The officer’s lodge, where the traveler’s permit must be shown first, is just within. The fir tree beyond the lodge is said to be a thousand years old. Continuing up at the right, to the castellan’s office, the visitor signs his name in the castle register, and is then conducted (by a castle guide, no fees) across an inner moat, through a small gate, to

The Castle Apartments, of interest chiefly for the decorations by Matakei (p. cccxviii) and various artists of the Tosa and Kanō schools (p. cccxvii). Covers for shoes are provided at the
entrance. The 1st suite, called the Toranoma, or tiger rooms, contains sliding panels with decorations of tigers and bamboos by Kanō Tanashin (1653–1718), and Kanō Sanraku (1559–1635). The locally celebrated 'sleeping tiger' (by Sanraku) is a pudgy beast on a small panel near the floor at the left of the entrance.— When viewed from different angles his bulk seems to diminish or increase, and the natives regard this as a marvel of skillful painting. The beautiful slab of wood in the tokonoma of the 2d apartment is close-grained keyaki. The flower-panels of the chigai-dana (shelves) are well done. The big central fusuma at the left of the room portrays a blind tiger standing by its cub. The omission of the eyes was intentional, as the beast is thought (by easy critics) to be painted so true to life that if its eyes were left in, so it could see, it would leap out at any one coming within reach of it! — The visitor is now conducted over the 'nightingale floors' (p. CXXX) of an adjoining corridor to some big cedar doors adorned on both sides with tigers amid bamboos, by Sanraku. In the next corridor are some perky tigers by Kanō Eitoku (1543–90). The two smaller doors at the right are embellished with pines and brightly colored leaves by Tosa Mitsuoki (1617–91). The civet-cats (jakō-neko) on the reverse of the big doors are believed to look straight at whosoever regards them from whatsoever angle. In the Jakōnoma, or Civet-Cat Room, some of the panels are decorated (by Mitsuoki) with these animals; others bear peach- and apple-blossom designs. Daimyōs formerly assembled in this room at the call of their master the shōgun.

The decorations (pine and maple trees, apple blossoms, pheasants, etc.) of the following rooms are by Mitsuoki and Eitoku. The pierced panels with their admirable carvings are said to be each made of a single piece of wood. The Taimenjo (Reception Hall) contains some admirably painted sliding panels by the inimitable Domo no Matahei. The handsome black-lacquered ceilings are of a checker-board style known as gölenjo. The landscape views on the huge panel at the back of the alcove are taken from Arashiyama and Atagoyama at Kyōto. The redoubtable Oda Nobunaga once lived in this suite. The owl and oak-tree decorations of the cedar doors of the corridor are by Mitsuoki. The large wall-panels of the adjoining corridor, with graceful willow trees and white storks on a gold ground, are the work of Tosa Mitsunobu (1434–1525), one of the most celebrated painters of the Tosa school. The plain sunken squares of the coffered ceiling here are of choice cryptomeria wood from Satsuma Province. The cedar doors showing a waterfall beneath arching trees (as well as the opposite ones with hedges) are by Kanō Koi. The same painter decorated the panels of the Winter Room, which we now enter, and which is usually set aside for the lodging of
titled visitors. The snow-laden trees with blue magpies (onagadori), and the immense plum tree (about 40 ft. long) are excellently done. The rooms beyond this suite (for the special use of the Emperor and not shown to visitors) contain some fusuma decorated with birds and flowers by Kanō Tanyū, and some pierced ramma carved by Hidari Jingorō. The attractive little garden in the formal Japanese style differs but little from other similar landscape gardens.

Returning to the entrance, we now proceed to the castle proper, perched high on its symmetrical and massive foundation. Katō Kiyomasa's name is incised in the 3d big stone from the bottom at the corner. The entrance is through a small castellated structure at the left, thence along a narrow inclosed causeway called hashi dai; formerly decorated with armor and exposed at all times to a destructive fire from the defenders of the donjon. The darksome interior with its huge beams and forbidding walls is more like a dungeon than a castle. The vaulted guard-room is entered through iron-studded doors opening on to a series of steps that lead to the upper floor. At the top of each flight of ponderous stairs are heavy sliding horizontal doors that bar one's upward progress and recall stories of a giant's keep. At regular intervals, within, are triangular loopholes for cannon, and elongated slits down which boiling water or oil could be poured upon the heads of assailters. At each of the four corners of the top floor are sliding windows with seats where guards kept constant watch out over the environing plain. In the center is a table with scores of lines radiating in all directions, like sunbeams, with the names of towns, roads, and passes whence enemies might come. The views out over the countryside are magnificent, and they embrace the city, the mts. of Ōmi, Echizen, Hida, Tōtōmi, Ise, and Iga, as well as the lordly Fuji, which rises like a milky opal against the proud bosom of the sky. The 60 ft. well within the castle goes by the usual name Ōgon sui, or 'golden water,' from the common belief that gold was thrown into it to keep it in a potable condition.

Medieval in construction, the fortress is equally so in comfort. A gloomier habitation could scarcely be imagined. War, defense, and extreme solidity were the ideas in the minds of its builders, and while it was never subjected to a sustained assault, the formidable Gifu earthquake of Oct., 1891, succeeded only in opening an insignificant crack in its massive sides. The superimposed, copper-bronze roofs, and their many gables covered with the green patina of age are strikingly handsome and graceful. A line of gilded Tokugawa crests adorns the upper ridge, at each end of which, twinkling in the sunlight, stand the famous gold dolphins (kin no shachi-hoko), their tails in the air, and protected by steel wire nets (comp. Castles, p. clxxxiv). A good field-glass will aid the traveler to a better
view of them. In 1873 the one on the N. side (8 ft. 5 in. high) was loaned to the Vienna Exposition, and while it was being brought back to Japan, the French Mail Steamer Nāi was wrecked off the Izu coast and the dolphin remained in its native element from Feb., 1874, to July, 1875. The one at the S. is 8 ft. 3 in. high. Their exact weight and value (estimated at ¥350,000) are unknown. The dolphins on the smaller castle are of copper-bronze.

The Aichi-ken Commercial Museum (Hakubutsukan), in Monzen-chō, near the center of the city (Pl. B, 2), — a prefectural institution aimed to promote commerce and improve the commercial conditions of the ken, — is open daily (except Monday) free to visitors, from 9 to 4 in winter and 8 to 5 in summer. In the well-appointed rooms of the fine new building constructed specially for it (cost, 370,000 yen), one may inspect an interesting collection of the varied products of Nagoya and vicinity — silks, lacquered wares, porcelain, cloisonné, etc. The wholesale price is usually marked on each article, thus giving the traveler a fairly correct idea of what the real values are. English is spoken by the management, which welcomes foreign visitors and furnishes, free, information relating to manufactured goods and their makers. Before leaving the grounds one should see the pretty garden, with its locally celebrated Sarumen Chaseki or ‘Monkey-Face Room,’ built by Oda Nobunaga (Toyotomi Hideyoshi’s master when the latter was a boy, and to whom he owed his diplomatic training). Certain knots in the roughly hewn uprights of the diminutive room bore, in the eyes of Nobunaga, a whimsical likeness to the notoriously Simian-like face of the homely lad, whence the name. The ‘Pine Moon Cottage’ built by the 12th daimyō of Aichi Prefecture, is also interesting, as on the ceiling of the main room is a curious painting in sepia (by some artist of the Kanō school) of the 12 signs of the zodiac. In another room are 300 different decorations by various artists, all collected by the daimyō in question.

Aichi Ken, the department of which Nagoya is the chief city, with 1,874,000 inhab., is known for its manufactures of musical instruments, straw and chip braids; fishing-nets, rope; the sweet sake called mirin; and Arimatsu-shibori, a variegated cotton cloth exported in large quantities to China and Malaysia.

The Higashi Hongwanji, a huge Buddhist temple (of the E. branch of the Shin-shū) in the S. quarter of the city (Pl. B, 3), occupies the site of an earlier hane built in 1573 on the site of the first Nagoya Castle. The present structure dates from early in the 19th cent., and the wide inclosing walls behind a small moat impart the aspect rather of a fortress than of a temple. Entering through the E. gate, one continues beneath some fine old cherry trees that idealize the inclosure
with their pinkish-white blossoms in early April. The row of low buildings at the left are lodging-houses for the pilgrims, who cook their rice in the great kitchen of the apartment adjoining the temple. The Main Gate (sammon), with triple portals and great swinging doors finished in natural keyaki-wood, though badly weather-beaten and defiled by the many pigeons that nest in its sculptured niches, is still an attractive example of early Buddhist architecture. The usual dragons, waves, flowers, arabesques, and what-not form the motives of the maze of carvings, while some of the numerous sculptured, pierced wood panels have superimposed peonies in high relief upon them. The huge upright columns are set in elaborate bronze sockets that rest on granite bases. Minor bronze enrichments almost cover the structure, which admits one to a large yard that serves as the playground for the children of the neighborhood.

The immense double-roofed temple, consecrated to Amida and flanked by handsome bronze lanterns, has a noteworthy portico almost covered with sometime excellent wood carvings of elephant-heads, turtles, and the like. The commanding antefixes of the main roof resemble triple cannon and impart a militant air to the structure. The extraordinarily massive keyaki-wood pillars of the drafty interior (108 by 120 ft.) are in some cases 3 ft. in diameter, with ponderous cross-beams deeply and elaborately carved with conventional lions and dragons. All the brilliant decoration of the interior is centered in the naijin, beyond the chancel rail, and when the slanting rays of the setting sun search out its charms, the effect is dazzlingly rich. The superbly carved and gilded ramma (three in the center and three at each side) of the architrave are unusually excellent examples of this style of work. The central panels each carry two splendidly sculptured tennin moving with flowing and recurved draperies amidst clouds, with smaller groups of phoenixes and peacocks above, the motives being extended to the upper and lateral panels. The richly carved and gilded central altar (shumidan) contains a supple and graceful image of Amida that looks placidly down upon the customary altar fitments. The reliquary at the right enshrines a portrait of the founder of the sect. The kakemono at the left portrays Rennyō-Shōnin (or Eto Daishi), reformer of the Shin-shū, and founder (1415-99) of numerous Hongwan temples. The unusually plain ceiling is coffered.

The Taimenjo, a spacious Assembly Room at the right of the main temple and connected thereto by a short corridor, has a coffered ceiling with panels decorated in blue, and some pierced ramma with some skillfully disposed groups of excellently sculptured and highly decorated tigers, birds, and flowers. The noteworthy fusuma here, with landscape views on a gold ground, and the big cedar doors decorated with irides-
cent peacocks, are by some unknown artist. It is worth while continuing through this room to the great kitchen (daidokoro) with its ponderous, rough-hewn beams, and big cauldrons where visiting pilgrims boil their rice. On the return, the bonze conducts one to the end of a long corridor and to a suite once occupied by the late Emperor and overlooking a pretty landscape garden. The tiny chaseki in the severe cha-no-yu style resembles a doll’s house and is shown only to special visitors. The adjoining suite contains some rather indifferent fusuma embellished with Chinese figures.

The traveler with time to spare and a taste for bizarre rather than meritorious sculpture, may like to look into the Buddhist temple of KAKUĐEN, at Higashi-yama (Pl. D, 2), in the E. suburb. The collection of small figures here, known as the Go-Hyaku Rakan, or ‘Five Hundred Disciples of Buddha,’ was formerly housed in the old Dairyu-ji. With the exception of 18 strongly carved figures in the natural wood, ascribed to Tametaka (a modern artist), all are about 2½ ft. high, are painted in painfully lurid colors, and are said to be upward of 250 yrs. old. The 16 statuettes called Jū-roku zenji, or the ‘Sixteen Buddhist Priests,’ are considerably older than the rest and are attributed to some unknown sculptor of the 12th cent. The Gods of the Four Directions were given to the temple by the 3d Tokugawa shōgun. The 500 shabby, unwashed figures are ranged about the temple on several tiers; the variety of features and expressions is remarkable. The Japanese say that ‘a little careful searching will enable any man to find the likeness of his father.’ The traveler with any pride of race will accept this dictum with mental reserve, for a coarser, more degraded lot of ugly faces could scarcely be found in any rogues’ gallery. All Eastern nationalities appear to be represented, and there are not two faces or attitudes alike. Some are portrayed laughing; others weeping; some leer and look unutterably stupid; one figure has deeply set eyes, an aquiline nose, and thin lips; another a pug nose, squinting eyes, and a broad, grinning mouth. Some ride astride animals and birds; others have halos, one eye, a hook nose, or three eyes. Idiots with drooping heads and hanging lower lips look out with fishy eyes, and maniacs glint hatred at one, from cunning eyes that make one shiver. Nearly all the figures look the worse for drink, and the admission fee of 10 sen fixes correctly their artistic value.

— The chief treasure of the temple is what purports to be one of Buddha’s bones, presented in 1902 by the King of Siam to the Emperor of Japan.

The Potteries of Seto, in Seto town, Kasugai district, province of Owari, lie about 12 M. N.E. of Nagoya, and are reached by the tram-cars which run at frequent intervals from the Honmachi gomon (or Seto) Station near the castle. The traveler interested in Ceramics may inspect the process of manu-
facture throughout, but if he be pressed for time he may see practically the same work in certain of the Kyōto potteries. The wares now made at Seto (5000 men employed) are known to the trade as Seto mono, a name that has gradually come to mean earthenware or porcelain. The first pottery was established by Kato Shirozaemon (comp. p. ccliii), one of the first masters of Japanese Ceramic art, in the 13th cent. The district is one of the most important in Japan, with a School of Ceramics and a Pottery Museum, the latter of interest to porcelainists. The Seto porcelain, which is of a more glassy nature than Arita ware, less tough and more easily broken, covers a wide range and includes almost every variety of article for household use. There is a charming variety of glazes, and the best pieces, usually much prized by the natives, are bought for the home markets. Fine Seto mono is made of practically the same ingredients (kaolin, gray-white feldspar of granite, blue-white quartz, etc.) as the Kiyomizu-yaki (see p. cclvi), and they can scarcely be distinguished one from the other.

25. From Nagoya via Shiojiri (Matsumoto, Shinonoi, Niigata) and Kōfu to Tōkyō.

Central (Chūō) Main Line of the Imperial Government Railways.

To Tōkyō, 253 M. Several trains daily in about 15 hrs.; fare, ¥7.28, 1st cl.; ¥4.37, 2d cl. Dining-cars and station refreshment-rooms. For reference to sleeping-cars see p. lxxxii. The run from Nagoya via Shiojiri (109 M.; fare, ¥3.93, 1st cl.; ¥2.36, 2d) to Shinonoi (150 M.; fare, ¥4.98, 1st cl.; ¥2.99, 2d) — where connections are made with trains of the Shin-etsu Line for Nagano, and Niigata, at the N., and Karuizawa at the S.E. — is made in about 10 hrs. The rly. parallels the historic Nakasendō ('Road between the mountains'); 280 M. from Kyōto to Tōkyō) over the lofty mtn. ranges of Central Japan, and traverses a little-known region celebrated for its wild beauty. The charming scenery comprises a succession of stupendous mts. (known as the Japanese Alps), deep gorges down which dash roaring, foaming rivers, dense forests, and sequestered valleys, flocked here and there with primitive villages whose simple inhabitants still dream the dreams of Old Japan. The glimpses of rural life are delightful. From Nagoya, in Owari Province, the rlys. cross Mino, Shinano, and Kai, before entering Sagami, then Musashi, on Tōkyō Bay. Fifteen yrs. were required to build the road, which presented the most serious engineering difficulties of any in Japan. When completed it was found to have cost 43,319,629 yen, exclusive of rolling-stock, or upward of 171,000 yen a mile (against approx. 40,000 yen for a line built on a level plain). For 224 M. it traverses a rocky, mountainous region in which there are 194 tunnels and 350 bridges. Sixty-five important rivers are crossed on wide bridges, conspicuous among them that over the Kiso-gawa. Some of the tunnels are built on a tremendous slant, and are marvels of engineering skill; the Sasa-go, 15,275 ft., is the longest in Japan. The Kōbōtōke, 8330 ft., has one end 135 ft., lower than the other. The Torii Tunnel, besides being 5428 ft. long, represents the highest point (3189 ft. above sea-level) reached by any rly. in the Empire. Several of the minor tunnels are unusually long — The Ōto, 5429 ft.; Oka, 4496 ft.; Fukuzawa, 3627 ft.; Makigane, 2359 ft., etc. The rly. is of great strategic as well as commercial value, forming as it does a short cut between the big trading ports of the Inland Sea and the Pacific Ocean, and the wealthy prefectures of Niigata, Nagano, and Yamanashi — the former known for its vast production of oil and rice, and the others for raw silk and various things.

Nagoya (see p. 375). The rly. half-circles the city, crosses the Horikawa to the Chikusa Station, then runs northward
over an ascending, well-watered country, past Ozone and Kachigawa to 15 M. Kōsoji (264 ft.), where it penetrates the hills, enters Mino Province, and follows the Tamanogawa upward between high green mts. Fourteen tunnels are threaded before the plain (415 ft.), on which M. 22 Tajimi stands, is reached. The region roundabout (often referred to collectively as Hokeisan) is known for its many potteries, scattered over a radius of several miles, where the celebrated Seto mono or Seto yaki is made. Specimens of this fragile ware are sold at the stations hereabout, in the form of dainty, cream-colored tea-pots (dobin) decorated with black ideographs and accompanied by handleless cups, hot water, and a tiny cambric bag of native tea — the complete equipment costing 4 sen. Hard by the station (1 M.) is the well-known Buddhist temple (said to have been founded in the 14th cent.) of Ehōji, on Hokeisan. Japanese are fond of boating on the adjacent Toki River, whose banks are covered with lovely wild azalies in early May. — Beyond a series of tunnels (chief among them, the Makigane) are the unimportant stations of Tokitsu (picturesque foot-bridge at the right, between high bluffs); Mizunami (a shipping-point for the fine gray speckled granite quarried in the adjacent hills); Kamado, and Oi (985 ft.). From 50 M. Nakatsu, on the river of the same name, comes much of the firewood used in Nagoya; the small town stands near the N.W. base of Ena-san (7466 ft.), a bulky mt. on the border-line between Mino and Shinano Provinces. Climbers customarily make the easy ascent (one day up and back; guide, ¥5) from here, for the sake of the magnificent views. The silk-mills in the town give employment to the majority of the population.

The scenery now becomes wild and picturesque; the rly. runs through deep, somber valleys between lofty hills; into tunnels cut through the heart of towering mts., and over titanic granite culverts spanning confluent of the Kiso River. This stream (135 M. long), one of the San-dai-kai, or ‘Three Great Rivers’ of Japan (the others being the Tone — and the Shinano-gawa), dominates the land like a tempestuous spirit and tears down through the gorges like a wild thing, bearing on its tortured bosom (in autumn and winter) thousands of peeled logs that batter the cañon wall and the rounded boulders in midstream on their swirling voyage to the sea. For many miles, the rly. keeps in sight of the river, as if mistrusting it; now rushing beside it on some spider-like bridge suspended between shoulders of the solid hills, now creeping high above it, along some ticklish terrace just wide enough for the rails and for the splendid old Nakasendō, which winds like a broad white ribbon over the mts. Tucked away in green gashes in the hills are picturesque dwellings, their feet washed by the river, their roots covered with thin shingles held down.
by scores of cobblestones. Groups of them stand far up the broad slopes as they do in Switzerland and the Austrian Tyrol, while still higher are the isolated huts of charcoal burners, advertised by the blue-black smoke curling above them. Tussocks of sword-like bamboo grass dot the slopes, which here and there sparkle with Alpine flowers. Interesting features of the river are the immense piles of logs which, wedged in between stones and rocky walls, form booms that scores of agile men with long poles work desperately to dislodge. Sometimes, too, one has the fugitive chance to see one of these booms break suddenly, and rush violently downstream while the men scamper to safety across the treacherous, churning mass. The Japanese lack of nerves is often exemplified here on the long, dizzy, slender foot-bridges of piano wire, strung high above the river, with shingles as cross-pieces, but which the men and women traverse with the swaying agility of tightrope walkers. From hidden timber-camps on the higher slopes of the mts. wooden troughs or chutes lead through lateral gorges to the river, and down them slide endless lines of barkless trees.

Beyond 55 M. Sakashita, the Azumi-bashi, a spider-like bridge suspended 80 ft. above the river, is seen at the right. Between high granitic hills at the left a fine view is had of the stream as it sweeps in magnificently, from a broad bend. The train edges along a meager terrace cut bodily from the mt. side, far above the old pike. Certain of the slopes which hereabout have shown signs of erosion, have been sheathed with broad stone revetments that would do credit to a knight’s castle. Far below them are superb retaining walls finished like jeweler’s work and protected from the ravenous river by gabions in the form of long cylindrical baskets (called jakago, or ‘serpent-baskets’) of wickerwork, filled with cobblestones, tied with tough withes, and laid in sinuous rows along the bank of the stream. Beyond 61 M. Midono (1443 ft.), a poor town in Shinano Province (sometimes made the starting-point for the Tenryū River rapids; see p. 391), the rly. passes through the Hanamaki Tunnel, then runs along the top of a huge wall built at enormous expense; the river plunges along far below, bearing its ever-present burden of logs. Upward of 50,000 trees (pine and fir forming the bulk of them) are said to be started downstream every fall and winter, and the numerous sawmills visible from the train now use steam as an aid to the rapid deforestation of the mts. Vast quantities of timber of exceptional size and quality is produced; chiefly the beech, horse-chestnut, maple, walnut, and Spanish-chestnut — referred to frequently as the ‘Five Trees of Kiso.’ The house- roofs hereabout have wide, projecting eaves, like the dwellings of the Swiss peasants, and are weighted down with large stones to protect them against the high winds. Smug up
beneath these eaves hang curious farming implements, vegetables, and the miscellaneous articles usually seen in a store-room. The birds in wicker cages are thrush-like ouzels (tsugumi), which are used as decoys for others, and are mentioned at p. ciii.

71 M. Sukara. Many mt. streams plunge down the slopes hereabout and some are made to turn big overshot or undershot water-wheels that furnish power for hulling grain. Patches of pollarded mulberry trees dot the fields, and most of the house lofts are given over to the rearing of silk-worms. During the short winter, the snow lies deep over this region, which is rugged and strangely unlike the soft, effeminate Japan of the Inland Sea. At the left of the line is a locally celebrated feature, a primitive aerial ferry, Tsuri-goshi (lit., "Suspended chair"), in the form of a series of stout piano-wires swung high above the stream, and over which, by means of another drag-wire, cool-headed travelers draw a cage like the body of an open palanquin (a contrivance in which only a steeple-jack would care to travel). The small waterfall of Ono-no-taki is soon seen at the right, sliding gracefully over a stone ledge to a quiet pool below. Near by, at the left, is the locally famous Bed of Awakening (Nezame-no-toko) amid a bit of river scenery which some writers enthusiastically rank with the finest in Japan.

At a bend in the river, where some picturesque rocks confine the stream to a narrow channel, stands an old Buddhist temple, the Rinzen-ji, while below it is a stone platform whence one commands a sweeping view of a really charming bit of scenery emphasized by the furiously swirling river. According to one tradition, Urashima Tarō, the fisher-boy (see p. cclv), awoke here from his fantastic dream, and the credulous country folk will, provided they can get a listener, point out the very spot where the unfortunate lover of the Sea God's daughter opened his precious casket. They will strongly combat the more reasonable theory that the "awakening" implies that the casual traveler will "sit up and take notice" when he sees the beauty of the place.

75 M. Agematsu (Inn: Hakuchi, ¥ 2.50), a sequestered town in the midst of a labyrinth of hills (many pretty excursions, has numerous sawmills and quaint water-wheels and is usually made the point of departure for the (10 M.; 6-7 hrs.) ascent of Komagatake (Foal Mt.; a name applied to numerous peaks in Japan). The bulky granitic mass (9500 ft.) rises grandly at the N.E., and besides forming the culminating point of the Kiso Range, separates the Kiso Valley from that of the neighboring Tenryū River.

Guides (necessary, comp. p. xxvi) can be found in the village (consult the innkeeper) for ¥6 for the round trip. A number of poor rest-houses provide shelter by the wayside. Travelers bound for the rapids of the Tenryū-gawa sometimes cross the summit and descend to the villages of Ina or Akka, near the E. base, in the Inakaidō District. Forests of horse-chestnut, beech, fir, and other evergreen and deciduous trees belt the lower slopes, and later merge into pine groves. Higher up one finds the creeping-pines which are characteristic features of the tops of many Japanese mts. The bronze image on one of the ridges passed in the ascent commemorates Shintei Reijin.
the first pilgrim-mountaineer to climb to the summit. The Shintō shrine at the top is dedicated to the Spirit of the Mt. The highest point, Shakujū-gatake, is so called from its fancied resemblance to the staff or crozier carried by wandering Buddhists. The view from the summit is grand; embracing a score or more lofty peaks, some of them smoking volcanoes.

Many queer-looking peasantries plod along the broad highway beyond Agematsu. The lofty, bare, sacrosanct Ontake, astride the border-line between Shinano and Hida Provinces, is seen at the far left. For the time being, the scenery loses much of its grandiose character. — 82 M. Kiso-Fukushima (2647 ft.), end of a rly. district and the most important town (pop. 5000) in the district, stretches along both banks of the Kiso River, which here (a few miles from its source near the Torii-tōge) is a shallow, nondescript stream flowing placidly between bald and monotonous hills. The bare slopes hereabout advertise the evils of deforestation. — An up-grade and 4 tunnels are features of the line to the poor town of Yabuhara, where wood combs (said to have been invented by the wife of Izanagi-no-Mikoto) are made. Beyond it, the immense stone walls built by the rly. to protect its track from landslips seem to cover the entire country. A stiffish uphill pull brings the train to the Torii-tōge and tunnel mentioned above. The conspicuous pass (tōge) — the watershed of the Kiso-gawa (which empties into Owari Bay) and the Shinano-gawa (which flows into the Japan Sea near Niigata) — derives its name from the huge granite torii (p. clxxxii) which is supposed to mark the 'front entrance' to the holy Mt. Ontake — whose dark, serrated cone rises a score or more miles to the left.

Ontake ('August Mt.'), or Mitate, one of the loftiest (10,400 ft.) and most sacred (2d to Fuji-san) of the Japanese peaks, and to which many thousands of pilgrims go each year, is usually approached from Kiso-Fukushima, 23 M. from the summit, at the S.E. — whence it can be reached in 10-12 hrs. on foot. Guides are plentiful (¥4), as about every person in the neighborhood has made the ascent. Throughout the summer months, an almost continuous stream of ant-like pilgrims toil up the mt. side to pray before the picturesque shrine on its summit. An alternate way (often used in the descent) is by the so-called 'back entrance,' via Ootaki — a 3 hrs. walk from Agematsu through lovely scenery. The customary trail from Kiso-Fukushima is through the (7 M.) village of Kurosawa (whence a road branches off to Agematsu). The Iwo-haiden shrine marks the actual base of the mt. Here pilgrims may buy staffs and have their garments stamped with the seal certifying that they have made the ascent of the holy peak. There are several rest-houses on the slope, each marking the successive stages to the top. Six large and 2 small craters are features of the summit, one containing a lake in which pilgrims soak cloth or paper to take home with them. The shrine, from which a magnificent panorama is obtainable, is surrounded by stone and bronze images, ideographic tablets, and what-not, laboriously dragged up the steep incline.

From Torii-tōge — the highest point on the Kisosaidō — the train descends through several tunnels and past unimportant stations in surroundings which recall vistas in the Rocky Mts. of the U.S.A. The views of the towering mt. range at the left are splendid. A broad upland plain stretches
away at the left of the small station of 106 M. Seba, beyond which is

108 M. Shiojiri (2451 ft. Inn: Kawakami, ¥2.50), on the
great watershed between the N. and S. half of Central Japan,
144 M. from Tōkyō at the E., and 42 from Shinonoši at the N.

Tōkyō passengers who find themselves in the through car for Shinonoši or Nagano must change here into a Tōkyō car or train, while those bound for either of the two above-named places should make sure that they are in the right car. The bentō sold on the station platform usually contains good fish.

The train of the Shinonoši Line to Shinonoši Jct. (on the Shin-etsu Line, Rte. 6, p. 65) makes the run in about 3 hrs. and traverses a mountainous country dotted with upland plains devoted to the cultivation of the great staple, rice. The chief town on the line is (8 M.) Matsumoto (Inn: Maruno, ¥2.50), an important commercial center on a broad plain (in Shinano Province) surrounded by magnificent mts. Its early history is associated with the exploits of the redoubtable Takeda Shingen, who in 1549 besieged the castle (accessed in 1504 by Shienad∫e Sadanaga) and made his capital in the interior of the region. Oda Nobunaga took it later, and during the Tokugawa régime the original name, Fukashi, was changed to Matsumoto. Today, with an annual income of 60,000 koku of rice, ruled as daimyō at the time of the Restoration. Raw silk is now one of the chief products. The river which flows through the city is the Sai-gawa, a tributary of the Chikuma-gawa, which later becomes the broad Shinano-gawa. The enclosed, paddle-wheel boats, some anchored in mid-stream are primitive rice-mills which get power from the current. The Araya Hot Springs, in the N.E. suburbs, have good baths and are popular resorts.

From Shiojiri the Tōkyō line diverges to the right (E.) and follows the Nakasendo on an up-grade through 3 tunnels; the last, the Uto, 5429 ft. long, on a sharp incline. Sweeping views at the left as we emerge. Beyond Ono, with its silk-mills, the valley narrows and becomes very picturesque. The houses of the peasantry are nearly all adapted to silk-worm culture and the product is worked up at the numerous mills at Okaya, which we soon pass. Many of these filature mills stand on the banks of the Tenryū-gawa, from which a certain amount of power is obtained through lines of large undershot water-wheels that present an odd sight and look like the discarded paddle-wheels of old steamboats. Upwards of 500 girls are employed in the mills, which are usually two- or three-storied, white, with slender steel chimneys and many windows. Among the choice fruits (which the Japanese usually pick green) raised in the neighborhood are excellent quinces (marumero) — which are preserved and made into jelly. The broad lake in the horseshoe-shaped pocket of the hills at the right is Suwa. The expansive mt. peak vignetted in the V-shaped saddle between two of the hills (one of the most charming little vistas in Japan) is the matchless Fuji.

126 M. Shimosuwa (Inn: Kameya; natural hot baths; ¥3), 2616 ft., near the base of (5300 ft.) Wada-tōge, on the N. shore of Lake Suwa, in Shinano Province, was formerly the castle town of the Suwa daimyō and was called Taka-shima. After Takeda Shingen vacated the castle in 1553 it
passed to other hands, to be burned by Nobunaga's soldiery in 1582, and reconstructed by Hineno Takayoshi in 1590. Tokugawa Ieyasu reinstated Suwa Yoritada in his family domain in 1601, and thenceforward his descendants occupied the old keep until the Restoration. Many of the kinsmen of the aforesaid feudal barons are now engaged in sericulture, and the silk produced in the neighborhood and spun in the local mills ranks with the finest in Japan. Legend intimately associates the town with Kami (upper) Suwa at the opposite end of the lake. An improbable narrative (translated from the Kojiki) relates that the forebears of the Japanese anciently made their winter home at Shimosuwa, and their summer residence at Kamisuwa; erecting a spring shrine (Haru-no-miya) at the latter place, and an autumn shrine (Aki-no-miya) at the former. Thenceforward elaborate festivals marked the days on which the august deities are supposed to have shifted their abode. Time was when the symbolical transfer was made in a gayly decorated boat which, laden with the paraphernalia of the twin shrines, was conducted across the lake amid pomp and gorgeous display. Later the upper shrine was transferred bodily to Shimosuwa. One of the pair now stands near the inn, the other about 3 M. away, and both at the respective ends of a triangle each of whose sides is 8 chō long. A clumsy, bulky car weighing several tons, constructed of massive timbers in imitation of the sacred ship of former days, and drawn at a snail's pace by hundreds of men clad in queer costumes, starts over the road between the shrines Feb. 19 and Aug. 1 of each year, and several days of jollity are usually required to bring it safely to port. The curious mediaeval procession, a bizarre survival of feudal times, attracts thousands of country folks, and the inns are always crowded. The governor presides, and there is general rejoicing. — The region roundabout is volcanic and there are several hot mineral springs (sulphur, alum, etc.) in the neighborhood, with temperatures ranging from 113° to 150° F. — A few min. run along the left shore of the lake brings the train to

130 M. Kamisuwa (Inn: Botan-ya, Suwa Hotel, etc., ¥2.50 and upward) on the S.E. shore, also with hot springs whose waters are piped into the inns. Sericulture is also the special occupation of most of the people here, and in many of the houses one sees the womenkind sitting before pans of warm water in which cocoons are immersed, winding the sericeous product of the worms on to primitive reels.

Lake Suwa, or Suwa-ko (3½ M. east and west; 2 M. wide; about 30 ft. deep, and 2398 ft. above sea-level), sometimes called Ga-ko, or Goose Lake, one of the best known skating-resorts in Japan, often freezes, in Jan.–Feb., 1 to 2 ft. thick, and hither many Tōkyō (9 hrs. by rail) and Yokohama people repair to enjoy the short season. The rly. company sells round-trip tickets from Tōkyō at reduced rates (usually ¥5, 2d cl.), and certain of the tourist agencies (T. Minami & Son, 3, Rogeteicho, Shiba Tōkyō; Thos. Cook & Son, Yokohama, etc.) plan trips (including rooms and meals at the
The Tenryū River, which rises in Lake Suwa and flows out of its W. side later to pour its waters into the Tōtōmi Nada near Hamamatsu (on the Tokaidō), 135 M. distant and 2598 ft. below, is one of the best-known of the Japanese rivers and is celebrated for its fine rapids. Though somewhat difficult of access, the stream is popular with persons fond of rapid-shooting. The usual custom, for travelers coming to Shimosuwa from Tokyō or Yokohama, is to proceed on foot or by jinriki (in 2 days, 2 men, at an approx. cost of ¥10-15) to (47 M.) Tokimata (Inn: Ume-no-ya, ¥2.50), where the rapids begin. The intervening towns are 22 M. Ina (Inn: Tomiyu), and 28 M. from Tokimata the innkeeper will (if impressed) arrange a boat.— An alternate way, the best for travelers ascending the Nakasenō from Nagoya, is to alight at Mōdo Station (Inn: Ina-ya, ¥3; see p. 386) and do the 25 M. to Tokimata on foot (in about 12 hrs.) or in a jinriki (2 men necessary; ¥9, in about 11 hrs.)— which the station-master will have ready if the traveler will advise him in advance. The road is mountainous (guide necessary if the trip is made alone) and there are some stiffish ascents. The cost of the journey from Yokohama and return, for 3 or 4 pers. (3 days’ steady going) is approx. ¥45 each. The cost of a boat for a similar party for the 90 M. trip (10-12 hrs.) down the river is ¥50-60. [A fortnight is sometimes required to haul the craft back upstream.]

Four boatmen (sendō) generally accompany each craft (june), but when the river is high (dangerous) they often refuse to go. The boats (usually 45 ft. long, 3½ wide, and 2½ deep) resemble exaggerated canoes made of flexible cryptomeria boards, dovetailed and further secured with wooden pegs. Elasticity rather than rigidity is aimed at, since the craft often scrapes over the river-bed or bumps into rocks. Three of the sendō employ oars of evergreen oak 9 ft. long, and the steersman one 12-15 ft. long. The traveler with time to spare may, by waiting a day or so at Tokimata (good trout-fishing in the river), get passage down the rapids in an ordinary passenger boat (infrequent service) for ¥4-5. Where a special boat is hired, a clear understanding should be reached with the boatman before embarking, and the exact point of disembarkation be agreed upon. Otherwise an attempt may be made to put one ashore at a point where the rapids end, miles from a station, where rikishas may not easily be obtained. The traveler should insist upon being landed at Kashima (12 M. from Hamamatsu, 3 hrs. by jinriki, ¥2; or 2 hrs. by basha or tramway, 50 sen), or at Nakano (1½ M. from Hamamatsu, ¥1 by jinriki in 1½ hrs., or by tramway).— A start from Tokimata should be made about 7-8 a.m. so that a short halt may be made at Nishimoto (11 a.m.) for luncheon, and Kashima reached about 6 p.m. Vaseline or some similar substance, as a protection for the face against wind- or sun-burn, will be found useful; likewise goggles. There are 30 or more rapids, and the vertiginous downward course is through magnificent scenery. The river flows first through Shinano, then crosses Tōtōmi Province. About 3 M. below Tokimata it enters a rocky cañon, then for 5-6 hrs. it races seaward over a long series of rapids between scarped ravines and perpendicular walls that rise sometimes a thousand or more feet above it. The boatmen are skillful and accidents to foreigners are rare; 50 or 60 needles are drowned in the river each year. The last portion of the trip is uninteresting, with a sluggish current.

From Kamisuwa the rly. continues across the valley in a S.E. direction to 135 M. Chino, a poor town where consider-
able isinglass is made; acres of the small wood frames containing the product cover the ground roundabout. The rly. now climbs into the hills and affords magnificent views (right) of Fuji-san, the Kai Komagatake, Hōōzan, and other bulky mts. 142 M. Fujimi (3224 ft.) stands on the elevated watershed between the Fuji-kawa and the Tenryū-gawa. From the Harano-cha, or 'Tea-house of the Plain,' which stands here, one gets entrancing views of Fuji and of the great range of bulky giants that rise in pointed grandeur against the horizon. The region is like a vast park, with glorious views and inspiriting mt. air. Four tunnels are threaded on the downward glide to 148 M. Kobuchizawa, beyond which the line skirts the lower (S.) flank of Yatsugatake; passes 156 M. Hinokaru, and traverses the Anayama Tunnel (1591 ft. long) at an elevation of 1851 ft., to 163 M. Nirasaki, in the valley of the Kamanashi-gawa — whose wide bed glistens with the white granitic particles washed down from the rocky giants above. Superb views of the N. side of Fuji-san (the opposite of those from Gobemba, on the Tōkaidō) are had at the right.

172 M. Kōfu (1001 ft.), the present capital of Yamashita Prefecture and of Kai Province, with 50,000 inhs., was formerly called Fuchū (Chinese: 'Chief town'), and during the Kamakura shōgunate was the residence of the Ichijō Daimyō. Inns: Sadokō Hotel; Bōsenkaku, etc., native; from ¥3 and upward. The clean and attractive city stands on a broad and productive plain dotted with mulberry plantations and vineyards — the grapes (budō) enjoying a national reputation for excellence. The beautiful rock-crystals (p. cxxii) for which Kai Province is noted are found in the near-by mts., and are sold in the local shops (best specimens in the Tōkyō or Yokohama curio-establishments). Kōfu is known for its silken fabrics and for its excellent dried persimmons (Kōfu-kaki) which come into the market in Nov. The big stone monument at the rly. station commemorates the completion of the Sasago Tunnel. A matsuri, of considerable local importance, is held yearly on April 15, when the townspeople pray that the Fuefuki-gawa may not overflow its banks and inundate the plain. The foothills of the surrounding mts. afford many delightful excursions; Mt. Mitake, at the N., once had magnificent temples, but these are now decayed and are of scant interest. The entire country roundabout is intimately associated in history with the exploits of the celebrated Takeda Shingen (1521–73) who made Kōfu his chief stronghold.

Takeda Harunobu, the eldest son of Nobutada, who afterwards took the name of Shingen, stands out prominently as one of the most picturesque figures of his time. Dominating, fierce, and of piratical instincts, he rebelled against his father (who built the castle at Kōfu in 1619 and ruled the province thenceforward), and after deposing and imprisoning him, assumed the government of Kai Province and embarked on a war with neighboring daimyōs which endured for 20 yrs. Being a fighter and a skillful strate-

gist, he ere long became the master of that extensive territory embraced within the provinces of Shinano, Kai, Hida, a part of Kōzuke, and Suruga. He ware against the powerful Ieyasu, aided the warrior-priests of Hiei-san in their frantic but ineffectual efforts to rid themselves of the implacable Oda Nobunaga, and was finally killed in Mikawa Province while besieging the castle of Noda. Apprehensive lest his death interfere with the realization of his plans, he ordered that it be concealed and that his body be placed in a stone coffin and sunk to the bottom of Lake Suwa. The former command was obeyed, but instead of being buried in the lake he was interred in the Hirinji Temple, near Kōfu, where his tomb may still be seen. The Japanese regard him as a splendid type of the impetuous feudatory princes of the Middle Ages — those turbulent times which preceded the lasting peace established by the great Ieyasu and maintained by his long line of Tokugawa shōguns.

Kōfu is sometimes made the starting-point for the descent of the Rapids of the Fuji River, via Minobu to Iwabuchi, on the Tōkaidō.

The Fuji-kawa, one of the most important of the Japanese rivers, is formed by the union of the Fuujis-gawa and the Kamanashi-gawa, whose waters flow down from the high mts. which form the boundary of Kai Province. After draining the plain on which Kōfu stands, and skirts the K., then the W., base of Fuji-san, it discharges into Suruga Bay, 75 M. distant and 1000 ft. below. The travelers who intend to shoot the rapids proceed customarily (by tramway, in 2 hrs.; fare, 30 sen) to (12 M.) Kajikazawa (Inn: Yorozuya, ¥2), a town just beyond the S.W. limit of the plain, where a boat with 4 men is hired (¥11-12) for the (7-8 hrs.) trip to (45 M.) Iwabuchi. Regular mailboats (Yubin-bune) which carry passengers (¥1.50) leave daily and may be availed of. In flood-time all boats (kobune) are prohibited from starting until the waters recede to a certain level. Scores of boats carry merchandise hence to the rly. and the sea, and on the downward journey one is scarcely ever out of sight of little craft speeding down the rapids or being laboriously hauled up by chanting boatmen. At certain points the scenery is wild and picturesque, with inspiring views of Fuji and other lofty mts. At one place a locally famous Tsuribashi, or Suspension Bridge, is passed (left). It is 105 ft. long, constructed of stout piano-wire, and is suspended 30 ft. above a swift tributary of the river which here forms an islet near the bank. The cool-headed peasants navigate it speedily and with unconcern, but foreigners find the passage a trying one, since near the center the bridge sways in a synching way.

Leisurely travelers interested in Buddhist temples may like to land at Hakō village (midway of the journey; the boatmen will stop for the night for ¥3-4 extra) and visit (2 M.; ½ hr. walk) the Kuonji, founded by Nichiren (p. cci) in 1273. The dreary town of Minobu (Inn: Matsuya, ¥2) stands in a valley between lofty mts. and has a few poor shops dedicated to the sale of rosaries and pseudo-relics of the famous bronze. The temple is the head-quarters of the Hokke-shū and has repeatedly been scourged by fire. That of 1875 destroyed all the old buildings. Some of the newer ones erected in 1880 were burned in 1911. Those that remain are decorated in exuberant colors and differ so little from other fanes of the Empire that they are scarcely worth a special visit. A picturesque and representative type of the temples of this sect is mentioned at p. 108. Nichiren’s ashes are preserved in a crystal reliquary (shown for a small fee), and on the chief festival in May, they are revered by the many pilgrims who forgather here.

Beyond Kōfu the rly. dips into a small valley dotted with vineyards, then ascends past Isawa and Kusakabe Stations to 183 M. Enzan, beyond which the 4th tunnel is Ōhikage, 4489 ft. long; the 5th, Fukazawa, 3627 ft. long; the 6th, Yokobuki, 1403 ft., and 7th, Tsukuse, 1135 ft. — Beyond 192 M. Haji-kana the train crosses the Nitsukawa and enters the famous Sasago Tunnel, which is nearly 3 M. long, 2153 ft. above the
sea, and pierces the heart of Sasago Mt. (3500 ft.), at the jun-
tion of Kai, Sagami, and Musashi Provinces — which latter
we soon enter. 196 M. Sasago. The train now descends into
the valley of the Sasago River, past several villages where silk-
worms are reared.

202 M. Ôtsuki. A tramway runs hence through the valley
of the Katsura-gawa to (12 M.) Yoshida (about 2 hrs.; 48 sen),
at the N. foot of Fuji-san, and the point of departure for Shôjû;
Rte. 3, p. 40. The scenery is now attractive. The train crosses
several narrow ravines, at the left of one of which is seen the
locally celebrated Saru-hashi, or Monkey Bridge (112 ft. long,
and 150 ft. above the river), a spider-like affair which only an
educated monkey would be willing to cross without inward
trepidation. A series of long tunnels and several rivers mark
the line hence to 211 M. Uenohara. 216 M. Yose is the usual
starting-point for the descent of the rapids of the Katsura-
gawa. The 6th tunnel beyond is the Kobotoko, 3830 ft. long,
and 981 ft. above the sea. From this point the line descends
sharply to 222 M. Asakawa, a favorite place with Tôkyô
holiday-makers, who go hence (4 hr. by jinrikî, 20 sen) to
Takao-zan, a lofty hill (1600 ft.) where there is a Buddhist
temple (1 hr. walk from the foot) in a fine grove of cryptome-
rias and maple trees. During the annual festival in April, the
place is usually crowded. The old highway, visible at times
from the train, is the Kôshû-kaidô, which links Tôkyô with
Kôshû (Kai) Province, and over which, in feudal times, many
a picturesque daimyô procession wound its way.

225 M. Hachijo Jct. (460 ft.), 28 M. from Tôkyô, is an
important silk-manufacturing center. A branch rly. runs
hence in a S.E. direction to 26 M. Higashi-Kanagawa,
across the bay from Yokohama. 230 M. Hino, near the Tamagawa,
is a popular resort of Tôkyô people; cormorant-fishing
(see p. 396) is practiced here between May and Sept. A cov-
ered boat (yane-bune) can be hired for ¥2–3; the fishermen
wade out into the stream, and the small trout (ayu) which the
cormorants catch may be cooked in a near-by inn. From 231
M. Tachikawa Jct. a branch rly. runs to (and beyond) 11 M.
Ôme, where considerable cotton is manufactured. From 235
M. Kokubunji Jct. a rly. branches N. to 18 M. Kawagoe, a
sometime important town with a daimyô’s castle built in 1457
by Ôta Mochisuke. — 239 M. Sakai, is also a favorite resort of
Tôkyô merry-makers, who congregate at (1 M.) Koganai,
where a fine avenue of cherry trees extends for nearly 3 M.
along the Tamagawa-jôsuî (the upper stream of the Tamagawa,
whence Tôkyô gets a part of its water-supply) and pre-
sents a charming sight in early April. In 1735 the shôgun,
Yoshimune, had 10,000 cherry trees brought hither from
Yoshino, in Yamato, and from the flowery banks of the
Sakura-gawa (Cherry River) in Hitachi, and planted here;
multitudes of people come to see them in season and to stroll beneath the lovely pink-and-white canopy.

241 M. Kichijoji is near a lakelet called I-no-kashira, whence, in olden times, the Yedo Castle drew its water-supply; Ieyasu is said to have visited the place in 1600 and to have found the water so excellent for making tea that he ever afterward used it for that purpose. Picnickers come here in April to see the cherry blooms, and in May the azaleas. At Horinouchi, 1 M. to the S. of 245 M. Nakano, there is an old Buddhist temple (the Myohoji, of the Nichiren sect) with some good sculptures and an effigy of Nichiren said to have been carved in 1261. 247 M. Okubo has azalea gardens which are worth seeing in the season. 248 M. Shinjuku is also a station on the Tōkyō Belt Line. 252 M. Tōkyō. (See p. 109.)

26. From (Yokohama) Nagoya to Kyōto (Ōsaka and Kobe).

Tōkaidō Main Line of the Imperial Government Railways.

Yokohama-Kobe Rte. (24) continued from p. 375. From Nagoya the train runs N.W. over a broad rice-plain in the province of Owari. The rly. leading S.W. runs ultimately along the shore of Ise Bay to Yamada-Ise and is referred to in Rte. 35. In the immediate environs of the city are many fine lotus-ponds which produce lovely flowers in Aug. and edible roots later. The splendid old castle is seen to fine advantage at the right. The land is excellently watered and very prolific; certain of the streams are choked with blue water-lilies (Castalia scutifolia), and in late autumn, after the rice is harvested, the submerged fields are almost covered with the familiar starworts, the minute Salvinia, and its ally the Ozalla pinnata. The barley, wheat, and rape which are sown in rows at the end of Oct., often cover the unsubmerged portions with a lovely green in winter, and when the rape begins to show its first blooms (in early April) the region takes on a beautiful golden-yellow tinge. — The Bisai Rly. Line, which diverges left from 227 M. Ichinomiya, goes to (16 M., fare, 64 sen) Yatomi on the Kansai Rly. — The many pollarded mulberry trees one sees hereabout advertise the fact that the inhabitants of the mt. valleys of the province support themselves by rearing silkworms. Considerable broom-corn and bamboo are also raised, and some pottery is made in the neighborhood. Beyond 234 M. Kisogawa the line crosses the broad Kiso River on an 1874 ft. bridge that cost 302,000 yen. The boats that glance up and down its blue surface look very pretty with their white, crinkly sails — some shaped like dragon-wings, others with black ideographs in the center or a black triangle at one corner. The oddly shaped craft moored in midstream are not houseboats, as one might deduce, but are primitive rice-mills operated automatically by power obtained from the current
through the crude paddle-wheels at the side. The smooth pike (excellent for motor-cars) visible from the train is the old Na-
kasendo. Many a glinting bicycle glides along it, and one notes that most of them are of English manufacture — the American article (once imported in quantities) having worn out its welcome by repeated cheapening of quality.

235 M. Gifu (Inn: Tsunokuni-ya; Tamai-ya, both near the station; ¥3), the chief city of Mino Province (capital of Gifu-
ken), with 42,000 inhab., produces quantities of paper lanterns, fans, and parasols; a silk-crape made of an admixture of silk from domestic and wild silk-worms; and a remarkably tough paper called Mino-gami (Mino paper), — much used for sliding-
doors, etc. Foreigners usually associate Gifu with the great earthquake of 1891, and with Cormorant Fishing.

Cormorant Fishing (Ukai) has been practiced in China from time immemorial and was introduced hence to Japan perhaps in the 8th cent. Mature birds (Phalacrocorax carbo; Jap. U) are usually about 3 ft. long and 5 ft. in extent, with a heavy body; long, sinuous neck, a stout, hooked bill about as long as the head, a naked gular pouch, stout, strong wings, and 14 stiff tail-
feathers. The plumage is a decided grizzled and black. The birds are dextrous divers and fishers and are trained and employed in catching fish in various parts of Japan. Their unclean habits produce evil consequences and an odor particularly offensive to sensitive noses. After the shy birds are caught (in winter, on the coasts of the neighbor-
boring Owari Gulf, with decoys and bird-line), they are easily trained and they soon develop surprising intelligence. They lay eggs (which are often hatched under barnyard hens) when 3 yrs. old and work well until they are 15 or 20. A single master-boatman (Usho) can easily oversee a gang of 12 birds (the customary number employed), and although hundreds may be out upon the water each knows its own master. Each seems also to know its number and rank, particularly the latter — for which it will wrangle shrewdly and which it maintains with a comic dignity. Ichi, or No. 1, the dean of the corps, is the last to be put into the water, the first to be taken out, the first to be fed and coddled, and the petted member to whom the master lends his favor. The others stand beside him on the gunwale of the boat, according to their rank, experience, and ability. Whatev-

er bird gets into the wrong place is promptly and unceremoniously pecked out, and roundly scolded by the birds en masse. Each wears a ring around its neck to prevent its swallowing large fish. Round the body is a cord attached to a short strip of stout bamboo by which it is lowered into, or taken from, the water. A thin fiber rein, about 12 ft. long and not easily tangled, completes the harness by which the awkward but efficient bird is guided and kept in hand. The fishing-boats are picturesque. Each carries a large iron basket filled with blazing pitch-pine, hung out on an iron rod from the bow, to light the work and attract the fish (ayu, a species of trout) — which gather about it as moths about a lamp. Pleasure-boats (yüsen) can be hired from ¥1.50 to ¥7, according to the number in the party and the size of the boat. Trips are often arranged from, and by the management of, the Nagoya Hotel. Fishing (to fish with cormorants is U no mane wo suru karasu) takes place on the Nagara River (a stream where cormorants fish is usually called U-gawa), near Gifu, every night (except on moonlit nights or when the river is too high) between 8 and 12 o'clock, from mid-May to mid-Oct. The fishing begins about 3 M. above the town (which marks the lower end of the course) and the boats drift down to it. A well-trained bird will catch from 100 to 200 fish in an hr.; when its pouch contains 6 or 8 fish it is drawn aboard, relieved of them, and sent back for more. 'When the fishing-ground is reached' (writes Major-General Palmer, R.E.), 'the master lowers his 12 birds one by one into the stream and gathers their reins in his left hand, manipulating the latter thereafter with his right as occasion requires. The kubo (sailor) starts in with his volleys of noise (to
The Persimmon.

keep the birds up to their work), and forthwith the cormorants set in to the heartiest and jolliest way, diving and ducking with wonderful swiftness as the astonished fish come flocking toward the blaze of light. The master is now the busiest of men. He must handle his 12 strings so deftly that, let the birds dash hither and thither as they will, there shall be no impediment or fouling. He must have his eyes everywhere and his hands following his eyes. Specially must he watch for the moment when any of his flock is gorged, — a fact generally made known by the bird itself, which then swims about in a foolish, helpless way, with its head and swollen neck erect. Thereupon the master, shortening in on that bird, lifts it aboard, forces its bill open with his left hand, which still holds the rest of the lines, squeezes out the fish with his right, and starts the creature off on a fresh foray, — all this with such admirable dexterity and quickness that the eleven birds still bustling about have scarce time to get things into a tangle, — and in another moment the whole team is again perfectly in hand. All this while we have been drifting down, with the boats about us, to the lower end of the course, and are again abreast of Gifu, where the whole squadron is beached. As each cormorant is now taken out of the water, the master can tell by its weight whether it has secured enough supper while engaged in the hunt; failing which, he makes the deficiency good by feeding it with the inferior fish of the catch. At length all are ranged in their due order, facing outwards, on to each boat. And the sight of that array of great sanguineal sea-birds — shaking themselves, flapping their wings, gawking, making their toilets, clearing their throats, looking about them with a stare of stupid solemnity, and now and then indulging in old-maidish tiffs with their neighbors — is quite the strangest of its class I have ever seen, except perhaps the wonderful penguinry of some ait of the Falkland Islands, whereas a certain French philosopher is said to have even wept. Finally the cormorants are sent off to bed in their individual baskets. — Live specimens are exhibited in the Kyoto Zoological Garden.

Lovers of the delicious Japanese persimmon will find the dried product produced near Gifu (and shipped hence all over Japan) of exceptional flavor. Few, indeed, are the homes in Gifu Prefecture that do not possess one or more whirring little silk-reels, and many youngsters of the town itself spend their spare time decorating the paper lanterns which are shipped hence to all parts of the world. The traveler who by chance is forced to remain in Gifu for any length of time, can spend some of this to advantage visiting the beautiful (20 M. to the S.W.)

1 The Japanese Persimmon (kaki) ranges in size from a plum to a big apple, and foreigners often become as inordinately fond of it as they do sometimes of the evil-smelling, equatorial Durian. Some specimens of the kaki are nearly spherical, others are oblong, others heart-shaped. In color of the outer skin they range from light orange-yellow to deep orange-red. Some are eaten in a soft, doughy condition (like the well-frosted persimmon [Aliquania putchamim] of the S. of the United States), while others are gathered when still hard, to ripen afterward. Though the former appeal more strongly to the American taste, the latter are more highly esteemed by the Japanese, who call them tarugaki because they are converted from astringent into sweet fruit by being ripened in an old sake tub. When over-ripe and dried in the sun, pressed flat, and then put away in boxes, the sweet kaki assumes the status of a dried fig and is used like it. The white powder which covers the dried fruit is natural sugar that has exuded from it. — The Persimmon Tree ( Diospyros Kaki) is one of the most important, beautiful, and widely distributed trees of Japan. It is a stately product, something like a pear tree, with handsome bright green leaves almost as large as those of the magnolia. These come in May, to be followed by the blossoms in June, and the fruit in Sept. and Oct. The wood is somewhat similar to Indian ebony, and is used largely in joiner-work, for veneer, and in the making of boxes, cabinets, etc.
Yōrō Waterfall (100 ft. high) near the village of the same name. The Empress Genshō is said to have visited the spot in A.D. 717 and to have been so charmed with it that she changed the name of the era (717-24) to Yōrō—a Chinese word signifying 'one who supports the aged.' Cherry blossoms, maples, hunting, fishing, and fine views are among the allurements, as well as a lake (Shimo-ike, 3 M. to the S.E.) which is a breeding-ground for ducks and wild geese. These assemble here in such numbers that the natives capture them in nets. The shallow reaches of the water are sometimes completely covered with the lovely lavender blossoms of the Pontederia.

From Gifu the rly. turns due W. and traverses a region as level as a Kansas prairie; the blue mts. which cut the sky-line at the left divide Mino Province from Ise and Omi. The fine Nagara-gawa Bridge (1515 ft. long), which we now cross, replaced the one crumpled and wrecked by the great earthquake of 1891; at the first shock the three central spans were tumbled into the river, the massive concrete and stone supports snapping like pipe-stems under them. 243 M. Ōgaki, is the usual starting-point for the Yōrō Waterfall mentioned above. The old castle ½ M. left of the rly. was built in 1535 by order of the 12th Ashikaga shōgun, Yoshiharu. The long range of bulky mts. which wall in the horizon at the right as we proceed westward are referred to as the Japanese Alps. The line now slopes upward to (501 ft.) 252 M. Sekigahara ('Barrier of the plain'), celebrated as the scene of a titanic and decisive battle (in 1600) for political supremacy between the forces of Ishida Mitsunari and Tokugawa Ieyasu. The view narrows as the train enters a valley clothed with bamboo, mulberry, evergreen, and deciduous trees. Many of the house-roofs are held down by heavy stones, and the peasantry follow the custom of stacking straw between convenient trees. The Imasu Tunnel (990 ft.) is traversed before Kashiiwabara is reached, beyond which the valley broadens and the grade descends to 259 M. Nagano, a shipping-point for the fine gray granite quarried in the neighborhood. The historic Hiei-zan and the lofty hills that almost surround Lake Biwa are now seen ahead.

266 M. Maibara (Inn: Izutzu-ya, near the station, ¥3 — small refreshment room on the station platform), 383 ft. above the sea, in Omi Province, is the starting-point of the Hoku- raku Line to Tsuruga, Fukui, Kanazawa, Naoetsu, and the intermediate places described in Rte. 32. Travelers to Japan from Europe, over the Trans-Siberian Rly. to Vladivostok, join the Tōkaidō Rly. here. — The sedgy reaches of the upper shore of the picturesque Lake Biwa soon come into view at the right, and in summer are idealized by many pond-lilies; the mts. which wall in the distant horizon look like dim blue wraiths. The rly. runs for some distance along the shore, then
Bridge of Seto.  HIKONE 26. Route. 399

turns inland, traverses the Bushiyama Tunnel, and emerges on the lake at

270 M. Hikone (Inn: Rakuraku-tei, ¥3). The quaint town (pop. 20,000) is of interest to foreigners chiefly for the old castle (permit from the innkeeper; small fee to the caretaker) which stands on a hill (now a public garden), commands an extensive view, and was the one-time home of the patriotic Rikamon-no Kami (see p. 22). — The rly. which branches S. from Hikone goes to 27 M. (fare ¥1.26) Kibukawa. — From 295 M. Kusatsu a short rly. runs through Kibukawa to Tsuge, a station on the Nara-Nagoya-Ise Line. — Soon after leaving Kusatsu our train threads two tunnels, crosses a rich alluvial plain, and comes within sight (left) of the Long Bridge of Seta (Seta no Kara-hashi).

This somewhat commonplace, iron-studded, wood bridge derives its name from the near-by village of Seta. The longest span (called O-hashi), which reaches from the shore to the island in the river, is 575 ft.; the other (Kobashi) is 215 ft. The original structure dated from very early times and was the scene of many stirring episodes. In the great struggle for supremacy in A.D. 672, the Emperor Temmu’s general, Murakuni Oyori, defeated Chison, the partisan of Kobun, here; and in 736 Kusakabe burned the bridge in order to cut off the retreat of Oshikatsu, who was defeated and slain. Kiso Yoshinao was beaten here in a hotly contested fight in 1184, and here the indomitable Oda Nobunaga pitched his camp after ordering the destruction of the Hiei-san Monasteries in 1571. After the traitor Akechi Mitsuhide cowardly assassinated Nobunaga in 1582, he fled hither, but the castellan of Seta burned the bridge, seized all the boats, and prevented his escape. — The small Shintō shrine on the river bank is dedicated to Fujiwara Hidesato, a 10th-cent. military hero.

300 M. Ōtsu is an extension of the lake-shore town of Hama-Ōtsu, mentioned in Rte. 27. Travelers bound for the Miyako Hotel at Kyōto can take a short cut here and reach it quicker and cheaper than by continuing on to the (10 M. in 30 min.; fare, 45 sen) Kyōto Station, whence the jinrikai fare (35 min.) is 40 sen. Tram-cars of the Kei-shin electric line leave the Ōtsu Station at frequent intervals and go to the Ke-a-ge (2 min. walk from the hotel) in about 30 min.; fare, 25 sen, 1st cl. The rly. is roundabout; the tram-way goes directly over the hills (good views). Checks for heavy luggage can be delivered to the hotel manager, who will attend to them.

The train now enters the Ōsakayama Tunnel, emerges in the historic Yamashiro Province, and descends between hills clothed with thick growths of pine and bamboo, and heavy with the bones of long dead emperors and other imperial personages. 306 M. Yamashina is the point of departure for the historic old temple of Daigo-ji (Rte. 27). The slopes roundabout are covered with the knob-like bushes of Camellia theifera. Many picturesque palmettoes (Chamerops humilis) bear witness to the benignity of the winter climate. The old Tōkaidō still flanks the rly. and hereabout is much used by cyclists. At 309 M. Inari, with its big shrine sacred to the rice-goddess, the traveler is again in touch with Kyōto by electric
cars. The train hurries through the downward sloping suburbs to the Kamo-gawa Bridge (396 ft.), then draws in to the (311 M.) Kyōto Station (good restaurant upstairs, English spoken), with its motley throng of priests and pilgrims from almost every corner of the Empire. For a continuation of the journey to Osaka and Kobe, see Rte. 36.

27. Kyōto and its Environs.

Railway Stations. The Kyōto Station (also called Shichijō Station, from its proximity to that street) at the S. edge of the city (see the accompanying plan, C, 5) is the point of departure for trains to Nara and all those of the Tōkaidō. Tram-cars go past the entrance; the eastbound cars pass the (15 min.) Kyōto Hotel (fare, 5 sen) and proceed to Hiromichi, whence the Miyako Hotel (25 min. from the station; fare, 7 sen; juniki in 35 min., 40 sen) is 5 min. walk to the right. The latter hotel operates the restaurant upstairs in the station (breakfast, 75 sen; dinner, ¥1.25). There are a number of Japanese hotels and restaurants in the immediate neighborhood, and a dearth of foreign ones. Runners (no omnibuses) meet trains. — The Nijō Station (so-called from its proximity to Nijō Castle, PI. B, 3), the usual starting-point for trains on the Sonobe Rly., is at the West-Central edge of the city (juniki-stand and tram-cars), 15 and 25 min. respectively from the Kyōto and Miyako Hotels. — Luggage-checks had better be given to the hotel manager or the runner. Cani has been charged for a trunk to the hotel, 50 sen. The hotel provides carts, on which 3-4 trunks and as many hand-bags can be loaded, for 60 sen, and ¥1.20. The Rly. Co. delivers baggage within the hotel radius at 5 sen a package.

Hotels (comp. p. xxix). *Miyako Hotel (Tel. add.: ‘Miyako, Kyōto’), a celebrated and popular hostelry, (English spoken) on an attractive garden on the slope of Higashi-yama in the N. E. quarter of the city (Pl. E, 3), high above the city and out of reach of the disastrous fires which sometimes sweep the business section, has the advantage of pure air, wide views, proximity to the chief temples, a charming situation, and many home comforts (steam heat; open fireplaces, glassed-in reading- and dining-rooms, foreign newspapers and magazines, etc.). Good food. Rates from ¥6 to ¥10 a day, Am. pl., according to location of room. Baths and coal free. Guests sight-seeing in the S. quarter of the city can tiffin at the station restaurant or at the Daibutsu Hotel, without extra charge. — The Miyako Tours Hotel, below the hotel, cashes letters in connection with transportation and forwards luggage and curios; conducts a local express service; secures accommodations on rlys. and in theaters, and buys tickets therefor; charters yachts; hires servants, and provides guides and interpreters at moderate rates. The traveler pressed for time will find a local guide (¥4 a day) useful. An English-speaking coolie will serve for the trip over Hiei-san, but for that to Kōya-san the traveler should try to secure the services of Mr. R. Fujino, of the Miyako Hotel, who knows Kōya-san well, and besides being an intelligent and helpful companion, is also a sturdy and tireless walker. — Laundry in the hotel at 5 sen a piece. — Kyōto Hotel, Kawara-machi (Pl. D, 3); ¥6 and upward. English spoken. — Daibutsu Hotel, near the Shichijō Station (Pl. D, 5), English spoken. Popular with commercial men. Rooms only, ¥1.50 a day; with board, from ¥3.50 and upward.


Churches. Numerous foreign missions are represented. For information relating to them, and for time of services, etc., in St. Mary’s, the Methodist, Baptist, Evangelical Protestant, Congregational, Presbyterian, United Brethren, and other churches, consult the hotel manager, or the bulletins posted in the hotel lobby. Religious Books at the Christian Bookstore, Sanjō Gokō-machi.

General Information. Special permits (obtainable through one’s Minister or Ambassador at Tōkyō — several days usually required) are necessary to secure admittance to the Mikado’s Palace, or Gocho; Nijō Castle, Katsura no Rikyō, and the Shugaku-in. On arrival at Kyōto the permit
General Information. KYOTO 87. Route. 401

should be handed to the hotel manager, who in turn delivers it to the Palace Intendant (at the Tonomoriyê — or Palace Office — a branch of the Imperial Household Department, near the Palace) for his inspection. On receipt of confirmatory advices from the officials at Tokyô the Intendant (provided the Imperial Family is not occupying any of the buildings) will issue a local pass to accompany the original. In certain cases, this can be amplified or extended, but gentlemen accompanied by ladies should be careful to see that the name of each is specified in the original permit, else they may be refused admittance. The rules are strict and passes are supposed to admit only the person (accompanied by a servant or interpreter whose name appears thereon. The privilege is accorded only to foreign visitors and to Japanese of high rank; proletarians rarely or never see the inside of the Palace or Nijô Castle. The exclusiveness of the Japanese Sovereign, the sanctity with which the natives regard his exalted person and all his belongings, and the inflexible punctiliousness of the Court etiquette are but imperfectly understood by many foreigners. To whatever height his sense of humor may have been developed, the Japanese is intolerant of levity when this is associated with the Imperial Family — a fact which tactful travelers will remember. The Palace and Nijô are open between April and Sept., from 8 A.M. to 4 P.M.; and between Oct. and March from 9 to 3. Admission cards must be shown to the guard at the outer gate, and after writing their names in the Imperial Register, travelers must follow the directions of the guides allotted to them. Fees are not accepted and should not be offered. Cameras are excluded, and photographing or the making of sketches is strictly forbidden. Hats, outer shoes, petticoats, and canes must be left at the inner threshold, where socks or slippers for one’s shoes or stocking feet are usually provided. Relic-mongers with ‘impulses’ should stay outside, as detection is almost certain — with unhappy consequences.

The wide overhang of certain of the temple-roofs has a tendency to darken the interiors, which can be seen always to the best advantage on a sunny day between 10 and 2. It is needful to remember, also, that temples, palaces, etc., close at 4 P.M., and that preparations for this event begin about 3:00. Travelers who linger beyond closing time vex the domestics in charge. If certain of the temples can be visited in Nov. when the maples have just donned their autumnal dress, there will be added to them a charm which no other season duplicates. The admittance fee charged in certain temples is usually smaller than the average tip would be, and the visitor is relieved of the necessity of thinking of the latter. Though not obligatory, tips are sometimes where no fees are charged. The temples are frequented by pilgrims and parishioners, and visitors from abroad are usually classed with the former. The locations of hakemonos are subject to constant change, and at certain times the best are withdrawn for temporary exhibition in the museums of the Empire. The amateur can usually complete his inspection of native ecclesiastical art by first seeing the palaces and temples, then the museums. Pictures of great value are often protected from climatic changes by being stored in moisture-proof godowns. To see them, one has to give notice several days in advance and often pay a substantial fee (¥5 or more), since two or three trustees must be present at the withdrawal, and their time or traveling expenses are considered. Delays must be expected.

Nature collaborates with art in Kyôto on a scale almost as grandiose as in Nikkô. Certain of the temples stand on terraces amid groves of noble trees or gardens that are a delight to the senses. Nowhere more than in Kyôto is care devoted to the artistic environment of the most celebrated Buddhist edifices: the landscape gardens, the stone bridges, lavers, lanterns, and what-not are usually placed with scrupulous attention to their proper relation to the main structure, and because of this they please the artistic souls of the natives more than do those of other places. Wide avenues flanked by stone and bronze lanterns, and lofty torii overshadowed by giant trees, form triumphal approaches to many temples, and the surrounding alone often repay the traveler for a visit to them. While the Nishi and Higashi Hongwanji are in the populous heart of the city, certain of the old, but equally satisfying, monastic retreats are in the suburbs, and the tourist with time to spare should see one or more of them. The Myôshin-ji and the Ginkaku-ji are perhaps the most representative. It is a mistake to
plan to see Kyōto in one or two days. It is one of the most interesting spots in the Empire, and however long one remains there, one usually wishes to extend the time. For the convenience of the hurried traveler the chief 'sights' have been grouped so that as much as possible can be crowded into a day. The excursion over Hiei-san to Lake Biwa; and the fascinating trip via Nara to Kōya-san should not be omitted.

Means of Transportation. Kyōto is a city of distances, which can't be evaded. Economically disposed travelers can save time and money by using the tram-cars in preference to the slow and expensive Shinkansen (p. 1 xii) which ply for hire, and which are to be found at stands in various parts of the city. Fares are approximately the same as in Tōkyō, with a steady upward tendency. The rubber-tired vehicles are a bit more expensive than the others; the rates for the former, as posted in the Miyako Hotel, are: Per hr., 50 sen (at night, 60); 2 hrs., 70; 3 hrs. (or ½ day), 90; all day in the city, ¥1.50; to the Kyōto or Nijō Station, 40 sen. Special rates apply to country trips, where 2 men are usually necessary. Where there are 3 or 4 in a party, it is cheaper and more satisfactory to employ one of the hotel carriages: Landau per day in the city, ¥10; ½ day, ¥7. Victoria, ¥8 and ¥6 respectively.

The Electric Tram-Cars (densha) which traverse the metropolis in all directions, and which were the first of their kind installed in Japan, are clean, comfortable, speedy, and cheap. Foreigners who know their way about the city generally use them. Fares vary according to distance, and range from 2 sen upwards. There is an interurban to Ōsaka, and the Keihan Keiōmen-Keizu (20 km) and Ōsaka, which includes in its rate a 1 hr. ride to Ōsaka (41 sen), and thence (in 1 hr. more) to Kobe (21 sen) and to Kōen.

Shops (comp. p. xii). The Kyōto shops are known for their multiplicity, attractiveness, and for the diversity of their wares. In the business section, which may truly be said to embrace practically the entire city, most of the houses have some sort of a shop on the street floor. The fact that many of these resemble dwellings more than mercantile establishments, and adhere to the Buddhist principle of a modest exterior with a rich and gaudy interior, does not detract from their charm. Certain representative firms have established a precedent (rapidly being followed) by erecting structures that vie in size and commodiousness with the best Tōkyō and Yokohama shops, and by adopting European and Western ways that save travelers time and inconvenience. They differ somewhat from the seaport shops, in that the stocks displayed are chiefly of local production — the near-by port of Kobe being the mart for imported goods. As headquarters whence many of the shopkeepers throughout the Empire draw their inspiration, and their supplies of silks, embroideries, brocades, velvets, porcelains, bronzes, damascene wares, curios, and what-not, Kyōto is peculiarly satisfying to the lover of beautiful things. A great variety of Chinese curios and furniture can usually be found here. The best ivories, silver objects, fine cloisonné, and carved native furniture, are generally manufactured in the workshops of Yokohama and Tōkyō. While the specialties for which Kyōto is famed are to be found in almost every byway of the metropolis, travelers will find it more satisfactory and convenient to make purchases of reputable dealers, in whose shops prices are fixed, English is spoken, the quality of the goods is guaranteed, and comprehensive stocks are carried. In such places, orders can be left with the assurance that they will receive proper attention, or recompense be made. The following brief list has been compiled with special reference to the character of the dealer and the quality of his goods. The tourist with the time to spare will be amply repaid for an inspection of the processes of manufacture of certain of Kyōto's most celebrated products. Some of the workshops are ranked among the city's most interesting 'sights.' At the silk-weaving mills of Iida & Co., and S. Nishimura, the finest silk brocades produced in the East are woven (highly interesting process). The intricate and beautiful gold damascene-work, in the making, can be seen at the workshop of S. Komai; inlaid gold bronze, etc., at Kuroda'; attractive Kinokan Satsuma at the Kinokan Pottery; gold-lacquer at Hayashi's, etc. English is spoken; visitors are welcome; and no one is expected to lose or rob themselves of the bewildering variety. S. Iida & Co. (Tokamachi), Karamasu Maru (Pl. C, 3). — S. Nishimura, Sanjō Karamasu Maru (Pl. C, 3).
Festivals.

KYOTO

Curios and Art Objects: — Yamanaka, opposite the Awata Palace (Pl. E, 3). — S. Hayashi, 39, Furumonsen (Pl. D-E, 4) — both with superb collections of ancient and modern work.


Porcelain and Pottery: — S. Kikuzen (Satsuma- or Awata-ware), near the Awata Palace (Pl. E, 3). — Itō Tōsan (porcelain, Shirakawa-bashi. — Sei’ju Yokoi (Kiyomizu-yaki), Gojō-saka. — Rakubichō (Raku-yaki), Nijō Abura-no-kōji. There are a host of small shops in the city where one may pick up attractive bits of porcelain, etc.

Cloisonné: — Namikawa, Sanjō Kita-ura, Shirakawa-bashi. — Dolls and Fans: — Namikawa, Otsubichō. — Bamboo Articles: — Ishii Skoten, Gin-machi. — Lacquer-Ware in general, Nishimura, Teramachi Aya-no-kōji. — Imported articles of various kinds are usually displayed in the shops on Shijō Otabichō. A host of unlisted things are included in the permanent displays at the Commercial Museum.

Festivals (matsuri). Kyoto is a city of festivals, most of which are highly picturesque and attractive. Some are associated with seasonal flower displays of rare beauty, while others are marked by gorgeous pageantry and medieval features which the traveler should try not to miss. The ceremonies of the Odori, the Gion Matsuri, and the Gion Festival, are peculiar to the city, where the people make great preparations months in advance and enter into the spirit of the occasions with unbridled enthusiasm. The Bon Festival is the local expression of a national commemorative celebration, but it embodies creations not seen elsewhere. — When assisting at these unique occasions the liberal-minded tourist will make due allowances for the differences of custom, inheritance, temperament, and locality; and will be mindful that he is in quaint Japan, not Europe or the West. He will also perchance wish to remember that the features which strike him as grotesque and mayhap incompatible with the mental and material progress of a remarkable race, are merely 20th century expressions of ancient and historic spectacles dating from a time when the people were not as advanced as they are now. During the festive days a variety of interesting entertainments are organized (details in the hotels), and the city streets are profusely and quaintly decorated. Thousands of happy pilgrims (usually clean) come into the capital to attend these functions and add materially to the animation and picturesque of its thoroughfares. The management of the Miyako Hotel erects temporary stands along the route of the processions for the convenience of foreign guests. The most prominent festivals are listed below; others are celebrated at various times and places.

January: New Year Festivities from the 1st to the 7th. Comp. Tōkyō.

February: Snow-scenes on Higashi-yama, and Arashi-yama. About the middle of the month, and thence into the first week in March, the plum blossoms are at their best. Conspicuous among the many places where they can be seen to advantage are: The Mikado’s Palace Garden (Pl. D, 2); Kitano Tenmū (Pl. B, 1); Kiyomizu-dera (Pl. E, 5); Momoyama (Environ Pls. C, 3), and Nagaoka (E. Pl. A-B, 3). Late in March the peach blossoms begin to blow. The Festival of Dolls for girls (Hina-osaibi) is celebrated in this month, and a myriad fine dolls for which Kiyōto is celebrated are displayed in the shop-windows.

April is cherry-blossom month, and the most beautiful season of the year. Magnificent displays at Maruyama Park (Pl. E, 4); Omuro Gosho (Pl. A, 2); Arashi-yama (E. Pl. A, 2); Chion-in (Pl. E, 4); Kiyomizu-dera, and at various other points (for about 3 weeks) in the city and suburbs. The Miyako Odori (‘Capital Dance’) in which richly clad maidens participate, is performed (admission, ¥1) every night during the month, at the Kaburenjo Theater (10 min. from the Miyako Hotel), near Gin-machi. Special services in the Chion-in and other temples commemorating the Spring Equinox. On the 21st falls the curious Togu Dōkō (‘Journey of first-class courtesans’), a (decorous) procession of harlots in costumes from far in bygone centuries.
May is celebrated for its superb Azaleas, Peonies, Wisteria, *Kerria japonica,* and a host of other flowers induced by the April showers. All can be seen individually in various parts of the city; collectively at the *Awa-no-oyashiro* Palace Garden (Pl. E, 3) and the *Kyōto Nursery* (Pl. A, 3). During the Tango-sekkū, or Festival of Armor and Flags (for May 5), the city is brightly decorated. The *Kamo-gawa Dance* is performed nightly (at the *Fuciones-kō* Theater) from the 1st to the 16th. Festivals at the *Inari Shrine* (Pl. D, 6) on movable dates. The *Aoi Festival,* on the 15th, attracts many foreigners by its gorgeous procession (from the Mikiando Palace to the Shimo Gamo, thence to the *Kami Gamo Shrine,* E, Pl. C, 2), in which imperial oxen, funkeys clad in wonderful costumes, and many old-time customs are conspicuous features. There is also horse-racing. The celebration is said to have originated in the time of the *Emperor Kimmei* (about A.D. 540), and was intended to appease the gods for a violent and destructive storm. The name *Aoi* is derived from the custom of wearing the *matsu-ari,* or three plum-leaves crest, as a symbol of the standing of those who take part in it.

June brings the fireworks to *Uji* (E, Pl. C, 4); the *Lake Biwa Canal* (Pl. E, 3), and *Arashiyama* (E, Pl. A, 2). Fine rises at the *Heian Jinjū* (Pl. E, 3), and other places. The popular trick-riding *matsu* of the *Inari Shrine* occurs on the 2nd.

July: The *Gion Festival* is the most popular of the summer attractions. The Lotus flowers of July and *Atou* are seen to the best advantage at the *Imperial Palace Garden,* at the *Nishi Ono* (Pl. E, 5), and at a place near the suburb of *Fushimi* called *Opura-no-ike* (E, Pl. C, 4) where there is a lake (ike) about 2 M. square so densely packed with the lordly flowers that a boat (80 sen) can pass between them only with difficulty. At this season of great heat the purdy population of the city repairs at eventide to a point near the *Shijō Bridge* (Pl. D, 4) where the pebbly river-bed has been converted into a sort of *sneakers.* Tables where cooling beverages are sold occupy the dry places in the shallow stream, which in turn are linked with the shore by temporary bamboo bridges. Denatured music, pantomimio *gueka,* a host of sizzling goodies, throaty-voiced story-tellers, and what-not, contribute to the high jinks performed here until a late hour. This popular diversion is known as *Shōjō-nurumii,* or 'Cooling one's self at Shōjō.' The thousands of lighted lanterns which decorate the spot add to its picturesque aspect. The *Bon-odori,* or 'Dance of the Festival of the Dead,' is held about the middle of the month, when ceremonious dances are performed in many places. Toward the termination of the fête many villagers climb to the hills back of the city, and on huge scars, which the traveler will note, build great bonfires of wood which they have carried up and on which they have written the names of loved ailing ones — whose illness is supposed to vanish with the disappearance of the names in the holy fire. Certain of these ideographic scrawls (said to have originated with *Ko-bō Daishi* in his efforts to assuage the spirit of an epidemic which once swept over the land) are made in Chinese forms and are upward of 200-500 ft. broad. The natives know them as *Dai Monji,* and as *Hidari Dai Monji* (the Chinese characters for 'Great Word'). Of the former 25 or more, there now remain but 4 or 5; one is visible beyond the *Ginkaku-ji* (E, Pl. C, 2), another over the *Kinkaku-ji* (E, Pl. B, 2).


October: Chrysanthemum displays at the *Kyōto Nursery* (Pl. A, 3) and other places in the city. Mushroom-hunting (kinoko-gari) on the hills round about. *Daimyō Procession* (Shi-kyū-gyōretsu) on the 22d; an impressive annual festival (of the *Heian-jingū*), in which 65 sections of the city are represented, and hundreds of fantastically accoutered people (archers, warriors, court-envoys, dignitaries, mountaineers, etc.) take part.

November, with its gorgeous display of crimson maple leaves, is one of the months most popular with foreigners. The niss. run special excursions to near-by places (Takao, E, Pl. B, 1; Arashi-yama, E, Pl. A, 2; etc.). Good displays on *Higashiyama,* from the *Kinkaku-ji* at the N. to *Kiyomizu-* at the *Chion-in,* *Tōfuku-ji,* and at many other points. The prime about Nov. 10-15, but at certain places in their tints until mid-December.
Topography. **KYÔTO** 27. Route. 405

December is a busy month with the shopkeepers, and the 'December sales' (toshi-no-ichi) bring out throngs of people.

Topography of Kyôto. Kyôto,¹ the ancient capital of, and at present the 4th largest city in, Japan, with 443,000 inhabs. (less than 100 foreigners) and 82,000 houses, stands near the head of the wide and well-watered Yamashiro Plain, in lat. 35° 1' 7'' N., and long. 135° 46' 7'' E. of Greenwich (4° 2' W. of Tôkyô), 162 ft. above the sea, in the Kyôto Prefecture, near the geographical center of Yamashiro — one of the historical Five-Home Provinces. It is the capital of Kyôto fu, and is 27 M. N.E. of Osaka, its natural seaport, and 327 W. of Tôkyô — which since 1868 has been its political mentor. Its beautiful situation in an amphitheater of perennially green mts., whose gracefully sweeping skirts are flecked with mediæval pagodas and temples, girt in turn with flower-embowered landscape gardens; its palaces, museums, parks, and universities, and its multiplicity of fascinating shops, endow it with charms which have a potent attraction for Occidental travelers. For more than a thousand years, or from A. D. 794 to 1868, it was the political, intellectual, ecclesiastical, and artistic center of Japan, and although its political supremacy was wrested from it at the time of the Restoration, when the Imperial Court moved to Yedo, it is still supreme in the fine arts; in the variety and barbaric splendor of its Buddhist fanes (of which there are 878, with 82 Shintô shrines); in the beguilement of its colorful and kaleidoscopic streets with their surging throngs; and in its historical associations — for the entire region round about is classic ground where for nearly two thousand years Japanese history has run its variegated course. From the summits of the bulky hills which rise immediately to the north, east, and west of the city, one may command magnificent views of the plain and the more distant mts., and particularly of the fine old monasteries tucked away in incomparable positions in the umbrageous folds of the valleys which gash the mt. sides, surrounded by ancient parks and splendid trees. Dreaming amid extensive, sunny, flower-decked gardens and orchards, they remind one of certain of the fine old conventual estates of Southern Spain — peaceful retreats in which hosts of merry, well-fed brothers of the tonsure lead calm monastic lives.

To many travelers, Kyôto is by far the most picturesque and satisfying of the interior cities of Nippon. To all it is a wholly charming survival of feudal times, and it is the Mecca

¹ The word Kyôto is the Chinese equivalent for the original Miyako ('Imperial Capital'), in turn a contraction of Miya, Imperial Palace (also a Shintô shrine), and Tokoro, place or abode. Before the Restoration, Kô, or Kaisei ('Capital'), was applied exclusively to it; and after that transcendental political event, it was frequently referred to as Sôkyô, or Western Capital, to differentiate it from Tôkei, or Eastern Capital (Yedo), — whither the Emperor had gone permanently to reside.
of almost every traveler to the opulent East. Enthusiastic writers refer to it lovingly as the Rome of Japan, the City of Temples, of Artists, and what-not. Its people are intensely, fanatically Japanese; and they are as proud of the city as the Parisians are of the splendid metropolis by the Seine. To them it is all that is beautiful and worthy. To remain there while they live, and to be buried in one of the temple graveyards when they die, is the ambition of most of the people. To the absorbed and extraordinarily skilled artists of this relic of Imperial dominance, crushing feudalism, and monkish sway, the inhabitants of bustling Osaka are mere puttering moilers after fugitive and illusory wealth; the bumptious Edokko (or Tokyōites), pleasers and politickers; and others of the Empire so unfortunate as not to be able to live in Kyōto, more or less boorish folk out of touch with the finer ethics of Old Japan. The indefinable but insinuating and convincing charm of Kyōto is as unmistakable as it is subtle. Essentially a city of art, Kyōto loves the refined pleasures which a love of art awakens, and this sentiment often finds expression in spectacular processions marked by such wonderful costumes and gorgeousness of color that they attract visitors from all parts of the globe. In the motley throngs that pulse gayly, and apparently in an idle way, through the narrow streets festooned with lanterns and blazing with Oriental color, there is a strong mediævalism, for many of the people still adhere rigidly to the fast-vanishing customs of early days. This pleasing flavor of antiquity is accentuated by the temple-like appearance of many of the houses (which aim to illustrate Buddhist precepts by being plainer without than within), and by the deep, booming notes of colossal temple bells heard at frequent intervals throughout the city. The temples themselves, many of them miniature art museums, represent the architecture of almost every age, and in this they are of un-failing interest to the ecclesiologist.

In the manufacture of art metal-work, ceramics, fans, dolls, silks, and other stuffs, Kyōto holds first place among the busy cities of Nippon. Fashions in art may be said to originate here, for the amazing energy of the purposeful people expresses itself in constructive ways that appeal strongly to the fancy of others. Here the best traditions of Japanese art are fostered, and the stranger who treads the winding halls of the Imperial palaces, or the vast aisles of certain of the Buddhist fanes, is often amazed and filled with a quiet joy before the marvelous productions of artists who lived and loved and wrought here before the Plantagenets ruled England or Columbus dreamed of re-discovering America. From the primitive old potteries which for centuries have produced porcelains to adorn palaces in almost every land, and from the crude but wonderful hand-looms whence have come silk brocades and
tapestries equal in quality and beauty to any that Europe has produced, there are still turned out beautiful art-treasures which scores of eager tourists bear away each year to their Western homes. The work, rather than the workshops, improves with the years, and in the stuffy cubby-holes which differ so little from their prototypes of the Middle Ages, one watches fabrics grow under the deft touch of craftsmen whose forebears mayhap worked on the same spot more than half a thousand years ago. The city is a fascinating mine of interest for the art-lover; here upward of 107,000 men and women are engaged in some sort of industry, annually producing goods worth 45 million yen.

The city proper is in the form of an ellipse with several different quarters, and is divided into unequal halves by the Kamo-gawa ('Duck River'), which enters it from the N., is joined at the Demachi Bridge by the Takano-gawa ('Falcon R.'), and flows S. to its junction with the Yedo-gawa. The Katsura River, a prolongation of the Hōzu-gawa, flows past it on the W., and between this and the Kamo-gawa (paralleling the latter), is the narrow and shallow but swift Takase-gawa, much used by small boats. Canals intersect them and connect with the Biwa Canal which flows in at the N.E. The area of approximately 18 sq. M. is being added to steadily, as the city is rapidly expanding toward the N.E. For administrative purposes, it is divided into two large districts, Kami-kyo ku, or that section lying N. of Sanjō-dōri; and Shimokyo ku, to the S. of it. The East Quarter, or Transpontine Kyōto, rises gradually from the Kamo River to the beautifully wooded slopes of a range of uneven hills running N. and S. called Higashi Yama ('Eastern Mountain'), and along whose crest, from Shōgun-zuka (behind the Miyako Hotel) to Kiyomizu-dera (Pl. E, 5), run footpaths which remind the traveller of the Carlsbad roads. From the shaded terraces hereabout, the views over the city and valley are extraordinarily fine. Further toward the N.E., at the extreme limit of the valley, rises the stately and historic Hiei-zan, and beyond it, silhouetted against the sky-line, the mts. of Kurama, Hirane, and Mikuni. Atago-yama (3000 ft.) and the graceful, flower-garlanded Arashi-yama rise at the W., and are seen to fine advantage when the sun glides behind them. The historic Momo-yama and Fushimi lie toward the S.W. Midway between the Kamo-gawa and the summit of Higashi-yama, trending S. from a point near the Miyako Hotel to Maruyama Park (Pl. E, 4), is the wide, primitive, beautifully shaded, and attractive avenue known to foreigners as Temple Street, up from which are some of the finest of the city temples. Its northernmost point lies in the district called Awata (near the Awata Palace), the seat of the earthenware industry, and where the exquisite Awata Ware is made. Beyond Maruyama Park the avenue loses its state-
character, and its restricted prolongation is dominated by the celebrated Kiyomizu-zaka (the Tea-Pot Lane of foreigners), which leads E. to the Kiyomizu Temple. This region is also famed for its porcelain (p. ccliiii), and attractive specimens of the widely known Kyōto Ware are for sale in many of the shops. The Gojō district, farther S., produces pottery of various kinds, and the region beyond it, nearer to Fushimi, is noted for its manufacture of dolls — one of Kyōto’s many specialties. Shimabara, at the S.W., beyond the Nishi-Hongwanji, is the courtesan quarter.

The Metal Industry (gold-bronze, damascene, and other wares) is concentrated on the W. side of the Kamo River, in the commercial heart of the city. A long way N.W., beyond Nijō Castle, in the Nishi-in, or ‘Western Camp’ district (so-called for a daimyō named Yomowa, who encamped here during the troublous period in 1467), are the looms on which the finest of all the fine brocades in Japan are woven. The weavers (oriya) are known as Nishi-in oriya, and formerly were under Imperial jurisdiction; the products (Nishi-in-ori) turned out of the small and large factories are legion and are usually very beautiful. The silk-weaving industry (which originated in Arabia) is older than history, and is believed to have been practiced in Japan before the Christian era. Korean and Chinese experts gave an impetus to it in the 4th cent., and it became firmly established in Kyōto in A.D. 794. The finest of the hand embroideries are done by men, who excel as needle-workers.

The Streets are characterized by cleanliness and regularity. Many are as straight as arrows and cross others at right angles. Some are being widened, while others are flanked by seemingly interminable rows of little houses that look as if they were all hewn out of the same forest and fashioned by the same hand. When the Emperor Kwammu laid out the original city, he planned it after the Chinese city of Si-ngan (or Chang-an — ‘Continuous Peace’) in Shensi Province, making it in the form of a rectangle of 5 kilometers in length and 4½ in breadth, surrounded by moats and palisades, and with the Imperial Palace occupying the center of the N. part. A great thoroughfare called Shujaku-dōji, or the ‘Main Road of the Gentry’ (the busy Sembon St. of the present day), ran from the S. gate of the castle inclosure (at the time N.W. of the present site) to the S. gate of the city, and divided this into halves — Choan, or the ‘Right (or W.) Capital,’ and Rakuyō, ‘Left (or E.) Capital.’ Each half was subdivided into jō or divisions allotted to persons according to their rank; thus, in the first of Ichijō — the one nearest the palace — dwelt upper-grade folks; those of the next rank lived in Nijō (2d st.); third-class people dwelt in Sanjō (3d st.); and so on through Shiijō, Gojō, Rokujō, and Shichijō (4th, 5th, 6th, and 7th st.), where the
fringe of society lived then; and the rly. station stands now. The broadest of these streets (dōri) were 170 ft. wide, and these were paralleled by others 40 ft. wide. As similar sets of streets ran N. and S., the old capital was divided into squares like those on a checker-board. There were 1216 of these, each called a chō, and each 400 ft. square. A low wall and a double moat girdled the city, and gates stood at the ends of the main avenues. The busy Maruta-machi ('log-street') now flanks the S. side of the Palace grounds. The small street called Kyōgoku, which extends from Sanjō to Shijō, is lined with theaters and is very gay in the evening. The Buddhist temple near the upper end, at the right, back in a small yard, is the Segan-ji, and it has a black Amida on the main altar.

Bridges (bashi, or hashi) cross the Kamo River in correspondence with certain of these streets. Many of them are adorned with big bronze gōboshu, and are shrouded in historical memories. Among the oldest and most celebrated is the Sanjō-no-Ōhashi ('Great 3d Ave. Bridge'), a stately structure corresponding in a way to the nationally famous Nippon Bridge at Tōkyō. Distances are measured from it, and it was for many years the starting-point for daimyō and other processions bound for the Shōgunal Court at Yedo. The river which flows broadly beneath, and which completely fills its vast stony bed only during the rainy season, receives the waters of the Lake Biwa Canal and other streams, and forms numerous islets on which dyed stuffs are often spread to dry in the sun. The unusually clear and pure water possesses the curious property of 'setting' dyes, and at nearly all seasons one may see men and women standing knee-deep in the stream swishing to and fro long strips of cloth freshly dyed or being made ready for bleaching or dyeing. Market-gardeners come here to rinse their huge white daikons in the stream, and at times long streaks of coloring matter tinge the water like pennants. Many houses of entertainment flank the river, which in Aug. is thronged by persons who come hither for coolness and diversion.

Unlike many Japanese cities Kyōto possesses pleasing Suburbs which afford charming walks enriched by delightful views. The palace-dotted environs of the N. quarter, and the beautiful wooded slopes of the hills at the E., are the most readily accessible on foot. Whichever way one turns there are historic or flower-decked spots. In addition to the excellently kept Imperial landscape gardens, there are a number of smaller ones privately maintained and well worth seeing. Those in the vicinity of the Miyako Hotel can usually be seen through the good offices of Mr. M. Hamaguchi, the hotel manager. Some of the wealthier temples sit in gardens that in point of beauty are equal to many of the finest in Japan. A quiet stroll through some of them will take the nerve strain out of the most per-
plexed individual, the while deepening the impression that Kyōto is essentially a city of relaxation. It is a city of great memories, a felicitous blend of the North and the South, of Moscow and Seville, celebrated alike for the erudition and gallantry of its men, and for the beauty and charm of its women. Few of the big cities of the Empire afford the traveler the same opportunities of studying Japanese life and customs in their best aspect.

History. Prior to the 8th cent. Kyōto was an insignificant village (called Uda), with only its splendid site to recommend it. It remained unknown to fame until the (50th) Emperor Kwammu, believing that the monkish hierarchy which at that time practically ruled Nara (the first permanent capital of the Japanese Empire) was endangering the best interests of the State, moved the Imperial residence thither — first to Nagaoka in 784, thence (in 794) to Kyōto. "Everything" (says Murdock, vol. 1, p. 207) "was done in strict accordance with the requirements of the science of geomancy; the new Temple of Enryaku-ji on Mount Hiei-san on the N.E., — the quarter whence ill luck and evil influences came — was to serve as the indispensable outpost to deal with malignant demons. The site was found to be under the protecting influence of the four genii who preside over the cardinal points, — the Azure Dragon on the East, the White Tiger on the West, the Red Bird on the South, and the Black Warrior on the North. A clay statue 8 ft. high, with casque and cuirass of iron, and bow and arrows in hand, was erected on a hillock to the E. of the city; (on Shōgun-ruka, near the Miyako Hotel), to serve as a special tutelary deity — a Japanese version in clay of the Gorgon of Acronida. It was believed that when changes in the Empire were impending this image gave timely warning by bursting into song and moving itself."

Kwammu named his new capital Heian-kyō ("capital of peace and tranquillity"), and his castle Heian-jo ("castle of peace"). The cultured classes differentiated it from Nara by calling it Hokuto ("northern capital, or constellation"). Barring a brief interval in 1180, when Taira Kiyomori took his Court to his Palace at Fukuhara, it remained the capital of Japan for 875 years. Seventy-seven Emperors held their courts here and almost as many wars marked their advent and disappearance. During the long interval it underwent many changes, but its general plan remains on the lines of its earliest projection. At first its growth was rapid. The gradual advent of a social state, in which one section of the people ministered to the luxurious proclivities of the other, was accompanied by the rise of three great families, the Minamoto, the Taira, and the Fujiwara, whose feuds devastated the country for centuries. As the active, administrative heart of the Empire, Kyōto was for centuries the chief objective point of every swashbuckling, piratical picaroon who essayed to overthrow the Imperial or the military authority, and few cities of the East have suffered more heart-breaking trials or horrid ordeals. It has been repeatedly sacked and burned by militant monks and predatory samurai, would-be shōguns and feudal usurpers, and raged by terrible earthquakes, scourged by epidemics, and buffeted and wrecked by elemental forces or interminable strife. Its history is substantially that of Japan from the 8th to the 12th century, when the redoubtable Minamoto Yoritomo established his military oligarchy at Kamakura and ruled the land from that shōgunal seat. Time and again the Emperor-loving people of Kyōto saw the fierce Kwantō horse-bowmen defiling through their streets in all the stern panoply of war, in seemingly interminable troops and squadrons; or the magnificent trains of armored courtiers from the military stronghold at Kamakura, where pomp and splendid pageantry replaced the poverty and misery which all too frequently overtook the old Imperial city. During the violent earthquake and storm of Aug., 797, whole rows of streets, hundreds of temples, and thousands of houses fell into ruins, and the city was almost annihilated. Tragedy stalked abroad, and the suffering was appalling. Earthquakes in 850, 857, 864, and 868 destroyed portions of the capital, while the historical fire, which broke out while a typhoon was blowing in 1177, burned the Palace and one third of the citizens' houses, along with several thousand of the population.
Two months before the removal of the Court in 1180, 'there was a very wretched state of things caused by famine. Misfortunes succeeded each other. Either there was drought in spring and summer, or there were storms and floods in autumn and winter, so that no grain came to maturity. The spring ploughing was in vain, and the labor of planting out the rice in summer came to naught. There was no bustle of reaping in autumn, or of ingathering in winter. In all provinces people left their lands and sought other parts, or, forgetting their homes, went to live among the hills. All kinds of prayers were begun, and even religious practices which were not unusual in ordinary times revived, but to no purpose whatever. The capital, dependent as it is on the country for everything, could not remain unconcerned when nothing was produced. The inhabitants in their distress offered to sacrifice their valuables of all kinds, but nobody cared to look at them. Even if buyers came forward, they made little account of gold, and much of grain. Beggars swarmed by the roadside, and our ears were filled with the sound of their lamentations. Amid such misery, we with difficulty reached the close of the first year. With the New Year, men's hopes revived. But that nothing might be left to complete our misfortunes, a pestilence broke out and continued without ceasing. Everybody was dying of hunger, and as time went on, our state became as desperate as that of the fish in the small pool of the story. At last even respectable-looking people wearing hats, and not unshod, might be seen begging importunately from door to door. Sometimes while you wondered how such utterly wretched creatures could walk at all, they fell down before your eyes. By garden walls or on the roadsides countless persons died of famine, and as their bodies were not removed, the air was filled with evil odours. As the corpses changed, there were many sights which the eye could not endure to see. It was worse on the river banks, where there was not even room for horses and vehicles to pass. Porters and woodcutters too became so feeble that firewood got scarcer and scarcer, and people who had no means pulled down their houses, and sold the timber in the market. . . . The number of those who died in central Kyōto during the fourth and fifth months alone were 42,300.' (Chōmei, Hōjōki.) - The series of great earthquakes of 1185 did immense damage, and the surface of the ground shook and quivered for weeks. At another time more than 80,000 persons perished of plague and famine in Kyōto alone.

Kyōto was a sort of political barometer of conditions throughout the Empire, and when the capital was at its highest point of magnificence and splendor, a revolution could always be predicted. 'Probably its zenith of glory was in the days of Ashikaga Yoshimitsu (1368–74), when it had more than 500,000 inhabitants. He undertook the building of temples and palaces on a scale suggesting that the resources of the nation had only one fitting purpose, the embellishment of the capital. A pagoda 360 ft. high, and a "golden pavilion" were among his most celebrated constructions. The former disappeared altogether in the "eleven years' war" half a century later, and of the latter only a portion remains, — a three-storied pavilion, the ceiling of the second story decorated with paintings by a celebrated artist, and the whole interior of the third story, ceiling, walls, floor, balcony-railing, and projecting rafters, covered with gilding which was thickly applied over varnish composed of lacquer and bone-powder. Traces alone of the gold can now be seen, but the effect when the edifice was in full preservation must have been dazzling. Yoshitomo, who succeeded to the shōgunate in 1449 and is remembered as Japan's foremost dilettante, erected a Silver Pavilion in imitation of his predecessor's foible, but never carried it to
completion.' Of Kyōto as it was in his days, at the middle of the 15th cent., before long years of war reduced it once more to ruins, a faint conception can be formed from the description of subsequent writers. 'Says one: —

'The finest edifices were of course the Imperial Palaces. Their roofs seemed to pierce the sky and their balconies to touch the clouds. A lofty hall revealed itself at every fifth step and another at every tenth. No poet or man of letters could view these beauties unmoved. In the park, weeping willows, plum-trees, peach-trees, and pines were cleverly planted so as to enhance the charm of the artificial hills. Rocks shaped like whales, sleeping tigers, dragons or phœnixes, were placed around the lake, where Mandarin ducks looked at their own images in the clear water. Beautiful women wearing perfumed garments of exquisite colors played heavenly music. As for the Flower Palace of the Shōgun, it cost six hundred thousand pieces of gold (about 5 million American dollars). The tiles of its roof were like jewels or precious metals. It defies description. In the Takakura Palace resided the mother of the Shōgun and his wife. A single door cost as much as 24,000 pieces of gold ($160,000). In the eastern part of the city stood the Karasu-maru Palace, built by Yoshimasa during his youth. It was scarcely less magnificent. Then there was the Fūjivara Palace of the Sanjō, where the mother of the late Shōgun was born. All the resources of human intellect had been employed to adorn it. At Hino and Hirohoshi were mansions out of which the mother of the present Shōgun came. They were full of jewels and precious objects (as were many of the other 27 palaces of the noble families). Medicine and fortune-telling were professions, and petty officials like secretaries, had stately residences. There were 200 of such buildings, constructed entirely of white pine and having four-post gates (gates with flank entrances for persons of inferior rank). Then there were a hundred provincial nobles, great and small, each of whom had a stately residence, so that there were altogether from 6 to 7000 houses of a fine type in the capital. The great temples that stood in the city and its suburbs were legion. The Šō-kaku-ji, which Yoshimasa built, cost as much as 13 pagodas of a century later. Also! The city of flowers which was expected to last for ten thousand years, became a scene of desolation; the home of the fox and the wolf. Peace succeeds war, rise follows fall in all ages, but the catastrophe of the Ōnin era (1467) obliterated the ways of Emperor and Buddha at once. All the glories of Imperialism and all the grandeur of the temples were destroyed forever. Well did the poet write: 'The capital is like an evening lark. It rises with song and descends among tears.'

It was not until the 16th cent. that Kyōto regained some of its old-time magnificence. St. Francis Xavier visited it in 1551, when it was at its lowest ebb, and remembering Marco Polo's reference to its golden palaces, he left it sadly disillusionized. Under Nobunaga's vigorous rule, order and prosperity returned, so that the year 1585 finds it again a city of palaces and wealth. The great earthquake of 1596 leveled it to the ground, wrecked the Daibutsu and Hideyoshi's magnificent Peace Palace at Fushimi, and practically ruined it, but by 1612 the Daibutsu was again in place and the capital rose once more to prominence. Engelbert Kaempfer, writing in 1690 says: —

'Miako is the great magazine of all Japanese manufacturers and commodities, and the chief mercantile town in the Empire. There is scarce a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the richest stuffs with gold and silver flowers. The best and scarcest dyes, the most artful carvings, all sorts of musical instruments, pictures, japanned cabinets, all sorts of things wrought in gold and other metals, particularly in steel (as the
best tempered blades and other arms) are made here in the utmost perfection, as are also the richest dresses. And after the best fashion, all sorts of toys, puppets moving their heads of themselves, and numberless other things too many to be here mentioned. In short there is nothing can be thought of but what may be found at Miyako, and nothing, though never so neatly wrought, can be imported from abroad but what some artist or other in this capital will undertake to imitate it. Considering this it is no wonder that the manufactures of Miyako are become so famous throughout the Empire as to be easily preferred to all others, though perhaps inferior in some particulars, only because they have the name of being made here. There are but few houses in all the chief streets where there is not something to be sold, and for my part I could not help wondering whence they can have customers enough for such an immense quantity of goods.'

The present city is undergoing reconstruction and is being greatly improved. The increasing demand abroad for manufactured products is enriching many, and the spirit of progress and money-making has so touched certain sections, that they fairly humming with industry. The standard of creature-comforts grows higher each day, and many edifices of brick and stone are replacing the modest houses of feudal times.

The Central and Southeastern Quarters.


The *Awata Palace (Awata no Goten), to all intents and purposes a temple with the customary priestly apartments (kosen fee), faces a narrow, picturesque thoroughfare, Awata Goten Maye (called Temple Avenue by foreigners), 10 min. walk from the Miyako Hotel, in the Awata District (Pl. E, 3). Though shorn of much of its former glory it still retains some authentic art-treasures, and a charming landscape garden worth seeing. The present Shishin-den was erected in 1895 on the site of a structure (burned in 1893) which is said to have dated from 876 and to have served as a place of retirement for the Emperor Seiwa (859-76) — who ascended the throne when 9 yrs. old and is the first recorded child Emperor of Japan. During the time of the Emperor Go-Toba (1184-98) the Palace grounds included all the land southward to Maruyama Park. An immense camphor tree with wide-spread branches and exposed roots is a conspicuous feature near the entrance, from which the bronze conducts one to a small room containing some old cryptomeria doors (sugi-do) embellished with tigers and bamboos, and some dim old-gold fusuma with landscapes by Tosa Mitsunobu. The square central screen adorned with crests and bamboos by Kanō Sanraku was brought from the Palace built by Toyotomi Hideyoshi at Momoyama in 1593. The adjoining room has a screen and fusuma painted with landscapes on a gold ground by Kanō Eitoku, and the one following it, a big gold screen with a matsuri flower-cart on one side and a sacred horse (by Hokyo Toshū) on the other.
In the suite formerly occupied by the family of the late Emperor are some more suzi-do by Sumiyoshi Guket (who also painted the pine trees by the seashore, in the Hamamatsuno-ma), showing the style of cart used in the Gion Matsuri. The kakemonos (which are subject to removal) depicting episodes in the life of Kenshin-Daishi are by Sumiyoshi Koken.

The Sea-Bird Room has some rather good old-gold fusuma of various aquatic birds by Shimada Kazue-no-Kami, and a number of musical instruments used in the temple festivals; the two small bronze hand-bells are reputed to have been brought from China by Jikaku-Daishi in 847. The roll of manuscript of certain doctrines of the Hokke sect (of Buddhism), written by Kōbō-Daishi upward of a thousand years ago, is perhaps authentic. The adjoining room — which contains the mortuary tablets of many long-dead Emperors; some screens of Chinese subjects by Kanō Motonobu (Ko-Hōgen); a shrine with a figure of Amida carved by Eshin Sōza, and a picture (by a one-time abbot of the Nishi Hongwanji) of Kenshin-Daishi when he was 90 yrs. old — is too sacred for the traveler to enter, and must be viewed from the threshold, since the sainted bonze was baptized on this spot more than 700 yrs. ago! The Chinese scenes on the fusuma in the succeeding room are by Kanō Eitoku. The specimen of handwriting is of the Emperor Shōmu, who constructed the Nara Daibutsu. Here and at the end of the corridor are more cedar doors adorned with Gion Matsuri carts. The adjacent throne-room (of the late Mikado) has some fusuma by Kanō Kyūseki, and a mascot (a gift to the temple from the late Emperor’s father) in the form of Jurōjin, a little man with an abnormally long head (one of the 7 gods of good luck). Conspicuous among the relics (chiefly imperial gifts) displayed in one of the succeeding suites is an image of Amida, said to be more than 2000 yrs. old; a small figure of Jizō sculptured by Shōtoku-taishi in 586; a curious statue of Bishamonten ascribed to Jikaku-Daishi; and two old Korean candles presented to the temple in the 16th cent. by Katō Kiyomasa. The old screens by Kanō Yasunobu are beneath notice. In one of the corridors here is a bizarre old panel-screen showing the genealogical tree of the great fighting clans of the Fujiwara, Taira, and Minamoto.

The long and narrow water-basin in the garden, which we pass on the way to the Ko-gosho, where the Mikado sometimes lodges when he is in Kyōto, is said to have been presented to the institution by Toyotomi Hideyoshi. The somewhat striking fusuma in the first room of the suite, depicting pine trees, waterfalls, and what-not, are by Kanō Morinobu, and are well-preserved specimens of the style of work popular in the 17th cent. The pretty river scenes (dating from the same period) in China, are by Kanō Dōshun and are interesting portrayals of the methods, long practiced in China and Japan.
of fishing with cormorants. Kanō Tanyū and Kanō Eitoku did some of the decorative work here; the monkey and pheasants on the cryptomeria doors being in Tanyū's poorest manner. This versatile man (p. cxxviii), who so often lapsed from artistic virtue; had a passion for painting these quadrumanous mammals, and the four large fusuma in the next room show some of his more normal work. This is, however, decidedly inferior by contrast with the two large folding silk screens by Cho Shaku Ran, a well-known artist of the Ming period; they are among the best things here and were gifts from the Emperor Reigen (1663–86). The graceful figures in the groups are drawn with consummate skill and with the light, sure touch of a master hand; the tones, though faded, are still lovely; and the princely forms of courtiers, court dames, and other high dignitaries, who seem to float suavely and graciously through the delightful perspective, linger in the mind as one passes to other suites and to less charming compositions. Kanō Tanyū is seen again, this time in one of his best moods, in the room where Ko-Hōgen Motonobu has some Chinese scenes, and Kanō Eitoku some still better ones (at the back). The panels by Eitoku, in an adjacent room, showing the primitive processes of silk-making, from the unwinding of the cocoons to the weaving of the cloth, are interesting. The always satisfying Kanō Dōshun has four noteworthy panels at the back, symbolizing a celebrated Chinese poem in which Oriental fancy portrays dainty wine-cups filled to the brims and placed in the center of upturned leaves that float languidly downward on the bosom of a placid stream, to a point where eager and laughing youths await impatiently their safe arrival.

The Garden, which indubitably is one of the most charmingly dainty conceptions in the old capital, was laid out by two of the most celebrated artists of the times (15th cent.): the S. half by Maruyama Sōami, the tea-drinking poet, painter and crony of the shōgun, Yoshimasa, and who planned the garden of the Kinkakuji for that harebrained roysterer; the N. half, where cluster the azaleas which so glorify it in the spring, by the no less renowned Kobori Enshū (or K. Masa-kazu, 1579–1647), one of Ieyasu's favorites who won fame as an artist, a poet, a designer of flowers and of landscapes, and who founded a school (called Enshū-ryū) to teach the solemn punctilio of the cha-no-yu ceremony. The fact that a long dynasty of emperors and their beautiful and imperious consorts have paced its serpentine paths and gazed at the moon from its quaint bridges enhances its interest. In May when the rosaceous Kerria japonica (Jap. yamabuki) transforms the spot into a golden bower and vies with the azaleas and wisteria in beautifying it; or in early Nov., when a score of adorable little maple trees flush to the first boisterous caress of the northwind and mark the hill-slopes with mantles of flame, the
The quaint little pond supposed to be shaped like a dragon’s heart, and the stone bridge typifying two dragons abreast; the camellias and their cousins the pink-and-white sazanvusas, and all the host of other flowers and distinctive features of the place impart to it a new aspect and make of it a delightful retreat which to see is not to forget. There are a number of mazy walks up miniature mountains and through tiny bosky dingles, and in particular a little knoll and a sequestered resting-place called ‘Sorrow-forgetting-terrace,’ admirably well named, for here one enjoys a vista over the N. and W. portions of Kyōto so beguiling in its completeness that it gives one scant time to think of anything else. The historic Hiei-zan starts up at the right, while Atago-yama and his satellites stand out boldly and challengingly at the left; scores of glistening temple-roofs and not a few pointed pagodas thrust their great bulk upward through the sacred groves slashed in the mt. sides, and prove that Kyōto, like Rome, is a city of temples. The small green hump straight out ahead, with its pinnacled pagoda amid trees, is Kurodani-yama, the spot where the glorious old temple of the same name dreams of past splendor in its sequestered grove. The smaller hill at the left, scattered over with houses, is Yoshida-yama.

At the back of the yard near the base of the great verdant ridge which rises steeply behind it is a small structure called the tea-serving room, where the immortal Nobunaga (who rebuilt a portion of the palace) used to retire from the cares of State; and where the Empress (from 1763 to 1770) Go-Sakuramachi, who used to call it her palace, lived for three years. The decorations of the narrow panels which form the inner walls are by the peerless Maruyama Ōkyo, and Shimada Kazuno-Kami. Time has dealt harshly with them, but their historical associations retrieve their faded splendor. There is a piece of queer iron-stone in the yard hereabout, which belies its stony aspect, and gives out the ring of true metal when struck. — Almost facing the exit is Yamanaka’s exhibition of bewilderingly beautiful Japanese, Chinese, and Korean art works; and farther along at the S., some attractive little native shops, among them one where water-worn stones for the decoration of landscape gardens are sold. Still farther S. (5 min.) is the Chion-in, described below.

The *Temple of Chion-in (pron. chee-wo-neen’), a splendid old monasterial institution, at present the principal seat of the Chinzei branch of the powerful Jōdo sect (of Buddhists), occupies a commanding and romantically beautiful site on a succession of terraces cut from the green and rugged slope of Higashi-yama (Pl. E, 4). The main temple, one of the foremost in Kyōto, and a typical bit of uncompromisingly pure old Buddhist architecture, faces S., and the lofty cryptomerias, the splendidly graceful pines, and the glorious maples which dom-
inate it (an unforgettable sight in Nov.), as well as the successive flights of stone steps which lead up to it, foreshadow the splendor beyond and remind one of the superbly situated mausolea of incomparable Nikkō. The immense stone walls which hold the terraces in place, and the charming perspective through the leafy bowers accentuate the comparison, notwithstanding the fact that the plain but stately old gateway below, while equally imposing in its way, is much less showy than the glittering relics of the opulent Tokugawa era. This sammon, a huge two-storied weather-beaten structure 80 ft. high (one of the largest in Kyōto), rises from a granite plinth 65 ft. wide, 165 long, and 23 steps up from the roadway. Its immense bulk, which is added to by the flights of lateral stairs that lead up to the (uninteresting) second story, is not without picturesqueness — particularly when the crimsoning maples are in their prime. Then the perspective from the park-like stretch without is one of the most beguiling things in the city, and no traveler should miss it. In the pretty little pond at the right is a stone shaft surmounted by a graceful statue of Kuan-non. The 49 stone steps which lead to the first terrace are less commonly used than the easier and wider ascent over the Woman’s Road (onna-zaka) at the right. At the top of either flight, the traveler finds himself on a broad esplanade from the extreme right of which another series of steps lead up to a still loftier, but smaller terrace, where the great bell hangs quietly in its massive belfry.

The original temple was founded in 1211 by Genkū, a learned priest (b. 1133; d. 1212), who abandoned the observances of the Tendai sect and became famous by professing that spiritual salvation and entrance into the ‘pure land’ (jōdo) could be obtained only through prayer; to this end he repeated the name of Amida as many as 60,000 times a day. The militant, non-conforming bonzes (under whom he had studied) of the Enryaku-ji (on Hiei-zan) succeeded in having him exiled to Sanuki, whither he returned to Kyōto (in 1210) to die at the age of 76. Known as Hōnen Shōnin, he was later canonized under the posthumous title of Enkō-Daishi; when his temple was burned in 1633 it was promptly rebuilt in its present form by the order of the Tokugawa shōgun, Iemitsu, and solemnly dedicated (in 1639) to his memory. A great celebration was enacted here in 1911, at which time the structure was practically renovated. The same date saw the completion of

The AMIDA-Dō (Buddha’s Hall), which stands at the left of the main temple and is connected thereto by a covered corridor. It is a huge two-storied structure of distinctively grandiose proportions, with a fine porch almost covered with crisp wood-carvings of flowers, storks, elephant heads, and mythological animals. The two handsome bronze water-basins in
the form of lotus leaves at the right and left of the steps, and
the bronze incense-burner under the portico, are all worth
noting. A superbly gilded figure of Amida sitting on a big
lotus bloom beneath a veritable shower of glittering metal
enrichments, is the most striking feature of the main altar in
the surprisingly tidy interior. Supporting this reliquary is an
elaborate red- and black-lacquered stand of admirable work-
manship. Pending from the ceiling are numerous hexagonal
metal dobœn, with a clawing, crimson-throated dragon at each
of the angles; the special one (tengai) above the archbishop’s
seat being very elaborate. Rows of attractively lacquered
sutra-stands, enriched with yellow metal and provided with
gold-flecked, crystal-knobbed rolls of the Buddhist scriptures
adorned with Tokugawa crests, are ranged round three sides
of the altar, where, at nearly all hours of the day, a priest sits
and methodically taps a little drum, perchance to drown the
voices of devotees who bow their heads to the very floor and
implore the ‘Enlightened One’ to hearken to their plaint of
Namu Amida.

The Main Temple (167 ft. long, 138 deep, and 95 ft. high)
displays a few mediocre wood-carvings along the cross-beams
of the vast portico, while in the yard facing it are some large
and beautiful bronze lotus-bloom fountains over whose dim-
pled edges limpid water plashes unceasingly into stone troughs
below. The great tile antefixes at the angles of the roof, in the
form of horned demons of frightful mien, are supplemented at
each corner of the porch by dainty Buddhas, which look as if
they enjoyed their exalted positions. Bronze wind-bells pend
from the corners, and the white beam-ends of the compound
brackets form a striking contrast with the natural color of the
wood. A feature of this porch, with which every Japanese is
familiar and which the sharp eye of the traveler may detect,
is a small wire screen high up under the eaves at the right of the
entrance, covering what looks to the naked eye like a hose-
nozzle. To the credulous natives it is a miraculous object
known far and wide as the Wasure-gasa, or ‘forgotten umbrella.’ According to the temple records (which none disbelieve),
while the abbot was one day performing an important dedication ceremony before the final touches had been given
to the roof, rain began to fall, whereupon a fox god appeared
and held an umbrella over his reverend head till the function
was completed! When the abbot looked for his protector he
had disappeared, but the umbrella remained as proof that a
miracle had been performed. The anachronistic proletarian,
oblivious of the fact that Hidari Jingorō, the great sculptor,
died in 1634, five yrs. before the temple was completed, relate
that he left the umbrella there when he finished it, and they
continually call it Hidari Jingorō no wasure-gasa. An imprint
character for Kochō (the name of the hi
on which the temple stands), appears on all the compressed rice-cakes which the priests dispense to pilgrims and others. Before entering the temple, it is worth while noting the massive carvings beneath the great ridge-pole, in the angle formed by the sloping roof.

The spacious interior happily is devoid of trumpery and strained elaboration, and in consequence is singularly satisfying — as elegant in its decorations as the exterior is austere. All the rich ornamentation is centered at the main altar, where stands the splendidly gilded, temple-shaped shrine. A picture of Hōnen Shōnin occupies the place of honor in the reliquary, and facing it, beneath a swinging metal baldachin, is a sumptuous cathedra, for the archbishop. Very striking is the effect produced by the real (dwarfed) pine trees which grow from vases placed at the corners of the altar dais, and by the gilded metal lotuses 20 ft. or more high. The superb keyaki-wood pillars, heavily sheathed with gold, which support the superstructure, are upward of 30 in. in diameter and are magnificent examples of the great girth attained by some of these forest giants. In lieu of capitals, they carry rich polychrome decorations, and in the case of the outer ones this enrichment — of gold foil laid on so heavily that it resembles drapery — flows upward to the compound brackets supporting the immense tie-beams. A number of the regal fitments were presented by enthusiastic devotees when the 700th anniversary of the founding of the temple was celebrated (in 1911) with great splendor. Outside the chancel rail is a line of the peculiar sleigh-bell type of gong, used in many of the Japanese temples, and which the priests pound lustily while chanting the Buddhist formula. At the end of a covered passage leading hence is the Shūei-dō, a large plain room where scores of shaven-pated young acolytes in flowing robes and with downcast eyes may be seen at times kneeling on padded mats beside lacquered sutra-boxes, intoning the sacred scriptures to the sound of tapping drums, amidst the curling smoke of incense. The main altar enthrones a gilded figure (by Eshin Sōzu) of Amida-utsu, who is especially reverenced by the Jōdo-shū; on his ft is an image of Seishi-bosatsu, and on his right a Kuanon-bosatsu, both members of his retinue. The side altar contains other Amida and (left) a Monju-bosatsu in priestly robes. The black-and-gold mortuary tablets are of emperors and her notables.

The most prized treasures of the temple are in the Ō-Hōjo! Ko-Hōjo of the Gozen, a structure at the right of the Shūei-dō, erected by the Tokugawa shōgun, Iemitsu, and graced by some of the most celebrated 17th-cent. artists of Kanō school. To the patriotic Japanese and certain enthusiastic foreign writers, some of these wan reflections of early recessive beauties which the casual eye finds dim-
culty in perceiving. The sliding fusuma on which a majority of the pictures are painted are woefully dingy, and sometimes sadly defaced, the one-time brilliant gold backgrounds showing dully across the centuries, with figures and landscapes that have faded almost to the vanishing point. The bronze conducts the visitor along a wide corridor with (p. clxxx) 'nightingale' floors (of which there are said to be upward of 1800 ft. in the temple) to a spacious apartment used for ceremonial receptions; at times more fusuma are introduced and it is converted into a number of smaller rooms each named for the decorative motives on the panels. The large faded screen at the left of the threshold, depicting two playful Korean lions on a field of gold, are by Kanō Tanyū. Equally unattractive is a very old folding screen showing an Imperial procession at Nara in the 8th cent. — the work of the renowned Domon no Matahei (p. cxxxiv). The Plum Room has sliding screens of blossoming plum trees by Kanō Sadanobu, and the Stork Room, others with graceful white storks in various attitudes, by Kanō Naonobu — whose work also shows in the Pine-Tree Room. The three following rooms, en suite, — greatly revered because the late Mikado, whose throne is seen in one of them, once occupied them, — are embellished with poor conventional drawings by Nobumasa and Naonobu. In the succeeding suite are some panels with strangely unattractive snow-scenes by Kanō Eitoku; some landscapes also by him; some birds and flowers of no merit, and a set of the Sixteen Rakan, by Nobumasa. An Imperial Prince is said to have become a priest and had his head shaved in the room where there are pictures of bamboo and plum trees. The pink and white chrysanthemums in the succeeding rooms are by Nobumasa, to whom is also ascribed the excellent panel showing a white heron (i-naori-no-sagi) in the act of taking wing. A specimen of his work, upon which the natives look with awe, is shown in one of the contiguous rooms — the ghostly outlines of a tiny sparrow (nuki-suzume) which was painted so true to the life that it flew away and left only its shadow! An equally grave accusation — one in which the priests believe unreservedly — is made regarding one of his doors in the corridor; here he painted a pine tree with such fidelity to nature that resin exuded from its trunk! Hard by, on another panel by him, is an angular and shadowy grimalkin which real cats consider so uncanny that they put up their backs and spit at it when they see it! The Willow-Tree Room has uninteresting decorations by Sadanobu. — At the base of the Kachō Hill, visible from the side door of the temple, is a pretty landscape garden laid out by Kobori Enshū.

The Revolving Library (kyōzō) at the E. (right) of the honden, contains perhaps a complete set of the Buddhist scriptures; the three seated figures facing the entrance are Fu-
Daishi and his sons Fuken and Fujō. The stone steps near here lead up to a higher terrace on which is the Seishi-dō (with a statue of Seishi-bosatsu), the oldest building of the Chion-in group. In the yard is a deep-toned bell, and behind the shrine is a spot regarded by the priests as the most charming in the temple inclosure; a break occurs in the trees, and through the gap one gets a winsome view of the broad plain and the city spread languorously athwart it, while beyond the bulky mts. — the highest of which is Atago-san — girdle it like a wall. On a still higher terrace cut from a rocky ledge and idealized by some lovely maples, is one of the Tombs of Hōnen Shōnin. The structure is richly embellished and is the scene of considerable pomp between the 19th and 24th of April, when the anniversary of the great priest is celebrated. —

The Big Bell (tsurigane), 2d largest in Japan (comp. Osaka) and one of the great bells of the world, weighs 74 tons, is about 10 ft. 10 in. high, 9 ft. in diameter, 11 in. thick at the lip, and was cast in 1633. The immensely strong old bell-tower was completed just before the bell was cast, but it was partly restored in 1911.

Maruyama Park (Pl. E, 4), a pretty, tree-embowered spot on the slope of Higashi-yama between the Chion-in and the Kōdai-ji, is a favorite resort of Kyōto people and is celebrated locally for its cherry and maple trees. The splendid (200 yrs. old) cherry tree near the entrance, tottering with age and propped up with crutches, is called the Gion-no-yo-zakura, or 'Night-blooming Cherry,' from the local custom of decorating it with a host of lanterns during the cherry-blossom season — at which time crowds of people come to see it. Near the lower end (W.) of the Park stands the Gion no Yashiro (often referred to as the Yasaka-jinja), a popular (and very holy) Ryōbu-Shintō shrine said to have been founded in 656. Its origin is a subject of much controversy; the rites of the original native religion in their pristine purity were perhaps celebrated here a millennium ago, when the shrine was dedicated to Susano-o no Mikoto. With the amalgamation of Buddhism it lost its primitive intention, and took the name of an adjacent Buddhist temple called Gion-ji. At one period of its existence it was a dependency of the Buddhist temple of Kofuku-ji, and later of the Enryaku-ji. With the disestablishment of Buddhism it again became Shintō. It is an attractive old structure (erected in 1654 on the site of a much earlier one) with a beautiful hinoki roof stained by time to a fine moss-green above, and a rich wine-red below; architects will note the neat way in which the thin strips forming the lower part of the nether roof (at least 10 in. thick) are placed. A row of quaint iron lanterns girdle the shrine and hang from the eaves. The ornate brass lanterns of the front porch and the sacred horses in the yard are relics of earlier days. The sake-tube
flanking the portico impart the appearance of a wine-cellar. The huge vermilion gateway adorned with gilded crests is a striking object amidst the green trees. The edifice between it and the shrine contains pictures of the 36 most celebrated poets (san-jū-roku-basen) who lived before the 11th cent. — each in his, or her, favorite attitude. Both the shrine and the gateway are seen to the best advantage when approached through the great gray granite torii (one of the largest in Japan) which stands before the S.E. entrance. On the night of the 1st and 15th of each month the adjacent grounds are converted into a flower-market. The nationally celebrated Gion Festival, which lasts for a week from July 17, attracts thousands of people and is one of the most popular of its kind in Japan. The week bears somewhat the same relation to Kyōto that the Semana Santa does to Seville, and it is marked by impressive pageantry which most travelers will not wish to miss.

The Gion Festival, one of the three great annual processions, is said to have come into prominence during the reign of the Emperor Seiwa, at a time when the country was scourged by a pestilence which raged with particular fury in Kyōto. To eliminate it, the Imperial astrologers assembled a multitude of people to participate in a 'driving away' ceremony. Each carried a long curved halberd (napinata, or napinata-hoko) of a type fashioned by Kokoji Munechika (a famous swordsmith) in gratitude for the life of his daughter — who had been attacked by the plague. Duplicates of these primitive instruments, along with many other curious objects symbolic of the occasion, are carried in the solemn procession, which is often a mile or more long and includes gorgeously decorated cars, floats drawn by oxen, drums, and a boat (tune-hoko) supposed to be an exact model of the one used by the Empress Jingo in her invasion of Korea. Many youths take part in the musical entertainment, and at night the festival district is illuminated by thousands of lanterns. The hotel management reserves seats for guests in the several grand stands erected along the route.

At midnight on the last day of the year, when Christians hold their watchnight services, Japanese repair in numbers to the revered Gion Shrine for coals from the holy fire which they take home with them to cook the rice-cakes (mochi) popular on New Year's Day. — The Geisha Training School is near the Gion-machi — a gay street where the Cherry Dance is held in April. — The wide, gently sloping, stone-flagged avenue (1 M. long) which stretches away at the right of the torii facing the Gion Shrine, and which is flanked by stone lanterns and overhung by graceful pine trees, leads to the entrance of

The Higashi Ōtani (Pl. E, 4), a greatly revered burying-place of the abbots of the Higashi Hongwanji. Some of the bones of Shinran Shōnin are said to be interred here. The elaborately carved gateway at the top of the avenue is enriched with many bronze fitments. Beyond it the stone steps trend to the right, then sweep to a higher level where a number of quaint buildings are grouped in a yard with some handsome bronze lanterns and a noteworthy bronze lotus-flower fountain surmounted by a squirming dragon. — The sometime rich
and flashily ornamented MAIN TEMPLE, on a sequestered terrace amid lovely trees and a restful environment, is now sadly dimmed by age; the beam-ends are all sheathed in heavily chased brass, and the old wood sculptures, like those of many other temples, are protected by wire screens from the desfilement of the numerous pigeons which make the place their home. The restricted interior still gleams with a golden afterglow of its once exalted estate; even the many compound brackets are covered with the precious gold foil, as are the deeply carved, pierced panels forming the frieze above the altar. The two end panels carry finely sculptured lωts in shimmering gold, and the three central ones symbolical Wheels of the Law in triplicate. A proud little figure of Amida, darkened by age but still stately amid a shower of glittering tinsel, stands on the main altar, as a record of the excellent work of Kwaikei, an 11th-cent. sculptor, and pupil of Jōaku. At the right and left are other shrines, one with a revered picture of Shinran Shōnin. The fusuma of the inner sanctum show various designs of birds and flowers painted by artists whose very names are forgotten. On a terrace reached by 42 stone steps is

The Tomb of Shinran Shōnin; a simple affair of plain gray granite surmounted by a shapeless stone called tora-ishi, or tiger-stone, for its fancied resemblance to a tiger. One’s interest in it is of shorter life than in the sculptured wood gateway (attributed to Hidari Jingoro) which gives ingress to the inclosure. Above the twin doors are boldly carved phenixes and dragons. Other conventional carvings appear on the several panels, conspicuous among them, one (right) displaying a sculptured lioness peering over a precipice at her cub below, whither she has cuffed it in order to harden it; and another (left) with two carp trying to leap upward over a waterfall — symbolic, to the Japanese (with whom both are favorite subjects), of fixity of purpose and a determination to succeed in life. On certain occasions — usually the offering of rice-cakes and other food to Shōnin’s spirit — one may witness a pretty spectacle here. Scores of devotees assemble in the open building opposite the entrance to the tomb inclosure and there, attended by priests in gorgeous robes, who intone a solemn ritual before opening the gates, they kneel, with heads bowed, in silent reverence. — The exit at the end of the lowest terrace leads to a big graveyard behind. The traveler who elects to follow this well-traveled path down the slope, soon emerges near

The Kōdai-ji (Pl. E, 4), a temple (admittance, 5 sen) belonging to the Rinzai branch of the Zen sect (of Buddhists), founded in 838 and rebuilt in 1601 by the widow (Kita Mondokoro) of Toyotomi Hideyoshi. It was burned again in 1885, from which period the present structure dates. Although greatly revered by the natives because of the relics of the great
Taikō enshrined therein, foreigners are apt to find the rooms with their faded old screens and gaudily weak decorations dull and uninteresting. Few of them merit description. The screens by Kanō Kōi, Hasegawa Tōhaku, and Domon no Matahei awaken only a languid interest. Certain of the relics are more satisfactory. The lacquered lunch-box carried by Hideyoshi in his military campaigns has many tiny compartments, and is a companion piece to the medicine-chest, marked by his crest. The bronze hand-bell (of Indian origin) was used by him in camp as a reveille, and its historic interest is undoubted, for with it the militant general has perchance called many thousands of his devoted followers from slumber, later to see them plunged into the deep sleep of eternity. The curiously shaped stone on a tray was brought to Hideyoshi from Korea and was used by him as a decoration for a miniature landscape garden. His madrepore writing-box is perhaps authentic. Hard by it is the frame on which his widow is reputed to have hung her bridal robes. The sutra-rolls embodying the doctrines of the Hokke sect, though said to be in the handwriting of Kōbō-Daishi, are only copies (gilt characters on a black ground).

The garden, behind which rises a thickly wooded hill, is pretty and is said to have been designed by Kobori Enshū. Spanning the lotus-pond is an arched corridor, midway of which is a small platform (alleged to have been a part of Hideyoshi’s palace at Fushimi) where the Taikō used to sit and gaze at the moon. The little pond at the left, because turtle-shaped, is called Kame-no-ike; and the one at the right, shaped like a stork, Tsuru-no-ike, whence the name of the pair: Tsuru-Kame-no-ike. The Kaisan-dō, or Founder’s Hall, to which the bronze now conducts one, is very old and hideously lurid, with decorations embodying all the colors of a crazy-quilt or a chrysanthemum show. The ceiling of the outer room is thought to be a part of the ancient war-junk built to convey Hideyoshi to Korea; and that of the inner one (with four nondescript panels by Kanō Motonobu), part of his wife’s palanquin. The involved dragon on the smallest ceiling is by Kanō Eitoku. The ugly old rusted iron incense-burner, standing near, was unskillfully fashioned after a repulsive octopus, and tradition has it that it was brought from Korea by Hideyoshi’s barbaric general, Kata Hiyomasa (known to foreigners as a relentless enemy of Christianity, and to Japanese as Kishō-kwan, or Devil General, because of his personal bravery and military victories), who is worshiped in certain temples of the Nichiren sect as Seishō-kō-Seishō (the Chinese equivalent of the Japanese Kiyomasa). The figure on the altar is that of the abbot who baptized the Taikō’s wife.

The visitor is now led along the covered “Corridor of the Recumbent Dragon,” spanning a pond called Gyouyou-no-ike,
thence up a flight of stone steps interspersed with short tiled landings. Looking upward from below the quick eye notes that stones only are seen, and down from above, that the stair looks as if made solely of tiles. At the top is the Mortuary Chapel (O Tamaya) with a small shrine containing a bosatsu to which Hideyoshi used to pray; his sculptured and seated image when he was 62 (the year of his death) is seen at the right; and at the left one of his wife (when she was 42) in the garb of a nun. Formerly 36 small panels of the 36 most celebrated poets who lived before the 11th cent. — the work of the famous Tosa Mitsunobu — adorned the upper part of this room, but they were stolen in Dec., 1911. The steps which lead up to the reliquary, and which depict (in gold tracery) rafts and cherry blossoms floating down a stream, are said to rank among the earliest specimens of lacquer made in Japan.

— Higher up at the right of the O Tamaya is a little house, constructed by one of Hideyoshi’s teachers, containing a dainty little cha-no-ma (tea-room) wherein elaborate cha-no-yu parties were held formerly. — The small red, two-storied pagoda, which one passes on emerging from the temple enclosure, commemorates the soldiers who died in the Japan-Russia War. The stone monument girdled by an iron fence at the left stands to the memory of those who fell in the Japan-China War. The original Kōdai-ji stood here, and the circular stones half embedded in the earth formed part of the foundation. — The noonday gun is fired from the Kōdai-ji compound. — The small shops which face the roadway hereabout specialize in the cheap pottery called Kōdai-ji-yaki. — A few minutes’ walk to the S. brings one to

The Yasaka Pagoda (Pl. E, 4), a tawdry, 5-storied structure dating from 1618 and occupying the site of one erected in 1440 and said to have been the first of its kind in Japan. Formerly it served as a watch-tower whence the movements of troops were observed. A wide panorama is possible from the upper story, for whosoever is willing to climb to it through the cobwebs and dust. It has been so mauled by the hand of time that the four Nyo-pari, to whom it is dedicated, are not worth looking at. Of much greater interest is the near-by temple described below.

The *Kiyomizu-dera (Pl., E, 5) a nationally celebrated and greatly venerated Buddhist temple on the slope of Kiyomizu Hill (or Otowa-yama), in the S.E. quarter of the city, besides being one of the most popular of the metropolitan places (and in point of picturesqueness a unique ecclesiological gem), ranks as one of the 25 places sacred to Honen Shōnin, and is 16th on the list of the San-jū-san sho, or Thirty-three Temples (p. 207) sacred to the Goddess Kannon. While the views from its exalted situation are beguiling at all times, the traveler should try to visit it in Nov. when the maples are in their
prime, as they greatly enhance its medieval charm. According to the temple records the institution was founded in A.D. 880 by the bonze Enchin, who, returning from China in 888, brought with him the most advanced doctrines of the Jimon branch of the Tendai sect, which he proceeded to teach here. The institution has ever been noted for its eclecticism, for, in addition to the above, the tenets of both the Hossō and the Shingon sects are taught, along with a thin veneer of certain of the more modern philosophical systems that have filtered in from India, China, and the West. The narrow and winding Kiyomizu-zaka that leads eastward from the Kamogawa to it (often referred to by foreigners as "Tea-pot Lane"), is flanked by a score or more small shops dedicated to the sale of various kickshaws and to a host of little porcelain and pottery objects classed as Kiyomizu-yaki (see p. cclvi). Pilgrims buy these as mementoes of the place, and the bargain-hunting tourist will often find pretty little souvenirs among the multiplicity of things exposed for sale. The brightly colored earthenware dolls and tea-pots, the blue-and-white Kyōto-ware, and the Kiyomizu faience are specialties of the place and are made in the neighborhood. — At the top of the incline, beyond the great single-storied vermilion gateway, the temple buildings are seen to cluster on terraces of varying heights, near the brink of a deep ravine filled in places with rank vegetation and marked here and there by sequestered paths and pretty tea-houses. To defend the façade of the temple against the abrupt slope, a complicated system of massive piles and scaffolding has been employed as props, with numerous great tree-trunks that serve to keep it level. Though dating from early in the 17th cent., the structure is still immensely solid and is in singular harmony with its environment. From the colossal balcony which seems to overhang the gorge the traveler enjoys one of the finest prospects imaginable. The rare beauty of the extensive view so affects sentimental natures possessed of a suicidal mania, that anciently the terrace was the favorite resort of those anxious to exchange a mutable and fugitive mundane existence for the changeless serenity of death. In the late autumn, the great rift in the scarred side of Higashi-yama fairly blazes with reddening maples, and this wonderful wave of color is augmented artificially by violently crimson blankets which the proprietors of the many small refreshment stands spread out on their rest-platforms.

The approach to the temple proper is part and parcel of its bizarre attributes. Two big bronze Korean lions, of a pattern different from those one usually sees in front of shrines, guard the entrance to the compound, while two immense and fierce-looking Nīō stand in their respective loggias beneath the gateway. Passing between these cages and through the gateway, we come (left) to a picturesque old campanile that houses...
bronze bell cast in 1630. Successive flights of stone steps lead to a higher level where a wheazy old three-storied pagoda stands mourning for its past grandeur. There are several non-descript buildings here, one with an altar containing a seated figure of Amida with his faithful Monju and Fugen, and a varied assortment of old relics, too much like junk to be worth the time spent in looking at them. The terrace is flanked by a stone balustrade; a small gate at the left, near which is a fine bronze dragon that spouts water into a stone trough, admits one to a dilapidated colonnade which terminates at

The Main Temple (53 ft. high, 88 deep, and 190 long). The dingy and oppressively overcrowded hall is divided into three lateral compartments, the two inner ones called the Naijin, and Nai-naijin (Holy of Holies). Through the screens which bar the latter from the profaning touch of the utlanger, one sees three tawdry shrines covered with the dust of years, and presided over by scowling Gods of the Four Directions, aided by a whole rogues' gallery of ruffian deities. These fierce-looking but inoffensive gentry form the retinue of an Eleven-faced, Thousand-handed Kannon concealed in the central reliquary and shown once only in 33 yrs. Much gayer and brighter than her darksome retreat, and equally untidy, is the demonized outer room, littered up with temple furniture and adorned with faded pictures of war scenes on land and sea, famous personages and no less famous horses. The wide, sunlit platform called butai ('stage') is usually the most thronged, and here the traveler will wish to remain in the charm of the fine view across the gorge to the city spread out on the plain below. The distant mountains are those of Kawachi Province. Should the visitor inspect the temple on Aug. 17, he may witness on this platform a lively festival and classical concert called Rokusai Nembutsu, during which considerable dubious music is produced by persons dressed in antique costumes.

By continuing along the platform to the head of the gorge one passes, at the left, an uninteresting 11-storied stone pagoda, and a near-by shrine called Jishu-jinja, or 'shrine of the original owners of the soil,' i.e., the primitive Shintō gods. The first structure of the tier beyond is the tasteless Shaka-dō, followed by the Amida-dō with a big gilt image of this divinity and hundreds of tiny ones perched on the mandorla behind. The interior is profusely decorated, the most conspicuous object being a black dragon on the gilded central panel of the coffered ceiling. The seated wood image at the right of the entrance is the unfortunate Binzuru (p. ccviii) who has been so persistently rubbed by credulous persons with bodily ailments that it has been necessary to glue a new face on to the poor old head. Even this new front has a badly flattened nose, and a repulsive, leprous expression. Between the Amida-dō
and the adjacent Oku-no-in is a dilapidated shed beneath which are hundreds of monkey-like, saddening little stone images of the beneficent Jizō (p. cciv); women with sick babies pray fervently to them, and mothers of children supposed to be cured by his miraculous intervention give baby-bibs and what-not in token of their gratitude. Not a few of these caps and bibs have slipped out of place, and the former, worn over one eye, impart a whimsical look to the idols.

From the platform in front of the uninteresting Oku-no-in one looks far down the gorge to a magnificent pageant of earth and sky. A comprehensive view is also possible here of the splendid old, roof of the main temple with its graceful curves and harmonious coloring. Time and the elements have stained the closely packed shingles (of hinoki bark in the Shinto style) to a soft velvety purple shading to dregs-of-wine, and these tones melt into their surroundings as if rubbed there by some titanic hand. The two porticoes and the maze of underpinning are also seen to advantage here, though a better study can be made of them from the sloping walk to the little pool under the brow of the hill. Admirers of the human form may also study this in its perfect nudity on the praying-stones under the triple streams of water which leap out of the hillside and plash to the shallow basin. Men japanned in the buff sometimes stand here for 30 min., or more, with the cold water pouring over their uncovered noddles, supplicating the deity to safeguard some loved one, or to favor some pet scheme in which they are involved. The stream is called Otowa-no-taki, and is supposed to be surcharged with miraculous powers. — Many stands for the sale of insipid tea and tasteless cakes are scattered through the ravine. The natives, who sit on the tiny platforms and imbibe the national beverage, or saunter through the avenues of crimsoned maples, make a scene at once typical and picturesque. — By continuing along the narrow path which slopes sharply downward toward the W. and traverses an extensive graveyard, one will soon pass the side entrance to

The Nishi (East) Ōtani (Pl. E, 5), a somewhat nondescript temple scarcely worth devoting much time to. It shares the distinction of possessing a bit of the widely distributed remains of the immortal Shinran Shōnin. His tomb has been adroitly commercialized, and a believer, on the eve of dissolution, may, upon payment of a suitable fee, arrange to have his bones laid beside those of the saint, or his ashes mixed with them. The main entrance to the grounds is from the thoroughfare flanking them on the W. The pretty lotus-pond here is spanned by an arched stone bridge called megane-bashi, from its fanciful resemblance to Chinese goggles. On a bright moonlit night, when the semicircular openings are reflected in the water, they seem to form complete circles, with a
sarre effect. — The main gate, an elaborate structure blazing with yellow metal enrichments, is one of the best proportioned and most striking in Kyōto. The sculptured Paulownia imperialis affixed to the slatted panels of the huge, iron-embossed doors, and the five white lines on the encircling wall, attest the Imperial favor. The great uprights are set in handsome chased bronze sockets, and many metal adornments add to the appearance of the sunken panels of the coffered ceiling. The double-sized carved wood panel over the center beam, showing cranes in the act of rising from the water, is excellently done. The bizarre edifice inside the gate at the left (the Taiko-dō), with a superstructure displaying boldly chiseled chrysanthemums in low relief, is a sort of prison (it looks more like a daintily sculptured boudoir) where fractious priests are incarcerated and made to do penance by beating a drum (taiko). The lower floor is used as an office.

At the right of the main temple, which stands just beyond the gateway, is a bronze lotus-and-dragon fountain of good design; the two tall bronze lanterns near by are also worth looking at. The numerous brass embellishments of the temple, and the brass sockets in which the beam-ends are sheathed, impart a lively look to it. The interior is chaste though rich; the most striking objects are five excellently carved and gilded wood panels, in open-work design, showing foliated lotus in high relief. They serve as a frieze to the opulent altar, a maze of gold foil and polychrome decorations amidst which is an old gold statue of Amida. The kakemonos against the gleaming yellow background of the sanctum commemorate various notables. — At the rear of the temple, at the top of a spacious gravelled yard, is another fane, with an equally rich interior. Shinran Shōnin's tomb at the rear is not shown.

The Daibutsu, or Great Buddha (Pl. E, 5), a gilded monstrosity not worth looking at, occupies a tawdry shed N. of the Imperial Museum, near the Daibutsu-uma Station of the Osaka electric trolley (S.E. of the Gojō Bridge), on the site of the original bronze Buddha erected by Toyotomi Hideyoshi in 1588, and wrecked by a great earthquake in 1596. It is made of lumber covered with gold foil and lurid paint, and is in the form of a colossal head and shoulders 58 ft. high with an ugly face 30 ft. long. History records that the ambitious Taikō planned to erect a daibutsu that would exceed in grandeur the justly celebrated one at Kamakura, but a malevolent fate thwarted the enterprise. After the destruction of the original image, a second huge figure was completed up to the neck, but as the hundred or more artisans were at work casting the head (in Jan., 1603) the scaffolding accidentally took fire and was destroyed, along with the splendid temple which inclosed it. Efforts were made in 1608 to repair the figure, and in 1612 the work was completed only to be later destroyed again.
The present ungainly error dates from 1801; the admission fee of 5 sen admits one also to the little museum at the rear where one finds assembled a few worthless relics, among them a black statuette of Fudō which Hideyoshi is said to have carried about with him as a mascot. The 180 hanging pictures of Kannon are without merit.

The Big Bell (weight, 63 tons; 9 ft. in diameter, 14 ft. high, 9 in. thick at the lip) in the same yard is the prototype (and about ½ the size) of the big bell of Osaka and was cast in 1614 by the order of Hideyoshi. Its splendidly deep and sonorous voice can be heard all over the neighborhood. The Hōkō-ji Temple at the right contains a striking gilt figure of Amida with a fine mandorla embellished with figurines. The small Hōkoku shrine (or Toyokuni-fūsha) in the yard at the left is dedicated to Hideyoshi, who is worshiped as a divinity. The Armstrong machine-gun and the larger one near it are relics of the China-Japan War. High up the hill behind the shrine, at the top of an almost interminable flight of steps, on a spot called Amida-ga-mine, is Hideyoshi’s grave, surmounted by a granite monument (27 ft. high) erected in 1898. Opposite the front entrance to the shrine inclosure, is a low mound surmounted by a six-piece granite monument shaped like a soloba. Within this Ear Mound (mimi-zuka), or Nose Mound (hana-zuka) repose (so it is said) the forty or more thousand pickled ears and noses of Koreans and Chinese slaughtered in Korea, during Hideyoshi’s campaign of 1592–98.

The *Kyōto Imperial Art Museum (Hakubutsu-kwan), open daily from 8 to 5 in summer and from 9 to 4 in winter (ticket-office, at the rear; closes ½ hr. earlier; admission, 3 sen; no additional fees necessary); with nearly a score of rooms in an attractive new building (opened in 1897 and maintained by the Imperial Household Department) well back from the street (Pl. D, 5) amid spacious grounds, houses a collection of antiques, rather than modern art works, and though less extensive than the superb museum at Tōkyō (to which it ranks 2d) it is well worth a visit. It is doubtful if any other Japanese museum (excepting perhaps that of Nara) contains so uniquely valuable and important a collection of authentic sculptured wood statuary of the fruitful 8th and 12th centuries. These now priceless relics of an early art which the Japanese carried to such a noteworthy degree of excellence are of sustained interest to admirers of this special craft, as well as to lovers of the curious in history. The museum is divided into three general departments: History, Fine Arts, and Art Industry. As many of the exhibits (most of which are helpfully classified in English and Japanese) are loaned temporarily by temples or individuals, and as those owned by the nation and classed as national treasures are transferred from time to time to other museums or reliquaries so that the greater number may enjoy
them, no attempt will be made here to classify them in their existing order of location, nor yet to overcome the manifest difficulty of singling out a long list of objects which may or may not prove of great value or interest to the average stranger. Amateurs desiring photographs of present and past exhibits may be interested in the collotype pictures sold by the management at 5 sen each.

In the yard flanking the main path are a number of minor relics, among them three huge bronze figures (from China) of the Chinese gods Ten-kwan, Chi-Kwan, and Sui-Kwan (and ten other gilded bronze images of similar origin and import). In the Middle Room will be found a wonderful array of admirable wood sculptures dating from the Nara epoch (706–81); others of the Fujiwara epoch (888–1155), and some excellent work of the early Tokugawa period — which lasted from 1612 to 1867. Some of the best of the earliest work — an epitome as well as a highly interesting record of those long dead days — is attributed (no doubt unwarrantedly) to Kōbō-Daishi (p.cxxvi); other pieces, dating from the 11th cent., to Eshin Sōzu; and not a few of the 13th-cent. sculptures to the renowned Jōkei. Especially interesting to the amateur who has steeped himself in the history of this fascinating art are certain of the productions to be found in an adjoining room, where there are some special values handed down to posterity by the inimitable Unkei working in his best mood. Here one is often amazed at the rare excellence attained in this subtle handicraft during the period in which this master lived. Some of the figures, 15 or more feet high, are of an astounding vigor and crispness, and are worthy to rank with contemporary art in any land. His giant Jikoku-ten, owned by the Tōfuku-ji, and its companion Kwomoku-ten, are extraordinarily well executed, and they rank, in point of worth, with the equally large and expressive figures of Kongō-Rikishi. Unkei has a number of masterpieces here, sprinkled among which are several copies of his originals, cunningly fashioned by the modern sculptors of the Nara workshop mentioned under Nara. It is very likely that he never touched many of the pieces ascribed to him here and in other places throughout the Empire, for to this practical, skillful, and diligent esthete more sculptures are attributed in Japan alone than he could have carved in ten ordinary lifetimes. Commonplace wood-carvings are ignorantly saddled upon him with the same carelessness that shady jokes are ascribed to the immortal Abraham Lincoln, and almost every bedeviled little one-horse temple in Japan has some piece of junk forged with his name.

Admirers of Unkei and his masterly work will return time and time again to a certain big glass case here containing a marvelously executed image of the sculptor himself, carved by his own hands. The skirted figure is seated and shown from
the waist up; the drapery is vermiculated and blackened with the smoke and incense of near a thousand years. The old head is as bald as an egg, with a ridge along the top, and in his wrinkled hands he holds not a chisel but a rosary. Even the glass eyes fail to mar the naturalness of his homely face or to destroy its good-natured expression. The figure at his left is one which Tankei (a 13th-cent. sculptor) carved of himself; the Setsō-Monju bosatsu at the rear is ascribed to Kōbō-Daishi, and is supposed to have been carved shortly before his death. Back of this case is a smaller one containing a squatting figure of the priest Saigyō, carved by himself in 1198; and at the left a rather striking image of Minamoto-Yorimasa, in priestly robes. The great Taira chieftain Kiyoumi is also preserved here in apparently imperishable wood, and hard by is a collection of colored masks which run the gamut of human emotions in their bizarre facial expressions. Many of the other statues are of unquestioned antiquity, and nearly all of them are lively illustrations of a fine art for which the Japanese have a true passion. The image of Rai-Jin, the Thunder-God, owned by the Kennin-ji and carved by Tawaraya Sotatsu (17th cent.), is a terrifying composition; quite in contrast to the huge Amida-Nyorai (in the middle room), whose fine calm face is a picture of detached composure. The latter is the work of Eshin-Sōzu, and dates from the 11th cent.

The Imperial Treasures comprise some wonderful bits of old gold-lacquer, bronzes, swords, embroideries, kakemonos, some caligraphic relics of celebrated men, and a collection of exquisite ceramics, certain of them so old and dating from a period so remote that the influence of mayhap the first Korean potters who came to Japan in the 7th cent. are discernible on them. There is an almost interminable array of old armor and weapons, along with a model of a metal- and bamboo-sheathed sailing-craft built in 1855, historical documents referring to the assault on the British Minister at Kyōto in 1867, a number of odd relics from Turkestan, a host of old Chinese and native embroideries, a collection of musical instruments, one of coins with some Confederate bills, a number of great festival drums, some palanquins, inlaid madreperl work, and so on. The elaborate palanquin used in the funeral procession of the Emperor Mutsuhito is modern. Of interest to the Japanologist, but even more to the Japanese, is the collection of classical kakemonos, makemonos, and illuminated screens and manuscripts, each of which has its special historical value from the native point of view. The very handsome illuminated Buddhist sutras recall similar work in the library of the British Museum. The gorgeous mandaras are worth looking at, as well as the wall-pictures of Shaka and the Rakan. Three companion kakemonos of Shaka, Monju, and Fugen date from the
Ashikaga period (1334–1578). A gray monotone *kakemono* (loaned by the *Ryoan-ji* of Kyōto) painted in 1559 by the renowned Kanō Motonobu, and entitled ‘A Religious Discussion about a Waterpot,’ is quite curious. The *Ashikaga* work is superbly done in rich brownish green and gold; the middle panel shows the divine *Shaka* radiating a halo of glorious light-beams from a heaven of sunshiny luminosity, with *Monju* below at his left, also in gold, seated on a lion, and *Fugen* also below, at his right, in white, seated on a white elephant regally caparisoned. The twin *kakemonos* at the side (owned by the *Kaiju-san-ji* of Kyōto), conspicuous for their exquisite tones, are the 16 *Rakan*. *Shaka* and his faithful adherents are represented again in another wall-case, in a startlingly realistic and inspiring way; the colors of this conception are harmonious browns, and the work is also of the *Ashikaga* period. The three *kakemonos* are owned by the *Sōken-in*, of Kyōto, and they may easily be classed among the finest in the museum. In one case there is a superb *Jizō bosatsu* (the property of the *Shōhō-ji* of Kyōto), so admirably done as to recall certain of Rembrandt’s work. Near it is a beautiful and graceful composition loaned by the *Kōshō-ji*, showing lotus flowers in the wind. In the same case with this is a *kakemono* (by Ganseki, a Chinese artist of the Ming period — 1368–1616, and owned by the *Shōden-ji*) of a bizarre tiger licking his paw — considered by the Japanese an adorable masterpiece. Near the two ugly screens (by Kanō Tsunenobu, in 1713), showing water-buffalo, is a strikingly artistic *kakemono* of *Miroku bosatsu*, painted by the *Princess Mitsu* (about 1727), and loaned the *Rinkyū-ji*, of Kyōto. So fascinating is much of this ancient work to the Japanese that eager copyists may nearly always be seen busily tracing off the scenes — perchance later to reproduce them and unload them (as originals) at a big figure on trustful antiquaries!

There is little worth seeing in the immediate vicinity of the museum, save, perhaps, the *San-jū-san-gen-dō*, and this can easily be eliminated if the traveler is pressed for time. The *Diatetsu* is too contemptible to waste time on unless this hangs heavily on one’s hands. At the S.E. corner of the museum grounds, standing far back in its own yard, is the *Chishaku-in*, a small Buddhist temple built in 1601 of the ruins of a celebrated fune known as the *Negoro-ji*, in *Negoro* village, *Kii* Province. The original temple was founded by the bronze *Kakuhan* in 1130; it belonged to the *Shingi* branch of the *Shingon* sect, and under the *Ashikaga shōguns*, it became so prosperous that at one time it had as many as 2700 minor dependencies, each of which supported a small army of *sōhei*, or mercenaries maintained by the priests to protect their respective domains and to fight rival sects. These swashbucklers caused so much trouble in the province that *Toyotomi*
Hideyoshi besieged, and practically destroyed, the main temple (in 1585), whereupon the defeated bonzes migrated to Kyōto with what remained of their splendid headquarters. The present building belongs to the Tendai sect and contains a number of trashy relics (admission, 5 sen) of little interest to foreigners. The dim old screens visible from the entrance are indicative of what lies beyond. The one-time pretty garden has been so neglected that it is no longer attractive. — Diagonally opposite the rear entrance to the museum, on a terrace reached by a short flight of steps, stands

The Myōhō-in, a small Buddhist temple dating from 1158 and celebrated formerly for a gold image (presented by the King of Siam in 1902, but which has now disappeared) of Shaka with diamond eyes. Anciently of considerable importance the institution has degenerated into a sort of tawdry ecclesiastical museum adorned with strong colors, with a regulation box-office (admission, 5 sen), and a faded old lacquered palanquin (used by the Emperor Kōkaku, who died in 1840) ingenuously set out in view as a teaser. Among the exhibits of more or less doubtful paternity are a number of relics of Toyotomi Hideyoshi. Conspicuous among them is an old Korean hat, amulet, and jar brought by his soldiers on their return from the momentous invasion of Korea — the jar no doubt filled with pickled Korean ears and noses. Curious among the sculptured wood images is that of the erratic priest Kūya Shōnin (b. 903; d. 972), who is customarily pictured with a staff in one hand, a hammer in the other, a bronze gong at his girdle, and twin wires (on which six tiny Buddhas sit) protruding from his mouth. He resembles a wild-eyed, disheveled fakir, but his memory is revered as that of a great and miraculous healer, for in 951, when a great epidemic ravaged the district, Kūya (or Kōshō as he is sometimes called) carved a large statue of Kannon with eleven faces, placed it on a chair, carried it about the city, and exhorted the scourge to disappear — which according to tradition it did! Kūya was something of a utilitarian as well as a religious enthusiast, for in his wanderings and teachings of the doctrines of Buddha, he built bridges, dug wells, opened up roads, and did much work of a similar nature. — Few of the weather-beaten sculptured images, screens, or ancestral tablets, are worth looking at; the old panels of bamboos, chrysanthemums, and other flowers are ascribed to Kanō Eitoku. The two black-and-white dragon-and-tiger kakemonos are (perhaps) by Sesshū. Many illuminated sutras and smaller objects are displayed in the wall-cases or hung on the walls. The floors of the corridors are of the ‘nightingale’ type. — The Hiyoishi-jinja, a Shinto shrine at the end of the walk up at the right of the Myōhō-in, is uninteresting.

The San-jū-san-Gen-dō (Thirty-three Ken Hall), known
formerly as the Renge-o-in, and now as the Temple of the 33,333 images, is 2 min. walk S. of the Imperial Museum (Pl. D, 5); is celebrated for its Thousand and One Statues of the Goddess Kwannon, and derives its name from the two massive interior roof-beams each 33 ken long. The weather-beaten, barn-like structure (property of the Tendai sect of Buddhists) is 53 ft. wide by nearly 400 ft. long; has a 6-ft. platform running quite around it, and is divided into 35 spaces delimited by 35 upright columns sheathed in rusted iron, with 5 spaces at each end. It stands on a slightly elevated terrace in the center of a wide open space, on the site of a structure founded in 1132 by the Emperor Toba — whose extravagances helped to precipitate the great war for political supremacy between the Taira and the Minamoto clans. When the old building burned in 1249, the 2002 images it is said to have contained, perished with it, but in 1266 the Emperor Kameyama assembled 1001 new figures and housed them in the present building — which was practically reconstructed by the 4th Tokugawa shōgun, Ietsuna, in 1662. The numerous pits and slits in the beams of the back platform are relics of a time when the priests in charge were fond of archery and used to practice here — the aim being to shoot an arrow from one end of the structure to the other.

The visitor pays 5 sen at the ticket-office at the main door (E., center), turns to the right, makes the complete inner circuit, and comes out by the same door. The huge central figure in the vast room is a noteworthy seated image (carved by Kōket) of the Senju ('thousand hands') Kwannon (8 ft. high), backed by an immense pierced and gilded mandorla, studded with figurines of the same divinity and forming a sort of glittering canopy. A number of smaller heads surmount the big one; guardian demons stand at the right and left; numerous altar fittings cluster in front, and here a shaven-pated priest site and drones the sacred ritual. Up and down the inclosure, at the right and left of this altar, are ten tiers with 50 figures each of the same Eleven-faced, Thousand-handed Kwannon, in phalanxes which rise one behind the other. They form a tawdry, dusty, senseless throng, do these slim divinities in gilded armor, each 5 ft. high, some maimed and tottering, and all silent relics of a curious past. A third or more are attributed to Kōket (father to the greater Unket), 200 to Unket himself (undoubtedly a gross exaggeration), and the remainder to less famous sculptors. All are surmounted by scores of tiny ones, like fruit on a tree, and these, counted with the larger ones, total (it is said) 33,333. Some stand with hands clasped palm to palm, and over the upright thumbs small rosaries have been flung. Others hold in their multitude of microscopic hands Buddhist symbols — the Wheel of the Law, a lotus flower, a diamond, and the like. Each is said to differ slightly from its
neighbor, and each is so old and decrepit, with so many hands and arms to fall off, that the wezened old carpenter who sits on his little work-bench at the rear of the gallery is kept busy repairing them. Near his dusty little cubby-hole are a few indifferent statues of various deities ignorantly ascribed to Unket, and a sharp-eyed priest who begs sturdily for contributions toward the upkeep of the establishment.

The Tōfuku-ji, a Buddhist temple (Pl. E, 6) of the Zen sect, in the S.E. quarter not far from the museum (descend from the tram-car at Tōfuku-ji Station), on the site of a temple erected between 1246 and 1255 by Kujō Machiie and celebrated then as the most beautiful temple in Kyōto, is now but a faded remnant of former grandeur. The great Daibutsu (50 ft. high), which once was a feature of it, was destroyed by the fire which burned the temple and most of its outbuildings in 1881, and only the big gateway at the S.E. side and the few detached edifices clustering near it remain of the original structures. Many minor gates and a labyrinth of paths mark the extensive grounds, the chief charm of which is a small ravine choked with maples that are a flamboyant glory in the late autumn. The neighborhood through which one must pass to reach the temple is not celebrated for the pulchritude of its inhabitants, who seem to rely upon miracles for doing the work of soap. A number of porcelain factories flank the river, in the shallow bed of which men and women wash newly dyed cloths which they later spread out on the sand-spits to dry; or sift fine sand into barrels for use in the earthenware manufactories.

Spanning the ravine (through which a laughing brook meanders) is a long covered portico with the grandiloquent name ‘Bridge of Heaven’ (tsū-len-kyō), where scores of Kyōto people rally in the fall to enjoy the reddening maple leaves. Picnickers descend to the small platforms below, where tea and other goodies are served to the sound of tinkling water and thrummed samisen. A specialty of the spot is the grafting of maples upon other trees — chiefly those whose rich tints enhance the momiji’s charm. At the left of the ravine (which is on the N. side of the inclosure) is a branching corridor that leads to the quaint Kaisan-dō, a unique structure with an extraordinary roof, an enviroring garden containing a lotus-pool flanked by fantastic pines, and a stretch of smooth sand on whose surface geometrical designs are drawn with a sharp stick — a practice common in the temple gardens in Kyōto. The new temple beyond the gorge is an odd blend of Buddhist and Shinto architecture, with a shingled porch and a tiled roof. In the adjacent pretty shrine are some pleasing kakemono of the Five Hundred Rakon, by Chō Denju, or Minokō (his true name), who lived his long life (1352–1431) here as a monk. His masterpiece, the most prized possession of the
temple, is an immense (24 by 48 ft.) picture (painted in 1408) depicting Buddha's Entry into Nirvana (Nehan-zō). It is shown only on the 14th, 15th, and 16th of March, in one of the wide halls, where it is hoisted against the wall and viewed by the hundreds of pilgrims who foregather from distant parts to see it. A work of equal merit, which the traveler who ingratiates himself with the priest in charge may see, is an immense painted Kwannon seated on a rock against which waves are breaking, in the midst of surging clouds. The drawing shows Densu in one of his best moods (that of the skillful artist who knows himself and accomplishes his work with simplicity and speed) and the white body-color contrasted with the background gives it the decorative beauty of a fine tapestry. — The older buildings of the compound — which reminds one of a great tree-dotted campus — contain neglected images of divinities not worth looking at.

A 15 min. walk N.E. of the temple (take the road at the N., or S. of the inclosure) brings one to the dilapidated Sen-yū-ji, said to have been founded by Kōbō-Daisiki in the 9th cent. It became the burying-ground of the Mikados in 1242, and many mouldering tombs surround it. In the depleted reliquary is a tooth said to have been brought from China in the 7th cent. by the famous Fujiwara Fuhito, and to have formed a segment of Buddha's masticatory apparatus when he was on earth. About ½ M. S. of Tōfuku-ji stands the Inari Shrine described below.

The Shintō Shrine of Inari (Chinese: 'rice-bearing'), or Inari no Yashiro (Pl. D, 6), one of the most important and popular of the Kyōto shrines (in the S.E. suburb 4 M. from the Miyako Hotel; tram-car in 1 hr.; fare, 10 sen; or by rly. from the Kyōto Station in 6 min.), is the prototype of hundreds of similar shrines scattered throughout Japan. It stands on the slope of a hill (Inari-yama),1 the Goddess of Cereals (to whom it is dedicated), first appeared to the Japanese. In the minds of many covetous and credulous folks, the shrine is a dispenser of wealth (since rice has at all times represented wealth in Japan), and hither repair throngs of impecunious bumpkins who toss coins valued at 1/10 of one sen into the capacious contribution-box, then pray lustily for the fattest prize in the goddess's exchequer. As Inari is also the tutelar of cutlers and swordsmiths (having once assisted the celebrated Kokaji to forge certain of his famous blades), hither also come an army of metalmen, all eager to invest a sen and learn the secret of transmuting pot-metal into hair-splitting cutlery. Pilgrims, who foregather here from all parts,

1 The Goddess of Cereals, the supposed daughter of the mythological Inari and Izanami, is known by many names: Toyo-uke-hime no miko; Ishimochi no kami; Oketsu-hime, etc. The sex of the divinity is a matter of controversy, some identifying her with the primitive god who first planted rice in Nippon.
usually carry home with them as talismanic aids to bounteous harvests, one or more of the earthenware figurines (called *Fushimi ningyo* — lit. dolls, or puppets made at *Fushimi*) in the form of soldiers, foxes, fowls, and what not (with which all the tiny shops are packed), as well as a small vermilion *torii* — distinguishing symbols of the shrine. The clapping of hands, the jingling of holy bells, the rasping of *geta* on the bare stones, and the loud-voiced pleading for the capital prize are incessant and almost deafening. Men often stroll round the compound for hours on end with ears cocked for some wireless hunche from a benevolent deity, or a fragmentary bit of conversation between successful business men that will give them an idea of how to get rich. At midnight, too, they prowl round the shrine in the hope that a 'still small voice' may whisper the coveted word which will serve as a keystone to their financial arch. The courtyard is the haunt of toy-sellers, mendicants, fortune-tellers, women who liberate small birds from a cage for 5 sen, or who sell rice as offerings to the gods and which the pigeons eat as soon as it is sprinkled on the altars. On a bright day when throngs of gayly dressed women and children pass to and fro through the inclosure crowded with snappy upstart images of foxes, the place is as lively as Donnybrook Fair. The most attractive time for the foreigner is in Nov. when the maples are turning, and in May and June when the local festivals are in full blast. Most important among these is the *Inari-matsuri* which usually falls on June 5; at this time trick-riders come on horseback from an old temple (*Fuji-no-mori*) off the Nara road; the sacred cars kept in the white godown are drawn out and placed in the procession, and the day is devoted to general jollity — and pocket-picking. On this occasion the people eat *Inari-zushi*, or *tōfu* stuffed with boiled rice, since *tōfu* is the favorite food of the fox popularly believed to be the messenger of *Inari* (and by extension, the God of Rice).

The two entrances at the left of the rly. station are marked by colossal flamboyant *torii* that are like lurid shrieks in their green environment. Just within the upper, or main, entrance, are two well-carved Korean lions on pedestals, then a wide flagged walk flanked by pines, maples, and numerous stone lanterns near a spirited bronze horse. Two lifelike stone foxes guard the entrance to the big, glowing gateway, in the loggias of which the customary *Udaijin* and *Sadaijin* replace the Buddhist *Niō*. The view hence is animated and pretty; the yard is crowded with sculptured foxes of all grades and sizes; with stone lantern and lofty pine trees. Those foxes with a rolled book in their mouths and a stone key (the book which tells one how to succeed, and the key which unlocks the treasure-godown) receive the most attention from the prayerfully inclined. The highly tinted oratory (between the gate and
the shrine proper) has a fine old roof in the Shintō style, and 36 pictures of famous poets. The ex-voto hall near by also has pictures executed by persons who were not artists. The pretty roof of the dancing-stage at the right has its beam-ends all sheathed in metal covered with gold foil. Inside the building is a circular mirror and a drum.

Many smaller shrines stand about in the broad, stone-lagged courtyard, each seeming to compete in luridity with the central one — which occupies the site of the original shrine erected in 711, and is guarded by the original pair of foxes into which the goddess entered when she came to earth! Its rainbow colors clash like cymbals, and the cluttering mass of bells and mirrors, brass and bronze fitments are tawdry and nartistic. The high-colored dogs with curled manes and tails, guarding the shrine from the outer balcony, are the customary ima- and koma-inu. The temple office (shamushō), at the left, is in better taste. On the terraces which rise behind the shrine are other brilliant structures, and long lines of vermilion wood orii with black legs and the names of their donors inscribed thereon. A host of whining, frowsy beggars flank them to the point where they converge at the tiny hillside shrine called Ōku-no-in, where there is a scrap-heap for the deposition of broken torii and household deities that have served their purpose. The path at the left, called 'Circuit of the Mountain Hollows' (Hora-meguri, or cave-going-round), leads up and around the hillside for about 2 M. and is supposed to be flanked by fox-burrows. From the summits of the hills — some of which are sprinkled with Imperial tombs — good views of the surrounding country may be enjoyed. An excellent mushroom called matsutake is found in the neighborhood. The lively street in front of the shrine inclosure is known as Inari-gozen-nachi, with many small restaurants and shops.

While the traveler is in this neighborhood he may wish to continue along the Fushimi-kaidō (cross the rly. track beyond the Inari Station, and continue up the highway 5 min.) or the (left) Sparrow-House (Suzume no Oyado), a simple dwelling (no distinguishing marks) regarded by the townfolk as a local curiosity (fees not obligatory). For some unknown reason this house has been selected as a nesting-place or the sparrows (suzume) of the neighborhood, and under the porch of the open court, and from the beams and rafters of the interior, pend scores of gourds, willow baskets, metal antlers, and what-not in which the birds have built their nests and to which they come through a barred window in the side wall. Tradition has it that at some period in the dim past, the owner of the house (a scrupulously clean place) befriended his forebears of the present birds, from which time (very long ago) they took up their abode under his roof. Here they are respectfully guarded against the snakes and rats which seek
them, and to this haven they come in confusing swarms at eventide — to depart early in the morning to seek their food in the city's streets. During the mating season the house is in a turmoil; the amorous birds bring 'friends' with them and make nests in every nook and cranny of the place; not overlooking the cooking-utensils, old hats, coat-pockets, shoes, and so forth. Children love the place and they bring gourds, etc., with their names inscribed upon them, and are delighted to find a feathery little family being reared in them. Visitors are welcomed by the courteous old lady of the house, who ekes out a living by selling pretty post-cards showing the nests. — The traveler fond of Shintō shrines and their oftentimes picturesque surroundings will be well repaid if he decides to continue beyond the Inari Shrine to the far handsomer and more spiritually satisfying Hachiman-gū described hereinafter.

Northeast Quarter.


*Kurodani* ('Dark Valley') a charmingly situated Buddhist temple on a hill in the N.E. quarter (Pl. E, 2), 20 min. walk from the Miyako Hotel, was founded early in the 13th cent. by Hōnen Shōnin, on the site of the cabin built by him for his long meditation upon the doctrine of the Jōdo-shū as expounded by him after he had severed his connection with the Tendai sect. The present structure, the headquarters of the Seisan-ha branch of the Jōdo sect, dates from about 1775 and owes its spick-and-span appearance to the various renovations and improvements made in 1911 when Shōnin's 700th anniversary was celebrated with great pomp and brilliancy. The double line of wooden tablets which the traveler notes at the right and left as he enters the temple grounds bear the names of the most generous contributors to these improvements; some of the standards stuck in the ground at the left record sums ranging from 50 to 700 yen. The outer gate is less imposing than the Main Gate, which is a severely simple but unusually sturdy and attractive example of 18th-cent. Buddhist architecture. The custodian (office at the left of the stone steps leading to the upper terrace) keeps the key to the superstructure, which is reached by 46 steep wooden steps. The handsome gilded images of Shaka, Monju, and Fugen are cheapened by contact with the 16 luridly decorated Rakan which flank them. The sinister sepias dragon on the ceiling is by some unknown artist of the Kanō school. The view from the encircling balcony is magnificent and far-reaching — extending over the entire city and to the green hills which hold it quietly in a loving embrace.

The temple environment, one of great natural beauty, is unusually satisfying. The immense, patriarchal cryptomerias,
which must be very old, tower high above the grotesque pines, flaming maples, magnolias, plums, cherry, and other flowering trees that overshadow the cool, sequestered paths. Along these, pensive bonzes and humble acolytes with downcast look pace tranquilly to the rhythm of clicking rosaries, deep-voiced bells, tapping drums, and chanted litanies; their rich and brilliant silken robes of rose, plum, dregs-of-wine, cream-white, and iridescent green striking a curiously tender note, and evoking dreams of imperial gardens, of princesses, ladies-in-waiting, and memories of other lands and times. Nestling deeply and contentedly in its ancient and sacred groves, the fine, dignified old temple seems very far from the noise and commotion of the modern city. A great and all-pervasive calm seems to brood above it, soothing the tired nerves like a childhood lullaby. At the right of the sammon is the usual easy ascent for the women, and straight ahead are the 21 stone steps which sweep upward to the terrace on which the temple stands. Here, at the left, is the old campanario with its melodious bell, and farther along, almost hidden among the trees, are two big, seated bronze figures of the merciful Amida. The artistic bronze water-buckets near the entrance receive rain-water from the temple-roof and serve as a part of its fire equipment. Conspicuous objects on this esplanade are 3 curious pine trees, two of them locally celebrated. One, called Ōgi-no-matsu (‘pine of the folding-fan’), has been trained skillfully to grow along a trellis, in the shape of an open fan; the other, some distance to the right, is called Yoroi-kake-matsu (‘broken-armor pine’), from the tradition that Kumagaya Naozane hung his sword and coat-of-mail upon it when he renounced his calling and as a monk entered upon a lifelong penance.

History makes of Naozane a 12th-cent. hero of the Taira Clan, who later joined the Minamoto and fought against his erstwhile friends. At the celebrated battle of Suma-no-ura (in 1184), he overtook and seised an enemy in armor and prepared to dispatch him. As the etiquette of war required that in such cases no blood should be spilled unless the vanquished proved to be of equal rank and ability with his captor, the great soldier demanded the stranger’s name. This was refused, and, in growing anger, Naozane ruthlessly tore off his helmet only to find that the fair, beardless face before him was that of a beloved comrade, Taira Atsumori, son and heir of his former master. The astonished warrior relaxed his hold, and, helping the youth to his feet, the while swearing that his sword should never be tarnished by a drop of his blood, bade him go to his mother’s side. Atsumori refused, and begged Naozane, for the honor of both, to kill him on the spot. Visions of his own dear son who had fallen in battle earlier in the day flashed across his mind, and with breaking voice he again begged Atsumori to fly for his life. Finding his entreaties vain and hearing the steps of approaching comrades he exclaimed: ‘If thou art overtaken, thou mayest fall by a more ignoble hand than mine. O, thou Infinite One, receive his soul!’ Atsumori received the blow without flinching, and Kumagaya, crushed with remorse, restored the severed head to Atsumori’s father, and at the end of the war retired to the Kurodani Temple, took the name of Renash, humbly placed himself under the direction of the famous Genku, and died in 1206. The story has been dramatised under the title ‘Atsumori’.
The main temple has a beautiful reliquary of metal and gold-lacquer containing a sculptured wood figure of Hōnen Shōnin carved by his own hand in 1207. The lateral shrines of somber black-lacquer picked out with yellow gold fittings are marked by considerable dignity and restraint, and they form the most striking objects of the interior. In them are mortuary tablets of the hallowed dead, among whom devotees who have subscribed appreciable sums for the improvement and maintenance of the temple. The great metal baldachin, richly regilded in 1911, has for satellites numerous gorgeously decorated and gilded dōban, or long hexagonal metal hangings adorned with a host of minor enrichments in the form of bells and other ecclesiastical symbols; and (hanging from the crossbeams) numerous fan-shaped metal keman—an embellishment often placed on the heads of idols. At the rear of the main altar, which is done in brilliant and noisy colors, is a painting of Seishi-bosatsu called happō shōmen (‘eight-directions front’) from the (supposed) peculiarity that the eyes appear to follow the observer and to look at him from all angles. The bonzes insist that the work is that of the celebrated Kanō Hōgen (Masanobu), founder of the Kanō school of painting (p. cxxvii), and that it was painted shortly before his death. The spacious corridors which surround the priestly apartments are laid with ‘nightingale’ floors. Among the cherished temple treasures are many sliding screens, kakemono, embroideries, and relics of Kumayama; some are to be seen in the above apartments, while others are stored in the adjacent godowns and are shown only during the annual festivals in April (about the 18th) and Sept. (20th). Photographs of the best-known objects are shown to those interested. A beautiful tapestry (never shown during the rainy season), in the form of a lotus-thread embroidery representing the Buddhist Paradise, is said to date from the 8th cent. and to be the work of a celebrated woman, Chūjō-hime (b. 753; d. 781), the daughter of Fujiwara Toyonari (and, if legend is to be credited, an incarnation of the Goddess Kannon). It is very old and time-stained and is perhaps, in sober truth, either a copy of the original or the work of some 16th- or 17thcent. craftsman.

In the suite which looks out upon the lovely little landscape garden (one of the daintiest and most gem-like in Kyōto, and which is called Yoroi-sute-no-ike, because Kumagaya Naoeane threw his armor into it) are some nondescript sliding screens decorated in black and white by modern artists; the big, unhandsome one which displays a figure of Hotei, with the customary vulgar abdomen is the most striking among them. The Willow Room (which should be seen) contains some handsome gold panels by modern artists. The adjoining Tiger Room (which with the remainder takes its name from
the subjects portrayed on the dividing screens) is noteworthy for several masterpieces by Kubota Beisen. The elongated tigers that stretch over several panels were manifestly painted from an inspiration awakened by some traveler’s tale of what a foreign tiger ought to look like. The screens of the next room are mediocre, with mythological phoenixes and malformed, playful Dogs of Fo. The gilded Amida in the reliquary is excellent. Still better are two other figurines of the same divinity, concealed within secret shrines regarded as too sacred to show to ordinary folks. The gigantic sepia dragon on an old-gold ground in the adjacent apartment, as well as the folding screens portraying an Imperial procession in olden times, are ascribed to Tosa Mitsukuni (1617–91). The chokushi-no-ma (where Imperial messengers were formerly received) contains a set of striking screens (by Beisen) let into the rear wall and exhibiting bamboos, pine and plum trees in combination with gold-lacquer and metal enrichments. The kakémono with a specimen of the handwriting of Go-Kashihara (Emperor from 1501 to 1527) is said to be genuine. The quaint carved wood image (erroneously ascribed to Hidari Jingorō) is of Jurōjin.

In the small room shut off from the corridor by a glass door is the heavy wood rice-pestle with which Kumagaya Naosuke is said to have pounded rice for 60 consecutive days before being admitted to the monastic life; a picture of that worthy and some minor relics are also preserved here — among them the sword he hung on the pine tree near the temple entrance. The attractively enshrined kakémono in the adjoining room portrays Hōnen Shōnin; Monju and Fugen are shown at the right and left. In an adjacent room, inclosed in a lovely reliquary, is a script copy (original in the Imperial Museum) of Shōnin’s handwriting. The large pictures at the right and left depict historical episodes in his life and in those of his disciples. The minor relics of the great bonze — musical instruments, pieces of porcelain, lacquered objects, etc., are of interest chiefly to Buddhists. — The weather-beaten Amida-dō at the right of the belfry and the stairs leading up to the terrace, has on its main altar a well-carved gilt figure of Amida ascribed to Eshin Sōzu. The sepia dragon on the ceiling just above it is by Senyo Denko, a bonze who at one time served in the temple. The small structure at the right, on a lower terrace, has for the central figure of the altar a Šenju Kannon; at the right is a smaller Kannon, and at the left an image of Kibidaijin (Makibi). Facing this building is the Kyo-dō with a time-stained image of Shaka surrounded by a number of seated figures; many paper prayers are tied to the wire netting of the door.

We now leave the compound and proceed up the incline at the right (of the big gate), pass over an arched stone bridge
spanning a lotus-pool, and come (right) to a small shrine dedicated to Naozane. The scores of small and lurid ex-voto tablets showing angelic children having their heads shaved, were placed there by the simple and credulous parents of youngsters who stood the operation without squirming only after they had been anointed with the soporific water bought at the little well near by! From this point hundreds of chiseled gravestones spread up and over the hill-slope; among them the tombs of Naozane, of Hōnen Shōnin (who is also supposed to be buried at the Chion-in Temple) and other celebrities of the Jōdo sect. Continuing up successive flights of stone steps, between long lines of mouldering tombs before many of which incense smoulders incessantly, we reach a tawdry little three-storied pagoda, with some wheezy old wooden figures in the lower part. The path which leads off at the left, between the lines of graves, goes to (5 min.)

The Shinnyo-dō, a massive old temple of the Tendai sect, surrounded by an unusual number of fine trees. Save for the gilded statue of Amida (attributed to Jikaku-Daishi) on the main altar, the crowded interior contains nothing worth seeing. The approach from the main gate up through the green tunnel formed by arching trees is lovely in Nov. when the scores of maples blush to the first rude touch of winter. The Shinto shrine at the top of the ascending slope directly in front of the temple gate is the Yoshida-jinja.

The Ginkaku-ji, or so-called 'Silver Pavilion,' a time-worn and somewhat tawdry structure in a sequestered spot in the N.E. outskirts of the city (Pl. F, 2), is, despite the extravagant praise bestowed upon it by certain writers, of historical rather than present interest, and is worth seeing only if the traveler has the time at his disposal and has not seen the superior Kinkaku-ji (p. 483). The walk thither (an easy 50 min. from the Miyako Hotel) is one of the prettiest in the environs provided one goes round by the Kurodani and the Shinnyo-dō temples on the outward trip, crosses the flat (good walking) at the upper end of the valley, and returns along the shaded hillside road which flanks the gardens of the Honen-in, Anraku-ji, Nyakuo-ji Eikwan-dō, and the Nanzen-ji—all of which can be included in the tour. A host of reddening maples glorify this stretch of highway in early Nov., and the tall thickets of bamboo, the groves of pine, cryptomeria, and other evergreen trees impart an ineradicable charm. Rickshas are in waiting at the hotel for the constitutionally tired or for the persons pressed for time, and 2 men can make the round trip (¥1.90) in about 2 hrs. For the carriage rate see p. 402. The excursion makes a delightful forenoon outing on foot. The route indicated should be followed, for as one crosses the lowland beyond the Shinnyo-dō, the bulky, forest-clad hills loom straight ahead, and the tints of the maples
against the green background, broken here and there by splendid old temple roofs, show grandly. This aspect is missed if the journey be taken in the reverse order — unless one turns continually to drink in the beauty of the scene.

Immediately after the Ōnin war, when the financial position of the shōgunal exchequer was as desperate as the poverty of the wretched people, the thoughtless and incompetent shōgun, Ashikaga Yoshimasa, abdicated (in 1474) the shōgunate in favor of his son Yoshisasa (then 9 yrs. old), and in order still to conduct the affairs of the Empire (and, incidentally, to ape his grandfather’s crus for extravagance) he built for himself (in 1477) a palace on the slope of Higashi-yama (whence his nickname, ‘Higashi-yama Shōgun’). Within its precincts he constructed a so-called ‘Silver Pavilion’ (ginkaku) to serve as a companion edifice to the Golden Pavilion (shinkaku) which his forebear Ashikaga Yoshimitsu had built (in 1396) on the opposite side of the city. The most celebrated artists of the time worked at the ornamentation of the apartments, and the classical garden was laid out by Sōami, a painter, poet, professor of the tea-ceremony, and a prime favorite of Yoshimasa. Here the latter dwelt until his death (in 1490), surrounded by bonzes, court dammes, bepowdered poetasters, actors, and libertines, who abetted him in his caprices and efforts to immortalize himself while impoverishing the nation by his own prodigality. While battles were being fought by his exasperated and mutinous subjects, this ari and frivolous patron gave cho-no-yu parties, incense-comparing parties, and poem-comparing parties ad nauseam, and spent his time in sensuous and unlicensed revelry. He died before he could carry out his intention of plating the pavilion entirely with silver. Later the structure was converted into a temple (ji) under the name Jishō-ji, but it is better known as the Ginkaku-ji.

The admission fee of 20 sen per pers. pays for the bonzes (usually two — one perhaps as a check on the other) who conduct the visitor through the premises and call out in a sing-song monotone the customary stereotyped phrases before each object. Covers for shoes are provided by them. No photographing or sketching is allowed without special permission. The first room into which the traveler is shown is inclosed by white (paper) fusuma bearing on their otherwise undefiled surfaces black palmettoes and crows drawn without grace or skill by Taniguchi Buson — an early Chinese painter (and poet). The old kakemono with 100 monkeys in various awkward attitudes is curious rather than attractive; as are likewise the 3 kakemono of Daruma and the 2 landscapes by Kanō Tanyū. The gilded and seated image of Shaka, on the altar of the adjoining room, is one of the prettiest objects in the place. The gold crown, and the smooth, dead-gold surface of the plate-shaped mandorla, with its blue line following the contour of the head and shoulders of the saintly symbol of immutable eternity, is very striking. The stiffly carved figure at the right is the unattractive Daruma; that at the left is one of the Rakan. All three are attributed to Jōchō (the 11th-cent. ancestor of a long line of famous sculptors, the most celebrated among whom is the master Unkei), but the two side figures are manifestly by a hand less masterly. The fusuma in this and the next room, depicting crudely drawn, clumsy Chinese men carrying others pick-a-back, lack both grace and refinement, and the ascription of
them to Buson is indubitably correct. The pink-breasted Kwannon (perhaps by Kanō Sanraku) is charming, the womanly lines being half concealed by soft draperies. — The faded old sliding screens of the sometime throne-room are uninteresting; the old iron, porcelain, lacquer, and madreperle articles in the outer room belonged to Yoshimasa, as did also the attractive lacquered trays covered with gold tracery so deftly applied that it resembles fine damascene-work. Passing through several small apartments with uninteresting fitments we come to the Shrine Room, where there is a seated, sculptured wood effigy of Yoshimasa, strikingly realistic with its hard, staring ivory eyes. The carved Amida does not amount to much; nor do the black-and-white fusuma displaying land- and sea-scenes by Kubota Beisen. Just outside is a pond with many big brown and gold carp which respond to a hand-clap, and protect the home industry by greedily gobbling down the bread which the bonze sells at 4 pieces for one sen. The indifferent fusuma in the next apartment are also by Beisen.

Further along, around the corner of the corridor, is a small but historic room with a surface area of but 4½ mate; in the center of the floor is a sunken fire-box and in this an old iron tea-pot for boiling water for tea. This quaint cubby-hole, more like a toy room than the sometime habitat of a powerful sovereign, is as bare as a monk’s cell, is ascribed to Sōami, and is believed to be the first chaiseki constructed in Japan in accordance with the restrictions of the rigid code governing the cha-no-yu. Beyond is another formal little pond, then a pretty, sunlit room overlooking a lotus-pool; the panel screens displaying marsh-grasses swaying in the wind are the work of the versatile Sōami. As a termination to the inspection of the suites the visitor is finally conducted to a poor room hung with some kakemono (showing the omnipresent Daruma) executed in a hard and dry manner, where tea is sometimes served in the (supposed) cha-no-yu style. — Out in the ably planned garden are two huge piles of sand stiffened by exposure to the elements; one is shaped like a big dipper or a tobacco-pipe, and is called Gin shadan (lit., the silver front steps of a Shinto shrine), where the erratic Yoshimasa used to sit and hold communion with his friends; the smaller, conical one, about 6 ft. high and 10 or more ft. in diameter, is the Kogetsu-dai (Chinese: ‘Bright Moon Terrace’) where he was wont to soliloquize and gaze at the moon. The winsome little pond with its background of hills belted with lofty trees and idealized in season by the white and pink sazankwa (mt. tea-flower) which overshadow it, is charming, and means much more to the traveler than the maudlin vaporings of the effete high-revelers who dubbed the whimpering streamlet the ‘Moon-washing Fountain,’ a stone in the water the
'Stone of Ecstatic Contemplation,' and the dowdy little bridge, the 'Bridge of the Pillar of the Immortals'!

The Silver Pavilion, a two-storied, time-stained, rickety and vermiculated frame structure which to-day shows but faint traces (merely a fleck here and there) of silver about it, overlooks the pond from the S. side. An awkward, crudely made, bronze phoenix with outspread wings and a strong resemblance to a turkey-bustard stands on the apex of the roof as if ready to flop down after garbage. The building creaks ominously as one steps on to the lower floor, where visitors are shown a group of a thousand tiny images of Jizo. In the upper room, reached by steep stairs, is a shrine made from the twisted, weather-beaten trunk of a sandalwood tree, with a not unattractive carved and gilded image of Kwannon (falsely attributed to Unkito) crowned and backed by a round mandorla. Tea in a cup on a préséntoir in the cha-no-yu style stands before it. A grove of tall and slim bamboos flanks the pavilion in the rear; the view from the balcony, over the garden, is pretty. — The return road from the Ginkaku-ji is the first narrow one at the left after leaving the enclosure. A 10 min. walk along this brings one to the sometime fine old Honen-in (Pl. F, 2), delightfully sequestered in a bower of lofty trees and bamboos on a hillside. Its clean and model garden, the sands of which are stamped with crests and Buddhist symbols, ranks high with Japanese fond of archaic things, and it is quite different, in minor ways, from other temple-gardens of the city. The wild wood which slopes back from it on the E. feeds a number of tinkling rills that leap down through the deep shadows and over the roots of the forest giants before plunging with an incessant musical note into a shallow pool at one corner of the dingle. At times the solemn old bronze bell in the gaunt belfry adds its querulous voice to the monotone, to remind one of its happier and more prosperous past. — A further 15 min. stroll along the highway brings one to the decaying Anraku-ji, also on the hillside and in a tangled garden which flames with azaleas in the spring. Another ½ hr. walk and we come to the equally old (and uninteresting) Nyakuo-ji, the one-time hereditary seat of the Fujiwara Uono family, and locally celebrated for its many maples, which here turn crimson earlier than those in other quarters. Five min. beyond it is

The Eikwan-dō (Pl. F, 3), a Buddhist temple of the Seisan branch of the Jodo sect, erected in 855 by the bronze Shinsho, and rebuilt on a larger scale in 983 by the bronze Eikwan — whence its name. The new temple, on a lower terrace than that occupied by the old one, dates from 1912; the approach to both is unusually picturesque. A little lotus-pond, overhung by weeping willows, nestles in a depression at the foot of the slope, and in autumn the display of reddening maples is...
so gorgeous that thousands of people foregather here from all parts of the city to enjoy the sight and drink tea served on the platforms ranged along the edge of the pond. Pilgrims and credulous folks also come hither to see a locally celebrated carved wood image of Amida, called Mi-kaeri no Amida, or 'Amida Looking Sidewise,' about which a silly story is in circulation. Tradition has it that the profoundly religious Eikwan was in the habit of walking round the figure, constantly repeating the Buddhistic formula of Namu Amida. One day, while thus employed, he heard his name called, and, looking toward the statue, he saw that its head was turned (toward the left) and that it was gazing at him. It has since retained this pose, despite the fact that an incredulous daimyō, in an effort to draw its attention in another direction, stuck a sword in its breast — whereupon it bled profusely! It is about 30 in. high and is as crudely and stiffly carved as some of the similar miracle-working images of Latin America. The inclosing shrine is screened from the public, but for a small fee the priest in charge conducts one to the right side of the altar, mounts a platform, lights tapers, and in a loud voice reads the alleged history of the figure; then slowly and dramatically he rolls up a curtain until the image is seen looking out and down upon the beholder. One then passes along the front and is shown the blood-stains produced by the daimyō's sword! At the right of the reliquary (which is painted in appalling colors) is another one containing a sculptured wood figure of Eikwan — in whose direction the miraculous Amida gazes steadily. The old and faded mandara at the left of the main altar portrays the numerous shining temples of the Buddhist heaven. The old campanario stands up at the right of the temple, near the graveyard. — A further 10 min. along the main road toward the hotel brings the traveler to the huge temple of

Nanzen-ji (Pl. F, 3), the central seat of the Rinzai branch of the Zen sect. The Emperor Kameyama erected a palace here to which he retired after his abdication in 1274, and this was converted into a temple (by the bronze Busshin-Zenji) in 1290. The original structure endured until Ieyasu's time, when it was burned. This shōgun caused it to be rebuilt in 1606, but the structure was destroyed by fire in 1895; the present temple dates from 1907. The colossal two-storied, weather-beaten gate is a relic of the 17th cent. and is of sinister repute among the Japanese, who know it as the place where an infamous robber, Ishikawa Goemon, was captured in 1632 and condemned with his unfortunate son Ichirō to be boiled to death in a cauldron of oil. This horrid sentence was carried out in the dry bed of the Kamo-gawa, before a multitude of spectators. — The grounds are spacious and park-like, and are approached along an avenue of noble cryptomeria trees.
The new temple is a clean, handsome, dignified structure, on a broad granite plinth, and with a blackened concrete floor. Huge keyaki columns finished in the natural wood support the massive roof, the ceiling of which is almost covered with a minatory dragon (by Keinen) painted on a white background. The chief altar stands high at the back of the main hall, on a huge raised framework of black- and red-lacquered wood. The central figure is Shaka, who is flanked by his faithful Monju and Fugen; the broad, somber background against which the gilded figures show serves to produce a striking contrast. A covered passageway connects the building with the old apartments (Hōjō) at the rear; the office entrance is at the right. The 5 horizontal lines on the inclosing wall testify to the Imperial patronage.

Entering through the office (5 sen fee) the visitor is conducted to the first room, which contains a series of badly faded fusuma (by Kanō Motonobu) displaying landscapes and geese. The next room is called Jako-no-ma, from the civet-cats painted (along with cranes and landscapes) on the fusuma. The Chinese scenes in the next room, by Kanō Eitoku, are not beautiful; the coffered ceilings of all these rooms carry tiny sunken panels. The adjacent room was also decorated by Eitoku; the old palanquin, the sometime State vehicle of the ill-fated Emperor Go-Daigo, is regarded as one of the most precious of the temple treasures. The Crane Room carries decorations by Motonobu, and the fusuma which shows a crane standing on a tree-trunk is in his best manner. The three rooms of the next suite, or Sho Hōjō, are called the Tengu Rooms, from the decorations (by Kanō Tanyū) on the big fusuma inclosing them. Great tigers ‘fearfully and wonderfully made’ stalk all over the screens, some of them almost as big as horses, with bleary, saucer-like eyes. One in particular, shown in the act of lapping up water from a brook, is considered a masterpiece of action and skill in drawing. Travelers who have seen real tigers will form their own opinions without violating any of the accepted canons of criticism. The pair of old-gold folding screens decorated with fans are by Kanō Eitoku, and there are others of the same kind by him in another room. His best work is seen in an adjacent room which was once the chosen retreat of the Emperor Go-Yōmei (1587–1611). The big panel in a recess at the left, with a landscape and a waterfall on it, is decidedly inferior to the extraordinarily handsome and striking gold screen representing a Chinese palace with an Imperial garden where a number of graceful Chinese grandes dames are strolling. The composition is unusually felicitous; the fine, supple figures are drawn in harmonious colors, the pliant folds of the rich draperies are close and clinging, and the aristocratic faces are excellently modeled. All the breadth and freshness of a formal Chinese
garden with its dwarf trees and lotus-pools, its fantastic rockeries and willow-pattern bridges smothered in flowers and splashed with sunlight, show in the picture, and are enhanced by a cloud effect which recalls certain of those employed by Murillo as a background for his madonnas. Few better examples of Eitoku in his best manner will be found in Kyōto, and few pictures as old as this one (painted between 1543 and 1590) are always as well preserved.

Certain of the most precious of the temple paintings are kept in the storeroom and are brought out only on special occasions. Prominent among them are some good kakemono, treated in harmonious grays and pinks by Chinese masters; and a superb Kwannon by Mokkō; the fine ecclesiastical face of this is drawn with a high degree of skill; the red robe is patterned with golden disks, and the effect is one of engaging harmony. The Death of Buddha and his Entrance into Nirvana (a favorite theme of Chinese and Japanese artists) is time-stained but still pleasing, and is ascribed to Choshikyo. A magnificent Shaka flanked by Monju and Fugen, the work of Chō Densu, is well worth looking at; though lacking somewhat in softness, the central figure is amazingly virile, and the composition is marked by character and originality. Among the several pictures by Kanō Tanyū the most noteworthy is a striking piece of portraiture representing a kindly old priest with a fine, genial face and eyes remarkably instinct with life and character. He is clad in a pale yellow robe with a black border, and seated in a Chinese ironwood chair, with his Chinese shoes on a stool in front of him. Tanyū also painted the three portraits of the Emperor Kameyama and the two abbots who founded the temple, seated in great armchairs, in the Chinese manner. The most satisfying among the many kakemono are those drawn in a delicate scale of silver grays. A graceful Kwannon by Kanō Yasunobu (18th cent.) may also be seen here. — The temple garden is a small, bare, sanded space laid out in the severe cha-po-yu style and ornamented with a few scrawny shrubs. The daybreak and sundown bell is rung from a compound in this temple (and alternately from the Kurodani). — Between the outer entrance to the park and the (15 min.) Miyako Hotel, one passes the Ke-age, where the Lake Biwa Canal enters the city.

Central and Southwest Quarters.


The *Mikado’s Palace (Gosho), a group of modestly furnished edifices (Pl. C–D, 2) in striking contrast to the splendid Nijo Castle, stands near the center of a wide park-like space (1 M. long by ¾ M. wide) a short way E. of the original palace built by the Emperor Kwannon in A.D. 794. Successive fires
have long since burned every vestige of the first structures, and time and circumstances have removed the detached houses of the court nobles (Kuge) and other functionaries which at one time occupied the space between the present palace group and the girdling outer walls. Oda Nobunaga and Toyotomi Hideyoshi repaired and embellished the royal residence during the 16th cent., and after the devastating conflagration of 1788, Matsudaira Sadanobu (or Matsudaira Eichū no kami, writer, and one of the great ministers of the Yedo shōgunate) rebuilt it on the model of the present one. In 1854 this suffered the fate of its predecessors, and the modern structure rose from its ashes. Four iron-embossed but otherwise plain gates admit to the palace grounds, which are inclosed by a plastered wall distinguished by upright beams and five horizontal lines, known as Mi Tsujii or Suij-bei. It is ornamental rather than defensive, and the chrysanthemum crests on the antefixes of the coping proclaim its royal character. For permits (no fees) see p. 400. The N. gate is called Sakuhei-mon.

The traveler will be disappointed if he looks for anything princely or palatial in this sometime home of the late Mikado — and that of the present one when he visits Kyōto. Most of the Emperors of Old Japan observed a simple and almost monastic mode of life, and many generations of the august ancestors of the reigning sovereign lived here in a simplicity which oftentimes bore a grim likeness to penury. The choice woods used in the construction of the palace (flawless hinoki and keyaki) impart a certain richness and an austere stateliness which somewhat moderates its manifest sobriety, but there is a total absence of the heavy, overwhelming gorgeousness and glitter that characterizes Nijō Castle, the abode of the militant shōguns. It is a significant expression of the old Yamato or Shintō spirit, which enjoined purity of life as well as of heart. The old smoky browned roof (called Hiwadabuki because thatched with the bark of the hinoki tree), in the pure Shintō style, has rows of tiles along the ridges. The general ecclesiastical aspect of the structure is widely at variance with the accepted Western notion of a palace. The fact that it dates back no farther than the 19th cent., coupled with the instinctive restraint of all fancy, and the manifest striving for the attainment of a Spartan simplicity, accounts for the absence of the usual portable decorations by the earlier masters of the Kanō and Tosa schools of painting. Chinese influence (an ancient inheritance) manifests itself in the (unusual) double doors swinging from hinges. The palace interior is most inviting in the summer, when the wide, wind-swept halls are shaded and cool. But on a gray day in autumn, when the north wind sighs and moans through the sepulchral pines, and the falling leaves shiver and flee from its chill caresses, the structure takes on a somber, cheerless air that is doubly accentuated by these same cloister-like labyrinthine passageways, and long chilly corridors. The real luxury of the palace inclosure is manifested in the exquisitely beautiful garden on the spot where the old gosho stood; the traveler will miss one of the finest things in Kyōto if he fails to see it. A more glorious stretch of real forest and 'deep tangled wild-wood' captured from the mt. fastnesses, transferred to the heart of a city, and confined there within four walls, does not exist in S. Japan. Its serene and stately beauty is marked by a feminine charm and winsomeness that haunt one. To the nature-lover it makes up many times over for the lack of ornamented and glitter in the palace itself.

Entering the park by the E. gate, we follow the wall to its angle, bear to the right, and present credentials to the guard (an officer of rank) at the first gateway. The visitor is asked
to sign his name in the Palace Register (morocco-bound and stamped with a golden 16-petal kiku), and is then conducted across the wide gravelled walk to

The Ōmiya Gosho ("Emperor's Imperial Palace"), where formerly dwelt those emperors who retired in favor of a successor. The rooms are carpeted and shoes need not be removed. The movable partitions and cedar doors of the first suite are decorated with landscape views, pine trees, and plum blossoms, by modern artists of meager attainments. The gold screens which inclose the living-rooms of the ex-Empress (who was a patron of husbandry) depict in various forms the progress of growing rice from the time of planting it until the grain is harvested. The panels of flowers and birds, done in a masterful way on stippled gold, are by Kishi Gantai. The Brussels carpets suggest the interior of a three-decker tenement rather than a palace. The cedar door at the end of the first corridor, showing a tiger on one side and a bear in a snow-covered forest on the other, scarcely deserves its exalted position. In the corridor at right angles to this one is a door embellished with a winter scene and Chinese sages on one side, and on the reverse a Chinese student poring over a book by the light of a group of glow-worms which he has caught and imprisoned in a translucent bag! The screens of the rooms immediately succeeding are decorated with birds, deer, iris, peonies, and wisteria, as well as river-scenes, seascapes, and a fine distant view of Arashiyama; the cedar doors exhibit playful Dogs of Fo, and a warrior on horseback. The uninteresting rooms near the kitchen are as plain as poverty and seem little removed from it. — The visitor is now conducted back to the entrance, thence along the side wall to a small door opening on to

The Sento-Gosho Garden, a regal retreat with its lofty forest giants, its beautiful deep lakes, quaint bridges, sequestered walks, and dales and dingles that one usually associates in the mind with dryad oracles and sylvan deities. No wood nymph ever flitted through daintier and more umbrageous dells and embowered ravines than those which lead away from the pebbly beaches that follow the sinuous shores of the silent lakes. The garden is as noble in size as the scores of models of it scattered throughout Japan are artistic in their diminutiveness. It is seen at its best in the spring when the wisteria bower are a glory of grace and color, and in Nov. when the reddening maples and the lofty ichō trees cover the winding paths with a rustling carpet of royal crimson and golden leaves. Half a hundred varieties of rare trees and a host of beautiful, semitropical plants and flowers flame with color and add charm to the garden, across which huge trees, of an age much greater than the present palace, send their half-exposed roots in serpentine lengths. — Facing the gate through which the visitor
passes out of the garden is a wide road flanked by a wall (right), which one follows to its angle, then turns up at the right to the Mi Daidokoro Go-mon, or 'Gate of the August Kitchen.' The office of the custodian is just within, at the right. Here one enters one's name in another register and is provided anew with a guide to conduct him through.

The Main Palace. The antechamber, the sometime waiting-room for nobles, is inclosed by sliding screens displaying (modern) sepia drawings (of doubtful merit) of cherry trees by Harada Zaishō, cranes by Kanō Eitaku, and frowsy, loose-jointed tigers by Kishi Gantai. One proceeds thence over the 'nightingale' floors of a breezy hall, and through the Denjō (a dining-room bare as a monk's cell, where courtiers used to dine) to the Seiryō-den, or 'Pure Cool Hall,' so named for the small rill which tinkles down a walled sluiceway near the outer steps. The visitor is expected to be satisfied with merely a peep into this sacrosanct room—a part of the suite forming the one-time living-rooms of the late Emperor, and latterly used only for special festivals and receptions. In one corner of the polished black-wood floor is a cemented space about 8 ft. sq., upon which, in rainy weather, fresh earth was strewn so that the Mikado might worship the spirits of his forebears without descending to earth on the sandy floor of the courtyard. The copper disk let into the cement covers a sunken opening where a charcoal fire heats the room in winter. The decorations in blues, browns, and greens, on the sliding screens, are by Tosa Mitsukiyō. In the center of the raftered apartments (63 ft. long by 46 wide) stands the mi chōdai, or throne of the Mikado, in the form of a species of baldachin, of Chamaecyparis (as used in constructing Shintō shrines) inclosed by filmy silken curtains and guarded by two Korean lions; the Chinese chair inlaid with madreperl, used by the Emperor at receptions, is a counterpart of the one in the Shishin-den. The wide court on which the room fronts is sanded and combed as with a harrow; at the right and left of the steps leading down to it are two fenced-in clumps of bamboos (chiku) called respectively Kan-chiku and Go-chiku, from Kan and Go, two ancient kingdoms of China.

Passing underneath a corner section of the attractive Shintō-style roof one enters the Shishin-den ('secret purple hall,' or 'purple hall of the N. star'), a vast room (44 by 120 ft.) similar in construction to the Seiryō-den, bare save for the throne in the center, and dedicated to the Mikado—who held special audiences here or officiated at important functions. The simple throne-chair is finely inlaid with nacre and embellished with brass ornaments; the chaste and dainty white silk figured draperies are renewed twice each year. The colored silk ribbons are stamped with designs of sparrows and other small birds. The squat lacquered stands on either side of the
throne are: for the sword and jewel — the Imperial insignia. Conspicuous objects at the back of the hall are the nine large rectilinear screens (called Seiken Shōji, or 'Screens of the Sages') which form the inclosure. Eight are adorned each with four large figures of Chinese sages — solemn-looking, slant-eyed worthies clad in red, white, and black robes, and who form a long procession across the wide room. The ideographic squares at the top of the panels relate the history of the sages (subjects of the Tung Dynasty), and the central panel carries decorations of turtles, wave-patterns and Dogs of Fo. The originals of all the screens (which are copies by some deft pupil of the Kanō school, perhaps Norinobu, 1692–1731) are ascribed to the master Kose-no-Kanaoka, who (according to the legend) once painted a horse for the Ninna-ji so true to life that every night it escaped from its frame and galloped about the neighborhood — wherefore its eyes had to be painted out so it could not see! The inner sides of the panels lack delicacy of touch and are covered with painted birds of brilliant plumage.

The spacious hall with its huge mediæval roof-beams and highly polished floor, its memories of Imperial presences and its silent procession of wily Celestials trailing stealthily across it, is not wholly devoid of charm. The rows of rusted iron hooks that pend from the ceiling hold up the slatted doors opening on to the sanded court. The 18 steps leading down to this are called Jū-hakai, and they symbolize the different grades into which government officials were formerly divided. Anciently those received in audience by the Mikado stood on the step corresponding to their grade; those entitled to ascend to the hall were known as Den-jō-bito; and those without rank, forced to stand at the tail of the procession, were called Ji-ge, because they had to stand 'down on the earth.' The small cherry tree at the left of the foot of the stairs, the Sakon no sakura (lit., 'Body-guard of the Left'), is prominent in Japanese heraldry, and equally so is the wild-orange tree (heavy with tiny fruit in Nov.) called Ukon no Tachibana ('Body-guard of the Right'). Both are planted in obedience to an ancient custom. The gate at the left is the Sunflower Gate; that at the right, the Moon-flower Gate; and the main one, with three doors, the Shōmei-mon, or 'Gate of Great Brightness.' The ideographs in the newly gilded panel above the entrance of the hall spell Shishin-den, and are by the hand of a celebrated calligraphist. To complete the inspection of the Palace group the visitor is now conducted to

The Ko-Gosho (Minor Palace), the apartments in which date from 1854 and are decorated by modern artists. The inner sides of the sliding fusuma display conventional seascapes, some delicate landscapes in the Tosa style, processions, views of Fuji-san, and what-not. The outer sides have various scenes
representing the four seasons, the first showing a group of daimyōs and other notables making New Year calls upon the Emperor. The decorations command attention by the preponderance of an intense cobalt blue color, which takes the form of broad bands of unequal lengths representing cloud effects. Many of the screens are adorned with heavy silken cords, while the corridor doors, embellished with polished metal enrichments, are double and hinged after the Chinese fashion. The rooms are shown en suite and the visitor looks through two thrown into one to a third, the Audience Chamber, in which a low dais served as the Imperial Throne, where the Emperor received shōguns and daimyōs. Beyond the first suite is a corridor with big cedar doors finely decorated with plum blossoms and Chinese figures. The fusuma are companion pieces to those of the first suite, and they symbolize spring, summer, autumn, and winter by pictures of the Palace interior in process of alteration necessitated by the changing seasons.

The O Gakumonjo (August Imperial Study) contains several rooms, the finest of which is the Gan-no-ma ('Wild Goose Room') with its lovely old-gold fusuma covered with beautifully painted wild geese in harmonious colors and many attitudes — the work of Renzan Kishi. The second suite of three small rooms called respectively Gedan (for persons of lesser rank), Chūdan (for those of higher rank), and Jōdan, or the innermost room (a sort of tribune where the Mikado sat and received visitors), are charmingly decorated with animated scenes from Chinese life — castles, land-views, seascapes, and what-not — the 1st by Hara Zaishō, the 2d by Tsuruzawa Tanshin, and the 3d by Kanō Eigaku. The similarity and progressive continuity of the work suggests that it might have been executed by one, rather than three different artists. The flower-car painted on the cedar door at the end of the corridor is attractive.

The Chrysanthemum Room (Kiku-no-ma) carries conventional decorations by Okamoto Sukehiko. The Corchorus Room (Yamabuki-no-ma) displays graceful branches of yellow yamabuki, the work of Maruyama Ōkyo. The herons, water-grasses, and snow-scenes on certain of the cedar doors of the corridors are worth looking at. One door is ornamented with a turtle; another with some wild geese in flight, in white, subdued browns and gold; another with a big bear in a forest buried deep in snow; and still another with a superb peacock whose gorgeous, outspread tail extends over the adjacent panels. The scene depicting Chinese boys at play is not without merit. The visitor is turned back from here, as the eleven remaining apartments (called Tsune Goten) are occupied by the Mikado when he visits Kyōto and are not open to public scrutiny. In this retired place many generations of sovereigns have lived and died; not a few of them knowing practically
nothing of their empire and its people, and unknown of them. The decorations of the apartments are similar to those we have seen, the most conspicuous among them, from an artistic viewpoint, being the three fusuma by Raišho Naka-shima, exhibiting scenes from the Wakanoura coast, in monochrome. — The Meteorological Observatory stands in the Palace grounds, and at the W. end of the park is the little Go-o-jinja, which figures on the 10-yen banknote issued by the Nippon Ginkō.

The *Niijō Castle (Niijō-jo, or Niijō-no-shiro) known also as the Niijō-no-rikyū, or 'Detached Palace of Niijō' (a name given to it when it became Imperial property after the Restoration), stands in the West-Central quarter (Pl. B–C, 3) hard by the Niijō Rly. Station (½ hr. from the hotel; jinrikì, 40 sen; tramway, 7 sen). Special permit (comp. p. 400) necessary. It is in comparably the finest relic in Kyōto of the Tokugawa shōgunal epoch and it ranks as one of the most important monuments of this dynasty in Japan. Fees are not accepted and should not be proffered.

Despite the appearance of solidity imparted by the massive, fortress-like wall surmounted by white turrets at the angles; and suggested also by the enirling moat, the structure within is not a castle in the accepted sense, but is a frail, temple-like, tile-roofed frame building, gray with age, but happily in good preservation, with an interior gleaming with golden ornament — a queen's boudoir rather than a warrior's fortified residence. Oda Nobunaga built the original castle in 1569 for his protégé Ashikaga Yoshiaki (15th and last shōgun of the line, who later tried to kill his benefactor), as a sort of opulent token of his almost unexampled power, and as an unmistakable indication that the might and wealth of Japan were represented here and not in the Goasho — where the Emperor dwelt. In 1600, Tokugawa Ieyasu renovated it and converted it into a residence for the shōgun when he might visit Kyōto; he resided here in 1611; the shōgun Hideyoda did likewise in 1617 and 1628; and the shōgun Iemitsu in 1634. Henceforward for 2 centuries no shōgun came to Kyōto, and the Palace remained practically deserted. In the 18th cent. a destructive fire destroyed a number of the buildings, prominent among them the Hom-maru, or Chief Keep. In 1863 the Tokugawa shōgun Iemochi repaired hither at the call of the Emperor Komei, and received orders from him to expel the foreign barbarians (the Americans under Commodore Perry) from Japan. Here, too, on a fateful day late in 1867, the last of the shōguns, Yoshinobu (or Kei), handed his resignation to the Emperor, and here on April 6, 1868, the latter (the late Mikado), once more in possession of his ancient hereditary and ancestral right, met the Council of State and pledged himself to establish a deliberative assembly and to decide measures of national import by a majority of public opinion! Subsequently the Palace was used as the Kyōto Prefectural Office, and during this occupation certain iconoclastic officials committed acts of vandalism which wrought destruction to many of the works of art preserved in it. Those which remain, in the form of decorations, are highly instructive, since they show the extraordinary impulse of the work of the greatest masters of the 17th cent., as well as the naive taste (or lack of it) displayed by the splendor-loving shōguns of that eventful period. They are also typical of the diametrically opposed tendencies of the Mikado — who lived the simple life in the broadest sense.

The critical traveler is apt to regard certain of the decorations as overwrought and oppressive, and to detect an admixture of coarseness in their barbaric glitter. The motives are larger, and on a more grandiose scale than one usually sees in Japan, and are marked by a rich and exuberant fancy very popular in the 17th cent. There is considerable diversity in the
decorated by interior apartments, which are constantly being restored. Some of the best work of Hidehito Jinsanō and other of the early master craftsmen may be seen here, and the traveler with the time at his disposal should not miss it. The woods used in the construction of the Palace are hinoki and keyaki. Though native paper overlaid with gold foil, and regal silks are much in evidence, while kakegata are conspicuous by their absence. Mural-and panel-painting has been frequently resorted to, and no structure in Kyōto contains finer work in metal. Certain of the bird ornaments are modeled with chalk, then painted over to give the impression of thick gold-lacquer. The floors are of polished wood covered with the special kind of soft straw mats customarily used at the Imperial Court. The gorgeous interior with its exhaustless legacy of beauty is very suggestive of the brilliant life of earlier days, as well as indicative of the mutability of human affairs.

The splendidly medieval old East Gateway (Higashi O-Temon) near the S.E. angle of the girdling wall, and through which we enter the castle grounds (a finer and more artistic structure than the Kita O-Temon at the N. end), is approached by a flat, pebble-strewn bridge spanning the Hirishkawa—a foul stream which races madly along as if anxious to hide its soiled waters in those of the sea. The gate itself is an unusually ponderous relic, iron-strapped and practically covered with huge iron bosses employed as constructional expedients to conceal the big bolt-heads. The massive iron hinges and the great bolts which secure the gate resemble those of a giant’s keep. The upright timbers are set in handsome green bronze sockets; the sloping wall of unjointed but excellently matched stones is less cyclopean than those of the Osaka, Nagoya, or Tōkyō castles, and is surmounted at the angles by graceful white turrets, or yagura, with jaunty, upilted roofs, and overshadowed by a line of fantastic pine trees whose images are reflected with startling clearness in the still waters of the moat (O-hori). A symmetrical line of greensward runs along the crest of the wall, above which the tip of the palace roof is seen. Unlike other Japanese castles, which usually stand on high places, the Nijō occupies a restricted area even with the city floor and on a level lower than that of the wall. The officer stationed at the postern challenges the visitor, who must show his pass. If this is in order, he is conducted to the office just within, at the right, where he signs his name in the Palace Register and is assigned a guide. The old-gold screen in the office, showing a fine black eagle in a whirl of energy and fury, is modern.

The visitor is first conducted round the corner of the wall to the regal KARA-MON (called also Yotsu-ashi-mon, from the 4 supporting pillars), a gate believed to have come from Hideyoshi’s palace at Momo-yama. It is conspicuous for a maze of gilded metal-work and polychrome wood-carving, with beam-ends sheathed in brass covered with intricate tracery picked out in black, and Imperial 16-petal chrysanthemums. The outer panels carry sculptured cranes, flowers (chiefly peonies), and butterflies executed in a spirited man-
ner; the inner ones depict a striped tiger emerging from a jungle to an encounter with a glaring-eyed dragon; and a shishi in the unusual attitude of scratching his ear with his hind paw. The gray walls with vertical beams set at intervals in the plaster, and topped by a narrow tiled coping, are excellent specimens of the style called Suji-bei (or hei) — lit., ‘lineage wall’; the 5 stripes denoting that it is reserved to the special use of the Imperial Family. After passing through the postern at the right, one notes that the inner side of the gateway is quite as elaborate as the reverse, with a multiplicity of carved and multi-colored phenixes, butterflies, and foliated peonies surrounding a Chinese figure astride a dragon-like tortoise. Its splendid character is enhanced by a gracefully curved roof in the pure Shintō style of architecture. Peacock-blues, bronze-greens, and white are the predominating colors.

The Palace Entrance has a porte cochère called O Kurumayose and an unusually attractive double roof. The big carved wood panel carrying five polychromatic peacocks in high relief, standing or flying amid foliage, with the iridescent sheen of every feather glinting in the sunlight, is almost as good as the best work of Hidari Jingo. Shoes must be removed (foot coverings are provided) in the spacious flagged vestibule. The decorative richness of the apartments visible beyond this is marred by the clashing colors of the (modern) coffered ceiling of the corridor — which has medallion-like sculptured panels set into a wood ventilating grill, and floors of polished keyaki.

The Imperial Suite, called Yanagi-no-ma (Willow Tree Rooms), from the yanagi with which it is embellished, has some exceptionally wide fusuma adorned with willows (painter unknown) on a dead-gold ground; at the left are numerous friezes carved with peonies. The 16-petaled chrysanthemum crests so much in evidence were added to those of the Tokugawa in 1885. Each of the sunken panels of the coffered ceiling carries 5 flower circles painted in brilliant colors, less handsome than those of the adjoining room, with its clusters of grapevines on a gold ground. The pine trees here give the name Wakamatsu-no-ma (‘young pine tree’) to the room. The adjoining apartment calls for no special mention.

The three Bamboo and Tiger Rooms (Take ni Tora-no-ma), conspicuous for their grandiose effect rather than for artistic worth or beauty, are inclosed by a number of huge sliding panels with a background of dead gold; against this an effective bamboo grove is painted, through the slim trees of which winds a succession of bizarre, round-eyed tigers (tora) in the various attitudes of repose, vigilance, combat, and flight. Between the first (formerly a waiting-room for sum-
and second rooms are large, bedizened cedar-wood doors painted with tigers in a bamboo jungle on one side, and some strange goats on the other. On one of the doors is a bizarre Korean lion execrably done by Kanō Tanyō, and pointed out with pride because the eyes seem to regard one from different angles. The adjoining room, the Shikidai-no-ma, where the Council of State formerly assembled, has a handsome coffered ceiling on each sunken panel of which are two gold phœnixes with outspread wings. The painting of the big pine tree is not a masterpiece, but the dainty little panels displaying wild geese flying against a gold background are noteworthy. In the adjacent corridor are other cedar doors decorated with storks on one side and goats, manifestly painted from memory, on the reverse; the rich coffered ceiling shows conventional designs on a drapery-of-gourd ground, and the metal clasps of the joinery carry embossed Tokugawa crests.

The O-hiroma, a suite of 3 rooms, the 3d of which we enter first, contains an extraordinary pierced and sculptured ramma (above the sliding wall screens) 4 by 10 ft., clamped with rich, chiseled metal corner-pieces, said to be of one piece of wood, and ascribed to Hidari Jingorō; on one side are splendid peacocks surrounded by pine twigs and foliage, and on the reverse, groups of gorgeous full-blown peonies and other flowers, all in high relief and marvels of grace and beauty. The skill with which the artist has utilized the two planes for an entirely different composition, and the striking attitudes of the birds—which seem almost alive and ready for instant flight—make the object one of the most masterly in the Palace, and accounts, in a way, for the reverence which Japanese attach to Jingorō’s memory. This panel alone will preserve his name from oblivion. The room is further embellished with a number of flat, oblong kugikakushi (employed as artistic expedients to hide the bolt heads) wrought in the style of the folded paper (used for wrapping up gifts) called noshi (long, thin strip of dried sea-cheor attached to a present or served upon a table on ceremonial occasions). The surfaces are skilfully chased with phœnixes, crests, and what-not. On one of the fusuma is a virile and resplendent peacock standing on the mottled, moss-flecked trunk of a pine tree, the personification of grace and elegance, with its glorious tail blending with the spots on the trunk, and its iridescent head, neck, and breast shading into the green foliage above. The ramma between this and the adjoining room, with its seductive polychrome phœnixes and full-blown peonies in high relief, all splendidly executed and embellished with gold and color, can be seen to better advantage from the other side.

The two rooms, called the Go Taimenjo (Audience Hall), are in reality one; the lower or outer part was the gedon, where the daimyōs or the commonalty waited; the inner or
upper half (on a slightly higher plane), the jōdan, where the shōgun sat. The lovely old-gold panel in the upper left-hand corner of the gedan, showing a superb peacock flying through space (an unusual conception), is extraordinarily charming. The rich panels adorned with monstrous pine trees drawn with an admirable fidelity to nature by Kanō Tanyū, shows that artist at his best. They should be viewed from the lower end of the suite. That section which almost covers the recessed wall of the tokonoma (alcove) at the upper end of the jōdan, and which seems to stand out bodily from the magnificent gold background, is bewildering in its effect. This has been shrewdly enhanced by the placing, at the foot of the tree, of a finely sculptured black and white crane painted in a startlingly realistic manner. The ceiling of the jōdan, with its graceful central upswEEP, is a symphony of red and white and blue and gold. The Damascene metal clasps recall certain of the fine Moslem work in the Omayyade Mosque at Damascus, and demonstrate with what skill the art of the enameler can be combined with that of the enameler. At the right of the recess is the customary, but in this instance unusually graceful, chigai dana (uneven shelf) enhanced by some good chased metal enrichments. At its right is the quasi-secret apartment called the mi chodai, where the samurai guards of the shōgun formerly stood unseen by those in the audience hall; the birds on the door panels are the kinkei (golden pheasant). The huge crimson silk cords and tassels, the black-lacquered framework embellished with massive and richly chased metal ornaments showing phoenixes, fine tracery, and Toku-gawa crests, besides being effective and opulent, indicate their Imperial character. The gold panels of the interior, with figures and landscapes, are mediocre. Before leaving the tokonoma note the splendid floor-beam of the alcove, a delight to the eye of an architect. It is a beautiful piece of oiled and polished keyaki, 6 in. thick, 3 ft. wide, 18 ft. long, and practically indestructible. The corridor which leads from the O-hiromu flanks.

The LandscapE Garden, designed by Kobori Enshū. The cherry trees are beguiling in April, and the maples in Nov. The pond, which formerly received water from the Kamogawa, is now filled 3 ft. deep with fine sand — a style known as Kare-sansui. The fantastic rocks which line the serpentine banks are as curious as they are costly. — The cedar doors at the end of the corridor are adorned with flowers, leafage, and bamboos of no merit; those opening on the Sotetsu-no-ma, or Sago Palm Room, are ornamented with specimens of these palms. Formerly all the fusuma were so decorated, but they have perished and have been replaced with wide panels covered with gleaming gold foil.

The Botan-no-ma, or Peony Room, has partitions deco-
rated with full-blown peonies badly done by Mr. Kanō Naonobu. To this artist (1607-50) is also ascribed a famous wooden door located at the end of the corridor; here the visitor is solemnly and reverently halted before the crudely drawn outline of a rude fishing-boat, on the stern of which stands a dejected white heron known far and wide as Naonobu no nure-sagi (Naonobu’s ‘Wet Heron’). So many writers who have passed in review before this sorry and bedraggled bird have classed it as a ‘precious work of art,’ and a ‘priceless masterpiece,’ that the traveler deprived of an artistic education, and devoid of that special intelligence which enables one to discern non-existing beauty, stands before it confused and dumb. According to the Palace records the original door (of which the present daub must be a wretched copy) pictured the heron in a rainstorm. When the Palace was used as the Kyōto Prefectural Office, the employees thought so little of Mr. Naonobu’s supreme effort that the door was used as a bulletin-board and was for a long time covered with paste and announcements! — We now enter the 3rd room of the Kuro-shoin: the pine trees of the upper panels of this are the only objects worthy of attention. The 2nd room opens into the first and forms the customary jōdan and gedan. The sometime charming fusuma of the latter are decorated with clouds of double cherry blossoms (yaye-zakura) which an unskilled artist has attempted to preserve by painting new petals over the old ones. The panels adorned with pheasants, parrots, and other birds are effective, but the landscapes in the upper ones are better. The finely coffered ceiling of the jōdan displays phœnixes with outspread wings whose points touch and produce a sumptuous effect evidently inspired by the ceilings of the Ming Palaces at Pekin. The doves which sit contentedly on the lichen-splashed trunk of the great pine tree in the alcove of the toko, show Naonobu in one of his best moods. The metal-work on the panels opening into the mi chodai ranks among the best in the Palace. It is indubitably the oldest, for the knobs covering the bolt heads are embellished with what is reputed to be the first cloisonné made in Japan. Some of the fitments are so deeply incised (with Tokugawa crests and what-not), and are marked by such grace and refinement that they resemble delicate jewelers’ work. The crimson silk cords and tassels are unquestionably ancient, but the pheasants and double cherry blossoms on the panels look a bit too fresh to have been painted 300 yrs. ago. There are two chigai-dana here, both charming specimens of Japanese craftsmanship and both embellished with dainty metal fastenings; those at the right are cunningly chiseled and differ from the old blue cloisonné ones at the left, which carry small medallions with the shōgunal crest. The landscapes on the upper left panels are worth noting.
On the way to the next suite we pass a pair of cedar doors handsomely adorned with luxuriant white hydrangeas; and still others with camellias and peonies, all by Naonobu. The long narrow passageway leads to

The SHIRO-SHOIN; the gedan, chūdan, and jōdan of which are decorated in a manner quite different from the preceding rooms; here the fusuma are badly oxidized and subdued to a patina of wan gold embellished with landscapes and Chinese scenes in sepia; spiritless things by Kanō Kōi. The painted ceiling is old but is still rich-looking. One notes here that the Tokugawa crest of the metal-work has been replaced by that of the 16-petaled chrysanthemum, in token of the Imperial occupation of the rooms after the fall of the shōgunate. The mi chodai is small and dark. Behind the chūdan (or 3d room of the suite) is a small waiting-room celebrated for another one of those alleged masterpieces about which art critics rave, but which remain a puzzle to the average traveler; the panels are covered with snow scenes effective enough in themselves, while on a snow-laden branch of a tree two faded little tree-sparrows (called Nemuri suzume) sit fast asleep. The sentiment is tender, and the picture is — by Kanō Naonobu. The lover of bird life will find more to look at in the heron panel, hard by, — particularly in the skillful way in which one of the three birds is half hidden by the grass.

As a termination of the inspection of the Palace the traveler is now conducted back to the entrance, along an interior corridor flanking the rear of the rooms already described; some of the cedar doors are elaborately ornamented with paintings of geese, ducks, and other birds. The CHRYSANTHEMUM ROOM (kiku-no-ma) has a number of panels embellished with this Imperial flower; and a rich coffered ceiling. The PALM ROOM is recrossed to reach the EAGLE ROOM (washi-no-ma), which has some regal pictures of eagles and pine trees — excellent work by Kanō Tan'yū. The ceiling should be noticed, as it is a beautiful combination of nature and art, and is one of the loveliest things in the Palace. Each of the 78 sunken panels carries a gold peacock on a copper-green ground; each bird forms an exquisite picture by itself; and each, painted in an attitude slightly different from the others, is an integral part in an ensemble of extraordinary richness. The RÔJU-NO-MA, or room for Ministers of State (Gorôjû), has some superb wild-geese panels by Naonobu, and opposite them some cedar doors painted almost as skillfully. The motives extend to the adjoining GAN-NO-MA (Goose Room), where the panels are all covered with gold foil and figures of wild geese flying, feeding, or in watchful attitudes. The WHITE HERON ROOM (Sagi-no-ma) is resplendent with gold panels showing white herons and trees. — A corridor leads behind the BAMBOO and TIGER ROOMS to the CHOKUSHI-NO-MA, or Imperial Messengers'
Room, a vast chamber repaired in 1912. The big gold panels depict a forest of hinoki and other trees, whose great branches spread almost round the room. On the wall of the recess is a splendid maple tree whose green leaves are just turning to crimson—with a beguiling effect. The maple design is repeated on the sliding panels of the mi chodai, the woodwork of which is oiled keyaki instead of lacquer, enriched by some very attractive metal-work. The finely polished wood base of the alcove consists of a solid piece of faultless keyaki.

— The traveler leaves the Palace inclosure by the gate through which he entered.

The *Higashi Hongwanji (Pl. C, 5), or Eastern Temple of the Hongwanji or Otani branch of the Monto sect of Buddhists (p. ccxix), a splendid new structure 230 ft. long, 195 deep, and 126 high, dates from 1895, cost (perhaps) 7 million yen, and is one of the largest temple buildings in Japan. Ninety-six huge, time-defying keyaki pillars support the great upsweeping tiled roof, which is a conspicuous object in the S. quarter of the city, where it stands within 5 min. walk (E.) of the Nishi Hongwanji, of which it is a sturdy offshoot.

When the forceful and vindictive Oda Nobunaga was busily engaged in routing the militant, pederastic priests out of their fortified nests in and about Kyōto, Kennō Kōsa, the then (11th) head of the Hongwanji Temple, together with his son Kōju, incurred his displeasure and they were obliged to flee and defend themselves in a strongly fortified monastery at Ōsaka; where they successfully withstood a 5 years' siege directed against them by Sakuma Nobumori, at that time—1580—in the great Shōgun's service. Because of his failure to extirpate Kōsa, Nobumori was disgraced and exiled to Kōya-san, where he died. Toyotomi Hideyoshi (who succeeded Nobunaga) was so vexed at Kōsa's vainglorious obstinacy that he selected another of his sons, Kōchō, as the ruling head of the sect, but when the invincible *Toyotomi Hideyoshi (who succeeded Nobunaga) came into power, Higashiyama, as the first Tokugawa shōgun, he recalled Kōju and erected for him (in 1602) another temple a short distance E. of the main one, and called it the Higashi, or East Hongwanji. The division of the great and powerful sect dates from that period; the East became the new branch, and the West the old trunk. The former was burned four times between 1602 and 1874. The present structure was begun in 1879 and was completed and dedicated in 1895. When the call went out for contributions the devotees responded with true Japanese enthusiasm. Those who had no money to give gave stone and lumber (to the value of over a million yen), or their time; and the humblest peasant made some personal sacrifice to aid the great cause. The ever devoted and self-sacrificing women sheared off their raven tresses and from them were made 29 immense hawsers (called kesuma, or 'human-hair ropes') with which the ponderous pillars and beams were hoisted into place! The longest of these unique cables is said to have measured 200 ft. and 16 in. in circumference. Smaller ones (90 ft. long and 9 in. in circumf.) are preserved and shown as faded but significant symbols of how deeply rooted in the Japanese heart are the gentle teachings of Siddhartha.—The temple contains but few genuinely old art treasures, as its former rich possessions have been destroyed in the fires which seemingly have scourged it with sinister persistence. Its chief interest lies in its splendid and satisfying proportions. The main temple, Dōshō-dō, or Found of the Buddha, is somewhat unusual in that it has a double roof—which is said to cover 45,000 sq. ft. The vast auditory contains 550 soft rush mats each 3 by 6 ft., and the great chancel extends along its entire length. A noteworthy and pleasing feature is the comparative absence of the inners-
rous tinsel which violates the sobriety of so many of the Japanese temples. Unlike that of the Nishi Hongwanji, the Amida-dō (about 1/4 the size of the hondo) here stands at the left of the main temple and is linked thereto by a covered corridor. Both structures follow the accepted model of the fane of the extensive Hongwanji sect, and are extremely good architectural expressions of modern Buddhism, as well as of the conspicuous skill of the native craftsmen. Some of the modern wood sculptures are almost the equals of the best achievements of Jisnarō and other early masters.

Travelers bearing special permits should present these at the office abutting on the abbot's apartments at the right, where a special guide will be assigned them and permits issued for an inspection of the villa and garden — both outside the temple compound and customarily not shown. The house conducts the visitor first through the abbot's suite, — chastely beautiful rooms adorned with modern pictures and statues, — thence to the special reception room set apart for the Emperor or other Imperial visitors. It faces the Chokushimon, referred to hereinafter, and is decorated in exquisite taste; purely Japanese, extraordinarily rich but refined, and characterized by a notable propriety. The splendid fusuma are hand-painted, embellished with Imperial crimson silk tassels, and further enriched with hammered metal-work almost covered with heavy gold foil. The wood employed in its construction is the quasi-religious Chamomorpha obtusa, of which all Shinto shrines are built. At one side of the suite is a delicately beautiful and charming landscape garden in the formal Japanese style, redolent of flowers and filled with maples which seem to glow more deeply than usual at being the objects of Imperial criticism.

Ordinarily visitors cross the stone bridge spanning the little moat and penetrate the vast atrium (inclosed by a high wall) through the central or Great Gate, a noble, two-storied structure finished in the natural (keyaki) wood and enriched by a wealth of carvings and metal-work covered with medieval tracery. Twelve immense and beautifully grained keyaki pillars set in splendidly embossed copper-bronze sockets resting on granite bases, and each 2 ft. or more in diameter, — mighty beams that suggest herculean strength and solidity, — support the bulky superstructure, which is a maze of carved and pierced panels and white-eyed, glowing dragons in high relief. The sturdy tie-beams are covered with arabesques and conventional designs, carved with a delicacy unlooked for in so gross a medium, while the brass enrichments of the panels resemble lace or similar work. Sculptured groups of Chinese sages sit in airy security along the beams; only the newness of which, and the fresh tinge of the unweathered wood, enabling the casual eye to distinguish the carvings from some of the best work of the old school. Huge brass lanterns swing before the passageway, which is defended by three pairs of great doors, each strikingly embellished with black metal fittings. The grandiose proportions of the structure are enhanced by the two subsidiary buildings at the right and left, where the stairs conducting to the upper story (with an altar and a statue of Amida-butsu and his disciples) begin. The inner side of the gate is a replica of the outer, excepting that the involved dragon which glares down from its wire cage has gilded antennae, and blue eyes whose expression softens his minatory mien. All the compound brackets are picked out in white; the great square beams which bar the gates
are those of a giant's keep. The brilliant but restless little gate (a gift to the temple from two Nagoya millionaires), a few hundred ft. at the right, is the Chokushimon (called also Kiku-no-mon, from the 16-petal chrysanthemums on the lower panels), and is, as its name implies, reserved for Imperial use. The heavily shingled (hinoki bark) roof, in the pure Shinto style, is its handsomest feature. This is repeated in the surpassingly rich and attractive gate at the left, facing the Amida-dō, and called Amida-dō-mon, or Gate to the Hall of Buddha. It is almost covered with brass enrichments, conspicuous among which (on the panels) is the Imperial kiku crest of the Emperor, and the Paulownia imperialis of his consort. The fine peahen over the middle beam, the lotus flowers, and the Buddhist angels are all excellently carved.

The colossal proportions of the temple are seen to good advantage from the main gateway, a curiously medieval effect being imparted by the bizarre turtles with dragon heads which serve as antefixes at the ends of the porch roof. The several big bronze lanterns, and the handsome water-basin of lotus-leaf design in the yard, are worth looking at; likewise the immense sculptured Korean lion, high up under the ridgepole of the temple, covered with a metal network to protect it from the pigeons. The belfry looks too diminutive to be an adjunct of the big fane. Sculptured groups of fat and jolly Chinese sages sit astride the cross-beams of the wide porch with its polished black-lacquer floor, the beam terminals being formed of expertly carved elephant heads distinctively East Indian in their suggestiveness. The immense central beam, a marvel of length and girth, indicates the size attained by the great keyaki trees of Japanese forests. The mighty beams of the exterior carry other groups of excellent sculptures—tigers, unicorns, Dogs of Fo, dragons, cranes, and what-not—which extend quite around the structure. Bronze wind-bells that tinkle in the slightest breeze pend from the eaves, and a pale light sifts into the interior through the paper shōji serving as the movable outer wall.

The Interior (42 ft. wide by 66 deep), is divided into a wide central nave flanked by four lateral ones 27 by 66 ft. Sixteen immense keyaki pillars and numerous pilasters of the same wood support the great roof with its coffered ceiling. More than a thousand worshipers a day are said to pass through this vast interior, the most noteworthy features of which are the finely chiseled and gilded panels of the architrave, each displaying mythological hōō and angels of the Buddhist heaven. The reliquary is a shimmering marvel of gold- and black-lacquer, enshrining a carved wood figure of Kenshin-Daishi said to have been made by his own hand. The great supporting pillars are heavily coated with black-
lacquer and superimposed gilded metal enrichments; the lotus wall-panels in gold are by modern artists, as are also the groups of well-carved flowers, waves, and other designs above them. The gilded rammu above the altar — 4 carrying phœnixes and 7 sculptured angels in high relief — are extraordinarily rich specimens of the sculptor’s art.

The AMIDA-DŌ is less brilliant than the hondo, but the carved panels of phœnixes are worth seeing. A pile of the hair-ropes, referred to above, may be seen in the connecting corridor. The figure on the altar is Amida-butsu. — Leaving the Amida-dō one is conducted (5 min. walk) to the Kikokutei (abbet’s villa) a handsome formal Japanese garden E. of the temple, where the abbot takes his recreation. Among the minor attractions is a Moon Lake, some picturesque arched bridges, and a meandering brook, some summer houses with cha-no-yu apartments, a miniature tea plantation, and many plum, cherry, pine, and maple trees. Overlooking the pond where tame fish come up to be fed, one is regaled with tea in a room which the Emperor has graced with his presence.

The *NIshi (West) Hongwanji (comp. p. cxcix) a widely celebrated Buddhist temple (one of the finest in KYÔTO) in the S.W. quarter (Pl. C, 5), 10 min. walk from the KYÔTO Station (jinriki, 15 sen) and 40 min. (fare, 40 sen) from the Miyako Hotel, is within 2 min. walk of the tramway and 5 min. W. of its rich and powerful offshoot, the Higashi Hongwanji described above. It is often referred to by art critics as the most perfect existing example of Buddhist art in Japan, and the traveler with but little time at his disposal will do well to forego some of the minor temples and to devote more time to this one. It is a superb reliquary of Japanese applied art, and in the way of varied adornment occupies the first rank among the temples of the Empire.

While the main temple is open free (fees unnecessary) to visitors at all times, the Apartments of the Abbot (who is of high lineage), wherein are grouped the art treasures for which the institution is renowned, and which most travelers to KYÔTO will wish to see, are shown by the courtesy of the priests — certain of whom speak a little English. If ecclesiastical ceremonies are in progress, or prominent visitors are being entertained in the apartments, casual visitors may have to wait their turn or postpone visits. Later appointments can be made by telephone. The association is powerful and respected, and the priests resent being commanded to conduct travelers through the buildings at unpropitious times. The temple-office (and official entrance to the apartments) is at the extreme S.W. corner of the wide enclosure and is reached through a narrow walled-in lane leading from the S.E. corner. No entrance fee is exacted, but a small gratuity (50 sen or ¥1 for a person or a party is ample) will not be refused by the attendant who conducts one about. Financial difficulties which arose in 1913 forced the governors of the vast organization to auction off heirlooms and other treasures to the value of several hundred thousand yen. But as these were chiefly autographs of notables, articles of personal use of shoguns and emperors, and a few rare screens and kakemonos by old-school artists about whom the average traveler is not always concerned, the touristic value of the establishment may be said to continue unimpaired. Most travelers elect to see the admirable apartments first, then inspect the main temple.
if time allows. Several of the greatest artists of the famous Kanō school (p. cxxvii) took part in the decoration of both groups, and perhaps nowhere can the peculiar style and the artistic impress of these early masters be studied to greater advantage. While at the superb Nikkō and Shibai Mausolea the finest achievements are expressed in glyptic ornamentation and in gold-lacquer and gold foil laid on pillars and walls, here the painter's art has been given greater prominence. The decorative splendor of the rooms culminates on sliding panels and screens enhanced by magnificent gold backgrounds so wonderfully subordinated to the scenes traced upon their surfaces that the glittering gold always seems to remain light and discreet — a prodigy which a celebrated art critic (M. Gaston Migeon, Conservator of the Louvre Museum) believes 'no other people could have accomplished in compositions of such size.' The singular charm of some of this finest work is subtly recessive and thus characteristically Japanese, and to the casual eye it is not always apparent at the first glance; but a careful and detailed study of the motives brings out their suggestive Oriental charm and reveals beauty, grace, and poetic conception. The pierced ramma of the apartments are among the finest in Japan. Scarcely less interesting, in a way, are the massive sliding doors of cedar wood, usually made of one piece, richly painted, and embelished with metal ornamentation. They are supposed to have come from Hideyoshi's famous Peace Palace, and the best workmen of that remote era devoted their talent to the fashioning of them. The pane expresses the highest taste in Buddhist temple construction.

Approaching the temple office from the S. one passes, at the left, the Seminary (a rambling white building back in a yard) for young priests, and enters the sacred enclosure through the plain Daidokoro-mon, or Kitchen Gate, so called from the proximity of the temple kitchen. The closed gate at the right is the Chokushi-mon, used formerly by Imperial personages or their couriers. The Japanese like to call this tottering relic the Hi-gurashi-no-mon, or 'Sunrise till Dark Gate,' because they think an entire day may be spent profitably in the study of its amazing detail. The sometime superb wood-carvings of Chinese on prancing horses, of dragons, mythological animals, flowers, and foliage, are (perhaps unwarrantedly) attributed to Hidari Jingorō. — The seredotal apartments are divided into small groups opening into one another or connected by polished 'nightingale' floors (p. clxxx) which emit plaintive squeaks at every footfall. Nearly all the rooms bear the names of the principal decorative motive employed in them. The best are not, as one might think, inhabited by the priests or the abbot, but are sumptuously adorned reception-rooms convertible into sleeping-chambers, which were used by the sovereign, the shogun, or other notables.

The visitor is conducted first to the Sparrow Room, which (beside the temple register) contains some old-gold screens and wall-panels decorated with sparrows, chrysanthemums, and bamboos by Maruyama Ōzui (18th cent.). The numerous sunken panels of the coffered ceiling marked by metal enrichments at the joints and corners carry each a gilded disk on which various flowers are painted in a pleasing manner. The well-preserved old sliding cedar doors of ample dimensions in the near-by corridor are painted by Yoshimura Kösei, and on one side show eagles and on the other a cascade.
Those at the end of the hallway, displaying a monkey on the face and a flower-cart and basket of flowers on the reverse, are about 260 yrs. old and were decorated by Kanō Kyokei.

The first room at the right, the Wild Goose Chamber, has fine but somewhat dimmed gold screens with brilliantly painted and skillfully grouped wild geese in various attitudes — flying, feeding, nesting, watching, etc.; above (at the left) is a superb pierced and sculptured ventilating panel (a masterpiece by Ryokei, who also painted the dainty Clematis on the handsome coffered ceiling) showing the same splendid birds flying through gold-tipped, drifting clouds. The rising moon in the adjoining chamber is so placed that, by viewing the ramma from a certain angle, an effect of geese winging their swift flight across the face of this distant orb is produced — a favorite theme with native artists. The vista is one of singular charm and should not be missed.

The Chrysanthemum Room has screens adorned with the imperial kiku and other Japanese flowers (painted by Kaihoku Yusetsu about 1690), and a group of fans on each sunken panel of the ceiling. The cedar doors at the end of the short passageway are embellished with civet-cats and sago palms on one side, and horses and pine trees by Kanō Hidenobu (17th cent.) on the reverse. In the anteroom of the following suite the upper panels are painted (by Kanō Kōi, and Yusetsu) with somewhat exaggerated Chinese fans. On the face of the cedar doors are full-blown peonies under which a cat sits dozing; and on the reverse, some willow trees and snowy herons by Kanō Ryōtaku (17th cent.).

The Peacock Room, one of the most attractive of the group, is noteworthy for its panels adorned with superb peafowls in all the glory of outspread tails painted with extraordinary realism and harmony; the white peahen standing beneath the grand old double-blossom cherry tree is the acme of grace and beauty. The two pierced and gilded ramma in colors, with foliated peonies and mythological phoenixes, are by Kanō Kōi. The handsome coffered ceiling is decorated in conventional designs. The upper panels (by Yusetsu) of the adjacent corridor, representing an autumnal field covered with tall grass in Musashi Province, remind the Japanese that in that locality the moon always sets behind a gray moor. — There are many figures, a cart, some mt. goats, ducks, and what not represented on the screens of the 2d room of the peacock suite, conspicuous among them a Chinese Court scene, with many notables in the foreground. A superb screen shows three graceful white cranes standing on a rock rising out of the water, and two wild ducks flying down to them. The carved wisteria on the openwork ramma connecting the room with the adjoining one is finely and delicately chiseled, and can be seen to better advantage from the other side. The 3d
room, a large and resplendent one, has some good screens portraying assemblies at the Mongol Court, with brilliant processions of courtiers, court dames, and the like, extending in progressive continuity quite round it. At the extreme left, in the recess, is a series of 4 small sliding panels, richly adorned with purple silk tassels and chased metal fastenings with lions, peonies, and similar designs intricately interwoven on their surfaces. The larger upper panel carries a dainty landscape design by Kanō Kōi; the others show the gate to, and the interior of, a palace of an early Chinese emperor. The suite is often called the Shiro-join and many royal personages have been lodged here; at present it is used by the abbot in which to receive persons of distinction. The stones of the small court here are seen to be arranged with a curious regularity; the stage facing the corridor is used for No dances. Proceeding along the corridor, we come to a pair of cedar doors with a dog and a chair on one side and drums (by Kanō Ryōtaku) on the other, then enter a small room called

The Court Dressing-Room (shōzoku-no-ma); all the spirited panels were painted by Yuzetsu and depict ancient hunting scenes, on a gold background. The cedar doors are also by him; the basket is of the special type used for carrying burdens on the shoulders; the painting on the reverse describes the historic struggle between Taira Atsumori and Kumagaya Naozane (p. 441.). A pretty little garden with a sobetsu palm in the center is visible from the left of the corridor. It is ascribed to Asagiri Shimanosuke and is said to be a copy of a famous Chinese garden in the Middle Kingdom. Provisional stages were anciently erected here, and the classic No dance rehearsed in view of visiting notables. The books and scrolls on the ceiling and the wisteria on the corridor panels are by Yuzetsu. The sliding doors at the end, with maple trees, deer, and dragons, are attributed to Yoshimura Ranshū (18th cent.).

The Stork Chamber (kō-no-ma), the finest and largest of the apartments, and where the decorative splendor culminates, is of noble proportions and exceptional merit. Double lines of severely plain keyaki columns divide it into three wide aisles, at the top of the central one of which is a dais, on which Toyotomi Hidetoshi used to sit and hold his famous councils (from which circumstance the room is often called the Council Room) guarded by silent samurai crouching in the stuffy closet with handsome metal-clasped doors, at the left. The five sculptured polychrome ramma of cranes and reeds, above the dais, rank among the finest of Hidari Jingorō’s masterful productions. The painting (about 10 by 20 ft.) on the back wall of the recess or tokonoma, one of Kanō Tanyū’s most grandiose works (executed about 1650) and indubitably one of the best things in Kyōto, shows the Chinese Minister of State, Choryū.
presenting the four sages to Keitei, an emperor of the Han Dynasty. The terrace overlooks a stately park, through the groves of which picturesque medieval figures, in quaint costumes and full of subdued action and Oriental splendor, pass to and fro. In few of his pictures has Tanyū shown his admirable talent to finer effect; the colors harmonize excellently well with the tonic value of the background; the composition and arrangement are characteristically Sino-Japanese, and the whole is "developed with a breadth and facility which recall Veronese." Other scenes of similar import, also by Tanyū, enrich this remarkable room, the fine coffered ceiling of which (by Ryōkei) has 161 sunken panels, each adorned with a painted phœnix differing slightly from its neighbor. The cranes and pine and plum trees on the sliding panels of the two sides of the room are also Ryōkei's work, excepting the six new ones which replaced the old faded ones in the left corner. Facing the entrance is another dancing-stage so arranged that on the occasion of some unusually splendid gathering the shōji could be pushed aside and the performance could be witnessed by the company in the hall.

Visitors are customarily turned back here, as the succeeding apartments are of little interest. The most prominent among them is the Taikō Kubi-jikken-no-ma, or room where Hideyoshi received the faithful servitors who brought in the heads of slain enemies for verification; the wave patterns on the sliding panels, and the war-drumms on the ceiling are by Kanō Eitoku. The Tiger Room has some badly faded old wood panels (by Eitoku) adorned with tigers that stalk stealthily through bamboo jungles. The pierced ramma in the Wave Room (nami-no-ma) showing grapes and squirrels, have been too hastily attributed to Hidari Jingorō. Note that the outlines of the waves on the 72 sunken panels of the ceiling all differ. There are two other tiger rooms and a number of smaller ones of no interest. — Unless the visitor asks the bonze to accompany him on through the main temple, he will probably be conducted hence to the entrance of the apartments and expected to enter the temple compound through the E. gate.

Whosoever approaches the structure from this direction finds himself facing a high wall marked by the conventional five thin white lines as tokens of royal favor, and pierced by two sumptuous gates, each connected with the main thoroughfare by low stone bridges. The latter span a narrow and uncommonly foul stream of water which is supposed to represent a moat, and, by imparting to the bridges the appearance of drawbridges, to give the temple the aspect of a fortress. The upper or N. gate, in line with the porch of the Amida-do, is usually closed to all but titled visitors; its beautifully shingled roof of hinoki bark laid on a foot or more thick in the
strict Shintō style, and its mass of glittering metal enrichments arranged after the most approved Buddhist architectural taste (symbolic of the sometime felicitous union of the two creeds), coupled with the pierced and sculptured chrysanthemum panels and doors, make it an extraordinarily rich-looking and striking object in the landscape.

The Main Gate (left), which is considerably smaller and less ornate than that of the Higashi Hongwanji, and which is not in keeping, architecturally, with the grandiose temple to which it gives ingress, is embellished by a few small groups of carved and foliated chrysanthemums covered with a wire network, to protect them from the many pigeons which make their home within. From its ample portal the temple roof only is visible, as the compound is defended by a short inner wall built after the Chinese idea (as a protection against demoniac spirits, which are believed to be unable to travel in aught but straight lines). The chief objects of interest in the wide gravelled inclosure are two strikingly graceful square bronze lanterns, placed at the right and left of the temple steps. Two others, of less pleasing design, face the Amida-dō (right), while at the far left, in a granite depression, is a beautiful green-bronze lotus-leaf fountain over whose dimpled edges well several streams of crystal water. Note the facial contortions of the squatting demonlets which support the corners of the water-basins at the foot of the steps. — A conspicuous object in the compound is a wide-spreading Ichō tree, which the credulous believe protects the temple by discharging showers of water when a fire threatens it.

The Ichō Tree (Salisburia adiantifolia; Jap: Ginkgo or Ginkgo biloba), a unique coniferous tree of the Ginkgoaceae, known also as the 'Maiden-hair Tree' of Japan, called Salisburia after R. A. Salisbury, an English botanist of the 18th cent., resembles somewhat a linden, and is cultivated in Japan chiefly for ornamental purposes. It is the only living genus of otherwise extinct genera which flourished in Palæozoic times, and is perhaps an importation from China, where it is grown for its edible fruit (Jap., Gunnan; Chinese, Fa-Kwo) — which in size, shape, and color resembles large mirabelle, with thin, disagreeable flesh, and seed-kernels with a taste like that of peach-seed kernels. The tree (known in China as the yin-king, or 'silver apricot') grows rapidly to a great size and height; the wood is somewhat similar to that of the maple, of a bright yellowish color, fine-grained, easily polished, and as easily broken. It sheds its yellow leaves in the autumn along with the crimson ones of the maples, and is most often found in temple yards and burying-grounds. The Japanese idea of its fire-quenching qualities is perhaps an adaptation of the phenomena of guttation peculiar to the Tamia caspi, or 'rain tree' of the eastern Peruvian Andes. The adherents of the Nishi Hongwanji believe in its efficacy and they point with triumph to the fact that its rival temple, the Higashi Hongwanji, has been burned to the ground four times since it was established.

The plain but chaste and classic exterior of the fane — which is constructed of rare and carefully selected woods from the sacred forests of Kōya-san — is redeemed by the rich and glowing interior, particularly that part where the reliquary stands and where most of the ornamentation is centered.
The vast and impressive nave (gejin) of the hondo, with its four lateral aisles, is 138 ft. long by 93 deep, and 477 mats each 3 by 6 ft. are required to cover it. The contrast is striking between the glitter of the sanctuary with its wonderful equipment and the auditory with its plain keyaki finish. Many handsome brass lanterns hang from the ceiling or its supporting pillars, and an almost constant stream of worshippers pass in and out beneath them. With the exception of the brass-studded ones at each end of the porch, the doors are nondescript in character. Seated along the cross-beams above the plain wooden chancel-rail — which can be moved inward or outward as occasion requires — are various groups of polychrome Chinese figures serving both as ornaments and as constructional expedients. Behind this rail the entire rear of the vast room is a maze of dazzling gold foil and beautiful varicolored decorations, manifold in design but chiefly of religious import. The huge pillars and pilasters are heavily armored with dazzling burnished gold and when the morning sunbeams draw sheets of yellow flame from their resplendent surfaces the effect is one of ravishing opulence. In the absence of capitals, the columns merge at the top into a flowing maze of richly painted flowers, arabesques, diapering, and geometrical designs, so complicated and involved that the eye wearyes in tracing them out; the colors are harmonious and amazingly effective, and the whole resembles rich brocade silk. The series of lower pierced and sculptured ramma carry great gilded peonies, foliated and in high relief — a bit too large to be artistically satisfying, but withal very showy in their regal environment. Higher up is a second series of black- and gold-lacquered panels, and still above them a maze of elaborately decorated compound brackets whose companion groups in the nave proper are of plain keyaki, made prominent by having their terminals picked out in white. At the extreme left of the nave are some superb gold panels painted with mythological hōō and flowers — designs that are repeated with even greater beauty and brilliancy at the extreme right. Behind the latter panels are spacious rooms with gilded pillars and wall-screens embellished with lotus flowers and leaves. Below them are gold-encased sliding screens displaying snow-laden pine trees, while the complementary ones at the left carry bamboos and cherry trees also bending beneath snowy burdens.

Almost every detail of the wonderful gold-lacquered central shrine bears the impress of a perfect art. The gold-lacquered table upon which it rests, of a deep, beautiful black and a rich Indian red, is finished with an exquisite fidelity to refinement, a quality also observable in the superb lacquered altar-table which stands in front of the shrine and holds up to it, as it were, candles, vases of flowers, incense-burners, and the usual Buddhist accessories. The lacquered sutra-boxes which sit
on the highly polished black-lacquered floor are as dainty as Indian jewel-boxes. Behind the shrine, which contains a much revered wood image of Shinran Shōnin, carved by his own hands, and at the right and left of it, are minor altars where pictures of Shōnin and other exalted personages are worshiped. In one of them is a kakemono of Amida the all-merciful, effectively painted on a dark-blue background and radiating beams of golden light. The two Chinese ideographs in the massive gold frame adorned with a 16-petal chrysanthemum crest spell the name Keshin-Daishi.

The Amida-dō, or Hall sacred to Amida Buddha, stands at the right (N.) of the hondō and is connected therewith by a covered passageway; its single nave (87 by 96 ft.) is even richer and more glowing than that of the hondō, with decorations of a similar order, but with more gold and more grace. Instead of the black-lacquered panels above those displaying carved gilded lotuses, here we have polychrome groups of angels of the Buddhist heaven exquisitely sculptured in high relief and very felicitously subordinated to their true architectural positions above the richly decorated tie-beams; the pierced ramma are of carved and gilded tree peonies. The reliquary is a marvel of intricate beauty, with a statuette of Amida, dusky with age, standing with his back against a rich gold screen. The black-lacquered borders bring the gold panels and doors into striking relief. The large and beautiful rooms at the right and left of the altar contain various kakemono of Hōnen Shōnin and other Buddhist priests of note. The splendid gold sliding screens showing phoenixes and peacocks on a blossoming peach tree are attributed to some artist of the Kanō school and should not be overlooked. The grotesque figurines of Chinese sages sitting astride dragons, cranes, bizarre horses, and in other ludicrous attitudes high amid the upper cross-beams, are lurid, and fortunately are often unnoticed.

The large bare adjoining room is one of the (uninteresting) apartments of the bonzes. — Before leaving the temple enclosure, one should cast a glance at the large carved phoenix in the attitude of flying out of its nest in the great angle formed by the ridge-pole and the two sides of the roof of the Amida-dō — a bold and crisp design, repeated at the other end of the structure. The companion groups on the hondō display Dogs of Fo, demons and flowers, all expertly carved. There are also some passable sculptured dragons under the wide eaves of the porch of Amida’s shrine, and elephant heads at the ends.

The squat, two-storied structure at the N. limit of the compound contains some chiseled wood figures scarcely worth seeing. The tall, awkward drum-tower, between the corner of the fence and the moat, houses a deep-toned drum which is struck in hourly unison with the temple gong.
The Garden (not usually shown) contains a private teahouse for the entertainment of distinguished guests; a spring of pure water with a stone tablet setting forth its exceptional virtues, a pond, a number of tombs of long-dead Buddhist priests, and a three-storied structure decorated (1st floor) by Kanō Eioku (willow trees), Kanō Tanyū (8 views of Chinese scenery), and Kanō Sanraku (2d story, portraits of the 36 celebrated poets). On the 3d floor are pine trees ascribed to Hideyoshi. The view from this elevation embraces a wide area. — The scores of small shops which flank the approaches to the temple deal almost exclusively in rosaries, reliquaries, gilded saints of the Buddhist pantheon, squares of tapestry for antependiums, and temple furniture in general.

The Tōji, a dilapidated but much venerated old Buddhist temple in the S. confines of the city (Pl. B, 6) beyond the rly. station (20 min. walk from the Nishi Hongwanji), in a somewhat frowzy neighborhood, was founded as a monastery in the 9th cent. by Kōbō-Daishi, and consequently is one of the oldest in Kyōto. An ancient and respectable tradition handed down from the ages relates that Mr. Daishi lived here when he returned from his pursuit of knowledge in China, and that he held the abbotship before departing to found the widely famous monastery of Kōya-san (Rte. 28), in the wild and picturesque mt. tract between Kishū and Yamato. The existing shrimppink structures, which are persistently and sadly neglected and which contain a trashy lot of junk of but little interest to travelers, date from the 17th cent. and are the headquarters of the Shingon sect, whose seminary stands just outside the S. gate of the Nishi Hongwanji. Time was when the institution possessed some rare treasures brought from China by its founder, but most of these are now scattered. The old edifice near the S. gate is a curious 17th-cent. relic, with a porch formed by an uplifted section of the roof and resembling an overhanging lip. A few big sculptured figures stand about in the silent, dusty halls, as mediocre as the minor objects stored in the godowns. The massive and still sturdy pagoda at the S.E. corner of the compound, though ascribed to the 8th cent., dates perhaps from the 17th cent. It long possessed a certain local fame as a sort of leaning tower, from its propensity to stand out of the perpendicular. This habit vexed the priests, who prayed earnestly that it might be restored to its vertical position. At that epoch a wide pond stood near by at the N., and a hard-headed landscape artist conceived the idea that this might have something to do with the inequality of the pagoda’s foundation. A corresponding pond (the present lotus-pond) was dug on the N. side and the pagoda was invited over. In due course it straightened up, and the practical artist is now worshiped as a miracle-worker. The five great stories are upheld by immense compound brackets on a wide
granite plinth. Note the bizarre demonlets astride the beams under the eaves of the lower story, and the good-looking gilt statues on the altar within.

The Katsura Summer Palace (Katsura-no-rikyū), sometime the home of the powerful Katsura family, but now an Imperial country-seat, stands (E. Pl. B, 3) about 3 M. to the W. of the Kyōto Rly. Station, on the W. bank of the swift but shallow Katsura River. The dwelling itself is of scant interest, but the artificial garden ranks as one of the most classical in the Empire.

Starting from the rly. station, pedestrians may reach the wide and winding road leading westward from the outskirts by proceeding 1 sq. W., then two to the right. A basha leaves from a point near by about every hour (fare, 10 sen; time, ½ hr.) and will deposit one at the far end of the long Katsura-gawa Bridge, at the S. side of the Palace inclosure, 2 min. walk from the entrance. Jinriki from the (5 M.) Miyako Hotel, ¥2.40 (for the round trip with two men). Discomfort inevitably attends the excursion; the road is the natural S.W. outlet of the old capital, and throughout the entire day there go and come never-ending processions of long, slender, man-propelled carts laden with rows of big wooden buckets filled to the brim with splashing night-soil, the overpowering stench from which hangs in a pestiferous cloud over the countryside. There are scores of them and they cannot be avoided, as the river is unbridged at other points. Unless fancy or a sense of duty prevails, the visitor can spend the time to practically as good advantage by visiting the Shugaku-in mentioned hereinafter. From the end of the bridge a road turns up sharply at the right, flanked on one side by the river and on the other by a dense and carefully fenced bamboo grove that forms a part of the Imperial estate. The massive unadorned black gate is a short distance beyond, and the custodian's house is just within. The special permit (not valid after 4 P.M.) which the visitor must possess (see p. 400) is shown here, and the name inscribed in the Palace Register. A guide then conducts one to

The APARTMENTS contained in a low, rambling structure standing well off the ground, showing the marks of primitiveness and age, and resembling more a private dwelling than an imperial palace. The sliding screens which serve as interior partitions are in some cases new and plain; certain of the older ones carry stiff and conventional decorations in sepia by Kanō Tanyū, to whom are also ascribed some of the grotesque old cedar doors of the passageways, adorned with rabbits and other animals. Among these doors is one with a gold-and-black drum surmounted by cockerel attributed to Kanō Eitoku — perhaps a relic of Hideyoshi's Peace Palace near Fushimi.

The YUKI-NO-MA (Snow Room) takes its name from the faded old panels (painted in a feeble way and without novelty by Kanō Yasunobu) showing snow-laden trees, pheasants, and geese. The panels exhibiting old Chinese scenes, by Kanō Norinobu, are poor specimens of a clumsy form of pictorial art preserved for their historic associations rather than for their decorative effect. The most prized possessions are some small sliding panels in one of the chigai-dana, with tiny birds painted by Kanō Tanyū in the style naively described by
fulsome writers as 'gems' and 'masterpieces,' but which critical travelers find difficulty in appreciating. The carefully wrought metal Hikite, or sunken catches of certain of the fusuma, including those nailed to the upright beams, are worth looking at, as they take the somewhat unusual form of bamboo baskets filled with daffodils, etc. The trimmings of some of the shelves are made of ancient bits of cloisonné. The Mikado's sleeping-room—a darksome apartment—is laid with soft mats edged with green silk. More attractive than the interior is the Tsuki-mi-dai, or 'moon-gazing platform' on the E. side, overlooking the charming garden—a delightful antidote to the so-called palace. Kobori Enshū (1579–1647), indubitably the greatest of all the old Japanese landscape gardeners, designed this masterful plot for the diversion of his Imperial master, and in concordance with a well-known Chinese poem, wherein the platform above mentioned represents a boat floating capriciously across a serpentine lake on a moonlit night. The serenity and contentment suggested by such a scene form the theme of the artist's efforts, and the many sequestered nooks, the whimpering streamlets which tinkle through the fragrant undergrowth and then slip eagerly but noiselessly into the lily- and lotus-flecked pond, the miniature mountains and dingles, and the seductive vistas which please the eye at many points, are all in harmonious accord with his poetical inspiration. The long, flat stone bridges, and the arched wood ones, which span the bights of the tiny bays or the inflowing brooks, are all deftly and artistically placed, as are the moss-grown stone lanterns, the winding paths made of flat stepping-stones, and the several tsuridono, or summer-houses, poised above the water. This is supplied by the adjacent Katsura-gawa; the yellow water-lilies (kōhane) which sometimes idealize its surface are the Nuphar japonicum, or Nymphæa. The islets, bridges, shaded walks, and the many beautiful bamboo, cherry, pine, maple, ichō, plum, and other trees have their historical significance, some having been presented by daimyōs and other exalted personages. The several tea-houses occupying eminences overlooking the pond, and in which they are often charmingly silhouetted, are constructed in the severe cha-no-yu style. The visitor may perhaps be interested in the one wherein, to reach the chaseki, or general meeting-room, Imperial visitors had to crawl on all fours through a sliding door not above 2½ ft. sq., then close this with an audible click to apprise the host of their presence. Hard by this relic of a singularly puerile observance stands a diminutive, moss-grown stone lantern overlooking the quiet pond, called the 'firefly cage,' from the circumstance that fireflies were confined herein to heighten the charm of the crepuscular view from the opposite shore. Farther along is the Katsura-no-miya (shrine) with a plain but pretty interior.
Shōgun-Zuka.

The tea-house with the locally celebrated 'six-window room' is ascribed to Kobori Enshū, who deemed it proper to leave one of the tiny bamboo windows unfinished as a sop to the gods for having excelled them in the construction of so perfect a masterpiece! The guide shows a tawdry piece of velvet here (the first imported into Japan) that is supposed to have come from China many centuries ago.

The irregular regularity of the garden and its formal purity of style impress one pleasantly; the contrast between the wild and rugged, and the soft and gentle in the restricted but beguiling landscape, soothes the senses of the modern just as it must have calmed the Imperial mind in the past, since the Japanese find harmony in differentiation, and a quiet joy in contrasts sharp enough to disturb an Occidental mind.

North-Central and East Quarters.


Shōgun-Zuka, 10 min. walk up the hill (Kachō-zan) behind the Miyako Hotel is worth a visit for the splendid view visible from the summit. In A.D. 794 the Emperor Kwannon caused to be buried here a clay statue 8 ft. high, clad in armor and equipped with a bow and arrows, to scare away any evil spirits that might be prowling round. According to a popular belief the shōgun, Sakanoe no Tamuramaro (d. 811), is buried here, and because he anciently protected the city from the inroads of the barbarous Ainu, it is believed that when danger now threatens the city a noise comes from his tomb. The pine trees near the spot were planted by Admiral Togo and General Kuroki. The slope of the hills hereabout is thronged with mushroom-hunters in Oct. Far down at the right one sees the Kyōto waterworks and a number of reservoirs (one designed for the special use of the Palace), and beyond them the long incline up which boats travel to the level of Lake Biwa. The green ridge forms the watershed between this lake and the Yamashiro plain. The small temple here is dedicated to Dainichi-Nyorai. The cool woods road which leads to the right descends to the Chion-in; that at the left follows the crest of the ridge (splendid views) to (45 min.) Kiyomizu-dera. From the sinuous and finely shaded path there lead down at intervals pretty byways that flame with maples in Nov. Crumbling tombs are everywhere, and many neglected shrines decay quietly in the thick pine and bamboo groves. The lower slope of Higashi-yama is crossed and recrossed by a labyrinth of shaded trails, by whimpering brooks, and by thickets that shirl incessantly in summer with the voice of the mirthless cicada. Kiyomizu-dera is approached from the rear, over an arched bridge.
The *Zoological Garden (Dōbutsu-en), near the Hiromichi Bridge (Pl. E, 3), was a gift to the city in commemoration of the wedding of the present Mikado, and is of considerable interest (open from 9 to 4; admission, 5 sen) to those desirous of studying the fauna of Japan and contiguous countries at close range. There is the usual assemblage of African lions and stock animals, with several fine Korean and Japanese bears (kuma), a splendid Manchurian tiger (tora), indigenous monkeys (saru), wild boars (inoshishi), foxes (kitsune), seals (ottosei), etc. The big eagle (washi) is from the Hokkaido. Among the local birds are pheasants (kiji), falcons (taka), cormorants (w), and egrets (shira-sagi). The curious honey-buzzard (Pernis apivorus) is from Yamashiro Province, as is also the crop-eared owl (Strix Brachyotus). The splendid lot of sacred cranes (tsuru — Grus Japonensis) are emblems of long life and are usually prominent objects in the applied arts. During the quiet hours of the night they make the wellkin ring with their shrilling. When one starts, the others break in, in different keys, and produce a wild and pleasing minstrelsy.

The Heian Jingū (or Taikyoku-den), a group of highly picturesque structures near the Zoo, dates from 1895 and commemorates the 11th centenary of the establishment of the Imperial Capital at Kyōto. The main structure is supposed to be a reproduction of the original Taikyoku-den — an edifice attached to the ancient palace erected by the Emperor Kwammu (to whom the present shrine is dedicated) in the 8th cent. The green tiled roofs (after the Chinese fashion) with their gilded finials are among the most attractive in the city. The finials in question are significantly like certain of the architectural expressions employed by the early Mexico in Anahuac. A fee of 10 sen is charged to see the nondescript garden at the rear. The historical festival associated with the shrine is mentioned at p. 404. — The tall metal pillar at the back of the garden is an evil-avering Sōrintō. — The edifice at the left, in a park-like space with some cannon brought home from the Russian War, is the Butoku-den, or Hall of Military Virtues (founded in 1896). The fierce demonlets perched on the corners of the tiled roof and the scowling antefixes emphasize the militant idea. Judō exercises may often be witnessed here.

The *Kyōto Commercial Museum (Shōhin Chinretsu-kwan), a permanent institution (open daily, no fees) housed in a commodious structure (cost 182,000 yen) near the Zoo (Pl. E, 3), in Okazaki Park, was opened in 1909. Its trefoil crest, symbolic of the manufacturer, the merchant, and the consumer, indicates its aim. The varied and beautiful display of products manufactured in Kyōto is worth seeing. — The new brick structure opposite is the home of the excellently equipped Public Library.
The Imperial University, (Dai Gakkō) stands in a district called Yoshida (Pl. E, 2), was founded in 1897, and is a sister institution to that at Tōkyō. There are Colleges of Law, Science, Engineering, Medicine, etc., and a growing library.

The Doshisha University, founded by Dr. Joseph Hardy Neesima in 1875, is N. of the Imperial Palace (Pl. C–D, 2), and has for its main object the advancement of Christianity, literature, and science. University courses were opened in 1912. Missionaries of the American Board have aided greatly in its upbuilding, as have also many generous foreigners and Japanese.

The Shimo-Gamo (or Kamo), a Shintō shrine in the N.E. quarter (E, Pl. C, 2) in the Kamo District, where the Kamo and the Takano rivers join, is one of the oldest religious foundations in the city and is said to date from A.D. 673—nearly a century before Kwammu moved his capital from priest-ridden Nara. The original structure, which disappeared long ago, was built by the order of the Emperor (from 673 to 686) Temmu and dedicated to Ekazuchi no Mikoto and Tama no Hime — parents of the tutelar of the Kami-Gamo Shrine described hereinafter. It ranks as one of the 22 chief shrines of the Empire, and is of interest to foreigners chiefly for the beautiful park wherein it stands. The approach (cross the Aoi Bridge, 5 min. walk beyond the tram-car terminus) is through a long avenue of splendid cryptomerias and other trees interspersed with superb maples, whose autumnal tints attract nature-loving Japanese by the thousands. It is a favorite resort of the Kyōto people, to whom it is known as the Tadasu-no-mori (‘Forest of Tadasu’). Several huge brilliant vermilion torii point the way to the immense gateway of the same color, and form striking contrasts with the deep green of the lofty trees. The shrine and most of the auxiliary structures were renovated or entirely rebuilt in 1911; the roofs are thatched in the pure Shintō style, and the beam-ends sheathed in richly chased brass sockets. The crest everywhere in evidence is the aoi (asarum). May 15 of each year the historical Aoi Festival repairs to this shrine, and at the termination of a solemn ceremony, recrosses the bridge and proceeds up the broad embankment (dote) which flanks the Kamo-gawa, to the companion shrine mentioned below.

The Kami-Gamo, or Upper Kamo Shrine (E, Pl. C, 2), at the N.E. edge of the Kamo District, about 1 M. beyond the Daishō-ji, is dedicated to Wakasa Ekazuchi no Mikoto. The grounds are handsomely laid out, but are less extensive than those of the Shimo-Gamo. Two crystal brooks rush and gurgle through them, and the old moss- and lichen-splashed trees in the inner section make an impressive background for the flaring red torii forming the gateway. The curved bridge with its 8 metal giboshu is reserved for the Imperial messenger.
The Shugaku-in (E, Pl. C, 2), a group of fine gardens dotted over with a number of small summer-houses occupying an admirable site (in the N.E. suburbs) on the S.W. slope of the Hiei-zan foothills, about 4 m. from the hotel (rikisha with 2 men, ¥1.90 the round trip; tram-car in 25 min. to Shimo-gamo, 6 sen, thence rikisha in 35 min., 40 sen, or on foot in 50 min. over a good road), dates from the 17th cent. when the Emperor Go-Mino-o planned them for the enjoyment of his leisure hours during a 50 years’ retirement. The main garden (special permit necessary for all, comp. p. 400) is superlatively beautiful, and beside being one of the finest in Kyōto, offers a striking example of what can be made of a bare hillside with a southern exposure in a generous climate. Within its vast circumference there is almost every variety of aspect—mountain, plain, valley, distant views, sequestered nooks, waterscapes, etc. Unless one is a tireless walker, and can plan to be at the entrance of the garden at 8 A.M. in summer or 9 in winter (opening time; closes 4 P.M.) and have a jinriki in readiness to hurry one directly over to Shirakawa when the inspection (which will take about 40 min.) is completed, one had best not include the Shugaku-in in a walking trip (for which one should start fresh) over Hiei-zan, since the gardens are extensive, and there is considerable up and down hill tramping to be done.

After crossing the bridge beyond the tramway terminus, pedestrians will bear to the left, continue along the river bank opposite Shimo-Gamo, and pass the big mill of the Kanagafuchi Cotton Spinning Co.; 30 min. beyond the bridge the road forks, and 15 min. still farther beyond the right branch forks again. By turning up at the left and traversing the main street of Shugaku-in village, the plain entrance to the garden is soon descried. Permits are examined at the custodian’s office within at the left, and a local guide (no fees) conducts one through a 2d gate, then up (¶ M.) an avenue flanked by dwarfed pines leading to the first summer-house.

The panorama from the terrace on which the house stands is fine and far-reaching. Down the long stages marking the descent to the valley on which the city spreads out broadly, peasants may be seen busily engaged in agriculture, or plodding along the white highways. Dense groves of rare trees clothe the sharp hillslopes behind, while at the foot, restrained by the verdure-covered, flower-decked walls of a sinuous dike, and fed by a number of murmuring, cascading mt. rills, is a lovely pond (Dragon Lake) overshadowed by great willows which dip their long green fingers in the quiet waves. Near the shore, and linked thereto by a picturesque wood and granite bridge (copied from a famous one in China and presented to the Mikado by the daimyō of Echigo) is an adorable little island, tended like a jewel and flecked with groups of carefully disposed shrubs and flowers. The cherry blooms are ravishing in spring, and because of the sheltered character of the spot, the maple leaves often retain their glowing tints.
Kitano Tenjin.

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until mid-December. These range from tender yellows to violent reds, and the artistic environment greatly enhances their charm. A serpentine path descends from the tea-house (called Kami no O-chaya, a name frequently applied to the garden), behind which is a pretty waterfall. The square frail structure beyond the arm of the lake, surmounted by the imperial crests, is reserved for the use of the Emperor and Empress; the beautiful hedge beyond it, of pine and mountain tea-flower, is 20 or more ft. across the top.

A lateral avenue leads past a low, fantastic pine tree trained after the fashion of the Karasuki Pine (p. 504), and another pretty lakelet, to the Naka no O-chaya, the Empress’s sometime retreat. The most interesting objects in the interior (shoes must be removed) are two old sliding cedar doors on which, cleverly painted by an unknown artist, is a net with two realistic rents, inclosing some strikingly lifelike carp; the same design is repeated on the reverse. According to the tradition, the fish were painted with such fidelity to nature that until the nets were made to inclose them, they used to go out each night and revel with their friends in the pool near the house! Certain of the small silk squares pasted on the old fusuma are excellently done, as are also the small sliding panels by Yusei. The little polychrome metal flower-carts employed to cover the bolt heads in the apartment are lacelike in their delicate beauty. The faded old gold-stippled fusuma in the adjoining room with their landscape views are quaint memorials of bygone days, and the admirably painted cars on the cedar doors are of the sort used in the Gion matsuri. A close inspection of these carts shows them to be filled with roysters and flowers—first-class work by Sumiyoshi Gukei.

—The SHIMO NO O-CHAYA (Lower August Tea-House) stands near the office and is the last shown; the traveler will not spend much time over the indifferent old sepia fusuma of Chinese figures by Ganku—founder of a school whose adherents admired this style of work; nor yet over the wan old junk on their faded backgrounds. There is another pretty little garden hard by, with water rippling through it and some handsome trees and flowers. Conspicuous among the shrubs are the big Ardisia crenulata (manryō), much cultivated in the conservatories of less favored countries for their fine red berries; and the equally striking Nandina domestica (nanten).

Northwest Quarter.


The Kitano Tenjin (often called Tenjin Sama and Kitano-jinja), a picturesque Ryōbu-Shintō (p. ccevi) temple (Pl. B, i) in the N.W. suburb (about 3 M. from the Miyako Hotel;
jinriki with 2 men in 1½ hrs.; ¥1.50 round trip; tram-car in 35 min., 8 sen), is one of the gayest and most popular of the local fanes. The original structure is said to date from A.D. 836, but in all probability this was razed and a new one substituted when the present honden was constructed by Toyotomi Hideyori in 1607. Its great popularity dates from 959 when the spirit of the loyal Ōsawara Michizane (see Dazaifu) began to be worshiped under the title of Temmangū. Toyotomi Hideyoshi added considerably to the renown of the shrine when in 1588 he gave here his tea-festival, the Kitano dai cha-no-yu. When the monthly (25th day) and annual (Oct. 4) festivals (procession of religious floats — zuiki matsuri) are held, the stranger may be puzzled to decide whether the shrine is a religious resort or a local Coney Island. A host of restaurants, stalls, peep-shows, and catch-penny devices are rigged up; flags and streamers adorn the scores of stone lanterns; colored cravats, bibs, and shoestrings are tied round the necks of the marble and bronze horses, cows, and bulls (which here supplant the customary Binzuru), and an air of feverish joyousness pervades the locality. Then the ailing and the sinful, believing that a miracle will be performed in their favor, repair hither to rub the bulls, then the corresponding part of their own anatomy requiring medical attention; fill up on peanuts, melon-seeds, calamitous drinks, and native goodies; clap their hands, bow their heads, and make their orisons before the monuments, the trees, and even the fence-posts; run a hundred times round the square formed by the oratory and the building abutting on it from the rear; and then, having thus propitiated the spirits and laid the corner-stone for the realization of some cherished (and per-chance rascally) wish, they go home logy, happy, and filled to the chin with irreconcilable stuff which they ought never to have eaten.

The entrance to the wide inclosure is marked by a huge granite torii — one of several succeeding ones to be passed under before the shrine is reached. The bronze horse at the left is manifestly a relic of the bronze age, before art was developed. The fine new gateway, finished in the natural keyaki, embellished with 16-petal chrysanthemums, with its beam-ends sheathed in polished brass embossed with tracery and a tiny raised crest of the Imperial flower, is unusually attractive — the metal against the velvety brown of the wood producing a very harmonious note. The customary figures of Udaijin and Sadaijin sit in the loggias at the right and left, and Ama- and Koma-inu at the rear. The usual granite and bronze lanterns, as well as the lurid pictures and carvings (many of them bulls) in the ex-voto hall at the left, are gifts from devotees. The Inner Gate (Sankō-no-mon, or 'Three Luminaries') opens into a small square formed by the temple
at the back and colonnades at the right and left. The sake-tubs and other junk beneath these are material gifts from votaries. The maze of wood-carvings which once adorned the main structure are now badly blurred; those beneath the eaves of the picturesque and complicated roof are better preserved — groups of polychromatic birds, tenjin, and other symbols forming the motives. The interior is a jumble of lanterns, pictures of tigers, and other offerings, conspicuous among them scores of polished mirrors ranging from tiny ones to others 4 ft. in diameter. The numerous small detached buildings in the compound are of no interest. — The shrine in the pure Shintō style of architecture behind the big red torii, down the road (left) from the rear gate, is the Hirano-jinja. The plum trees hereabout are beautiful in early spring.

The *Kinkaku-ji, or Golden Pavilion (Pl. A, 1), known also as the Rokuron-ji, is in the N.W. outskirts (4 M. from the hotel; jinriki with 2 men, 2 hrs., for the round trip, ¥1.90) within a 15 min. walk (jinriki, 10 min., 30 sen round trip) of the Kitano Tenjin (see above). Where there are several members in a party it may be found cheaper and more convenient to employ one of the hotel carriages. The broad highway leads from the left of the rear gate to the Kitano Tenjin, passes the red torii guarding the uninteresting Hirano-jinja, then turns abruptly to the right and serves as the main st. of a small suburban settlement. A walk of 10 min. (bearing to the left) brings one to the big grove of trees in which the temple and pavilion are situated. Springtime, when the flowers are in bloom, or Nov., when the maples are turning, are the best seasons, albeit the Japanese regard the pavilion as loveliest when the snow covers it. One half-hour is sufficient for an inspection of the temple, garden, and pavilion. The major portion of the paintings and other relics preserved in the abbot's apartment are not worth much.

The Golden Pavilion (kinkaku) and the temple (ji) — the latter the property of the zen sect of Buddhists — owe their origin to the 3d Ashikaga shōgun, Yoshimochi, who, upon hisession (in 1395) of the shōgunate to his son Yoshimochi, retired to a small estate belonging to Saionji (a court noble) and there built for himself a retreat from which he continued, though nominally a Buddhist monk, to direct the affairs of State. After his death in 1408 his dwelling was converted into a temple called Rokuron-ji; of this group of edifices the only remaining one is the pavilion. The Hōō, or abbot's residence, was erected between 1673 and 1680. The former, which stands in the garden apart from the temple, is considered one of the choicest specimens extant of the architecture of the early Ashikaga period. Though it lacks great dignity and impressiveness, its graceful diminutiveness and its delicacy of design — particularly when compared with the ponderous temples which rise in other quarters of the old capital — are pleasing. The adorable little garden in which the pavilion stands is thought by some to rival in beauty and charm the fine Imperial summe
gardens of Katsura, and the Shugaku-in. Both the structure and its surroundings are expressive of the unquestioned taste of the great statesman who brought them into being. When by ceaseless labor and toil
he had elevated the shōgunate to a hitherto undreamed-of plane of wealth
and power (a fabric which his grandson Yoshimasa succeeded in demolishing) and had skillfully secured the succession to the Ashikaga, he retired hither to delight in the society of poets, painters, and the learned bouses whom he had always favored and who revered him as their indulgent master.

The temple-office is at the right of the big gate; the admission-fee is 20 sen and the ticket must be given up at the entrance to the garden. The acolyte conducts the visitor first through the several small rooms of the abbot's apartments and shows him a number of mediocre sliding screens and kakemono. The small shrine room called the hondo has some fusuma with drawings of Chinese sages in black on a white ground, ascribed to Kanō Tanyū. At each side of the altar are prized pictures by Chō Densu, depicting the great religious teachers, Buddha, Confucius, and Lau-tsé (the founder of Taoism). The folding screen showing heads of Chinese boys is not as good as the kakemono of the Rakan, or the 3 excellent ones (by some unknown Chinese painter of the Ming Dynasty) with Chinese sages playing games or engaged in literary discussion. Time-stained doors with Chinese figures shut off the corridor, at the end of which we overlook a dainty little garden with a celebrated pine tree (about 200 yrs. old) trained in the form of a native junk and called Rikushu-no-matsu. In the adjoining room are some old bronze and lacquer relics that once belonged to Yoshimitsu; some sliding screens of winter scenes by Tanyū, and some poor kakemono showing cocks and hens by Ito Jakuchū (1715-1800) which discredit him. All the panels in the following room are by him, and some of those in the next one — where there are also some in black and white by Kanō Tsunenobu. The landscapes are now almost indistinguishable, and the painting of the vapid Hōei does not appeal to good taste. The 7 old bronze wind-bells are said to have long hung from the eaves of Yoshimitsu's dwelling. The most noteworthy object here is a folding gold screen (by Sōami) displaying graceful white chrysanthemums.

We now enter the Sho-in, or drawing-room, which contains some better panels of cranes by Jakuchū; the elevated dais was for the use of the Emperor when he visited the place. The priest here points with pride to a series of small sliding cupboard screens ornamented with a badly faded dog, cow, fish, bird, and peony by Sumiyoshi Hiromichi (1599-1670). In another room are some highly prized kakemono by Shū Bun. The picture of a sour-faced monkey hanging by one arm from a branch of a tree is said to have belonged to Yoshimitsu. Those at the right are ranked by the priests with the choicest relics of the temple. The chrysanthemum-screen (perhaps) by Ogata Korin is not in his best manner, and is less effective than the large one (by an unknown artist) showing two stately white cranes on an old-gold ground. Before proceeding to the garden the visitor is sometimes conducted to a small room.
where choice unsweetened, powdered tea, made thick, and whipped to a froth, is served in the cha-no-yu style. — Crossing the court to an opening in the fence one enters the garden and follows the path that winds round the edge of the tranquil little lake encircled by fine trees and sometimes covered with a flowering aquatic plant called junsai (water-shield — Brasenia peltata). Many of the surrounding stones bear fanciful names and are placarded; almost every spot in the delightfully poetic and sheltered retreat is intimately associated with the memory of the great shōgun who left it as a reminder of his refined taste. The most conspicuous object in the garden is the

**Golden Pavilion**, a small, three-storied, summer-house about 30 by 40 ft., encircled by narrow galleries, with the upper story considerably smaller than the lower. The piquant upward tilt of the roof suggests a Shintō shrine. The edifice stands on the N. shore of the islet-dotted lakelet, whose mirror-like surface, when free from flowers, reflects in a pleasing way the rich patina of the gold foil restored to the upper story in 1906. The gleaming sheets of this metal which once covered the entire structure have disappeared, leaving only scrappy and smudgy traces which detract from the charm. Surmounting the structure is an awkward bronze phoenix, with outspread wings, a counterpart of the one preserved in the abbots' apartments. Bronze wind-bells pend from the eaves and tinkle thinly but sweetly to the touch of the soft breeze. The five stones in the water near the entrance were brought from China. In the lower room (shoes must be removed at the entrance), at the small altar, is a seated figure of Amida carved by Jōchō and presented to the shrine by the Emperor Go-Mino-o. The standing figures are Seishi-bosatsu and Kwan'non, the latter ascribed to the overworked Un'kei. All these, as well as the seated figure of Yoshimitsu, in the reliquary at the left, are treasures of the nation. On a little balcony which juts out from this floor the shōgun used to sit and watch the moonbeams as they traced argentine shadows on the rippling waters of the lakelet, and perchance dream of the instability of mundane affairs. The big gold and gray carp come in answer to the call to be fed.

A short flight of steepish steps leads to the 2d floor, where there is a shrine embedded in a sort of rockery with a tiny gilded image (attributed to Eshin, 942-1017) of Kwanzeon, flanked by large sculptured wood statues of the Shi-tennō (ascribed to Kōbō-Daishi). The painting of tennin and peonies on the ceiling, now so worn as to be scarcely distinguishable, is the work of Kanō Masanobu. The bare room has a low ceiling said to be of a single strip of camphor-wood (doubtful in view of the fact that it is 20 ft. sq.). From the balcony of the upper story one gets a beguiling view of the
pond and the beautiful foliage reflected from it. The lofty hill visible at the right is called Kinukasa-yama ('silk-hat mt.') from the circumstance that a certain capricious mikado once ordered it covered with white silk so that in summer it would resemble snow. — In a small house in the garden is a carved wood model of the kinkaku-ji; hard by is a tiny spring where the shōgun obtained the water he used to boil for his tea-ceremonies — for which he had a passion. Farther along, perched on an artificial craggy slope, is a quaint little tea-house (constructed of wood of the *Nandina domestica*) where these ceremonies were conducted. The diminutive waterfall near by is called the Dragon Fall. From its fanciful resemblance to a carp, the stone below it is called Carp Stone. The visitor is dismissed near a shrine dedicated to Fudō. Leaving the garden through a near-by gate, one descends a flight of stone steps to the road below the main entrance.

The Daitoku-ji (Pl. B, 1), the seat of a subdivision of the Rinzai branch of the Zen sect, stands back in a stately old walled park in the N.W. quarter, and was founded in 1323 by the bonze Daitō-Kokushi (Myochō) — who afterwards became its abbot. Time was when it possessed wealth and influence and was of importance in the religious life of the inhabitants of the old capital, but the remorseless years have shorn it of its splendor and of most of its numerous dependencies (at one time upward of twenty). During the centuries of its existence, some celebrated men were counted among its bonzes: Ikkyū in the 15th, Takuwan in the 17th, and others. Until quite recently it possessed considerable property in mortmain, and a collection of art treasures which made it a pilgrimage of all lovers of the various unique phases of early Japanese craftsmanship. Foreign and native collectors have, however, carried off so many of the best pieces that what are left will hardly repay the traveler for the time and trouble spent in seeing them. They are kept in a special godown opened only in the presence of two or more caretakers, while a third needy trustee holds the key. At least 3 days’ notice must be given by those who wish to inspect them, and the expense incurred (never less than 5 yen) must be paid by the applicant. The choicest treasures consist chiefly of relics of Ōda Nobunaga (whose tomb is within the precincts); calligraphic records of several early emperors; a lot of somewhat trashy *kakemonos* by early artists of the Kanō school, and a few valuable (to the priests) bits of Korean and Chinese porcelain as uncomely as they are old. The *fusuma*, *kakemono*, and what-not scattered through the various priestly apartments and adjacent buildings within the wide inclosure (considerable walking) make but a weak appeal to the average Occidental. The misty *landscapes* by Sōame; the Chinese scenes by Shūbun; the *Kvannon* by Kisokotei, and Godoshi, as well as the several...
kakémono by Sumiyoshi Gukei, are none as fine or as well preserved as the series of 12 pictures of the Rakan — brilliant and vigorous examples of Chinese art of the early Yuen Dynasty — which the late Mr. Fenellosa bought and sent to the Boston Museum of Fine Arts. After having seen the residue of the time-worn collection, the critical traveler is not unwilling to credit the whispered report that most of the really fine old treasures have disappeared and that spurious ones have replaced them — a common procedure in Japan. One of the choicest gems of the collection, a beautiful Kanōoka Kwannon of exceptional refinement, painted in marvelous velvety black bordered with delicate gold tracery, was acquired by a French artist in 1900. The well-executed substitute, in charming rose flecked with black and gold, shows the goddess standing on a lotus all swathed in diaphanous scarves, while a boat containing a man and a childbuffets the angry flood at her feet. Though ascribed to the immortal Kanōoka, it shows little of the masterful quality of his work.

Closely identified with the life history of the Daitoku-ji is the name of Rikyū, Hideyoshi’s aristocratic master of the tea-ceremonies. He designed one of the chashitsu of the apartments, the others being by Kobori Enshū, and considered as the last word in that subtle craft. The curious old sculptured wood image of Rikyū, carved by his own hand, is greatly prized by the temple authorities, and is enshrined in a reliquary in the upper story of the big sammon.

The Hōō, which directs the group of surrounding temples, and to which the visitor is now conducted, is nearly 300 yrs. old. The apartments (with ‘nightingale’ floors) contain some sepias fusuma with freely sketched landscapes (by Kanō Tanyū) showing mt. views in the heart of China (one of Godōshi’s favorite themes), and some folding screens depicting Chinese boys at play. The heavy black-lacquer equipment of the shrine in the first room imparts a gloomy look to it; the handsome embroidered brocade hangings of the entrance to the recess, almost covered with white wisteria (shiro fuji), formed part of the original ceremonial robes of Nobunaga. The gilded image at the altar is of Shaka Nyorai. The small reliquary at the right contains an image of Daitō-Kokushi, and the recessed one at the left the funeral tablets of Nobunaga and Go Daigo-tennō. A prized possession is the ugly old polychrome wood and iron incense kōro (of Chinese origin and said to be 700 yrs. old) called Devilish Incense-Burner from its fancied resemblance to one of these repulsive creatures. The two old-gold folding screens (by Kanō Tanshin) depict the cherry blooms of Yoshino and the maples of Totsuka. In a side room (which the visitor should see) is a bizarre kake-

wono showing a Kwannon against a black background; her mpery, the lotus on which she sits, the shadowa and the
nimbus are all made up of minute ideograph characters written in gold, setting forth the text of the Buddhist Bible — hence the name, Kyomon kinji Kwannon. The (modern) work, which must have required years of painstaking toil, and which shows the caressing touch of a hand at once talented and fired with religious zeal, is a marvel of microscopic perfection. — The big iron rice-kettle on the porch formed a part of Hideyoshi's camp equipment. From a certain point on the side porch an attractive view (one rendered locally celebrated by Kobori Enshū, who designed the garden) is had of Hiei-san, which here bears a slight resemblance to Fuji-san. The fringe of pine trees along the edge of the Kamo-gawa, in the near foreground, is supposed to recall the classical shore of Mio-no-Matsubara. The pretty front garden with its always freshly raked pile of sand in imitation of the sacred Fuji, was also designed by Enshū. — The Higurashi-no-mon (gate) at the other side is a national treasure, and came from Hideyoshi's Momoyama Palace (goten); though now sadly weather-beaten and stained, it still shows the vigorous touches of Hidari Jingorō's master hand. The pair of huge peacocks which stand on the central beam are admirable; pine trees, the mythological kirin, the dragon, and various flowers are employed in the motive.

The traveler with time to spare will wish to spend some of it strolling through the stately, park-like grounds sprinkled with grandiose architectural relics and crossed by avenues of patriarchal trees. They are not unlike the beautiful circumvallation of the Miyōshin-ji (described hereinafter), particularly when flaming with reddening maples or the clustered red berries of the prevalent nanten. The temple bonzes often add to the monasterial aspect of the place by wearing resplendent old-fashioned costumes in which queer shovel hats and brilliantly embroidered Chinese shoes are conspicuous features. As they pace slowly along the sequestered walks beneath the lofty trees, mumbling their prayers and clicking their rosaries, they recall certain of the conventual estates around Seville. — From every salient point of the great temple roofs, now sadly mauled by the elements, there look down demon-tiles, or Onigawara. The furious distorted faces remind one strongly of certain human types, as they evidently do the natives, since a sour-visaged person is frequently called Onigawara! — Before leaving the grounds a moment should be devoted to the hoary, barn-like, impressively silent Hōdo, with a sepia dragon on the ceiling by Kanō Tanyū. The finely gilded Shaka in the tile-floored Butsu-den is also worth looking at. The polychrome tenjin on the ceiling are now faded beyond recognition.

The Kenkun-Jinsha, a Shinō shrine, 10 min. walk S.W. of the Daitoku-ji (Pl. B, 1), crowns the summit of a rounded
hill (fine view) called Funoka-yama from its fancied resemblance to a fune, or boat. The new granite steps date from 1912, when Kyōto city gave 1000 yen and the Emperor 700, for the rehabilitation of the decaying fune. The spirit of Oda Nobunaga is worshiped here, and his crest shares the place of honor beside the 16-petal chrysanthemum; the numerous pictures in the ex-voto hall refer to his epoch. The old green machine-gun in the yard at the foot of the short ascent was captured from the Russians during the late war. — The district which one traverses to reach this shrine, or the Daitoku-ji, is the Nishijin quarter, where much silk-weaving is done.

The Tōji-in an historic Buddhist temple (Pl. A, 1) about 1/4 M. S.W. of the Kitano Tenjin (jinriki in 10 min., 15 sen), was established about 1360 by Ashikaga Takauji and is known for its collection (of historic rather than artistic interest) of sculptured busts of all the Ashikaga shōguns except Yoshikazu (5th, 1423–25) and Yoshihide (14th, 1564–68 — murdered when 4 yrs. old by his guardian). Some of the images were removed to the dry bed of the Kamo-gawa (where the heads of criminals were formerly exposed), in 1863 (when iconoclasm was considered meritorious by certain pseudo-patriots), and others substituted by carvers of meager skill. Individual character is strongly depicted in a few of the faces, most of which are adorned with tiny mustachios and small black goatees. Puffy-cheeked gourmands, hatchet-faced recluses, and square-jawed dictators predominate. Flowers and tea are placed before the figures every day. — The broad road leads left from the granite torii at the entrance to Kitano Tenjin, and the distance can be covered leisurely on foot in 15 min.; the last half is across country past garden patches where turnips almost as big as watermelons are produced. The temple stands in a pretty bit of woodland which flames with maples in early Nov. The rounded summit of Kinukasayama starts up at the right; the big gate sits quite across the end of the path and is unmistakable. Tickets (10 sen) must be bought at the wicket inside at the left. The interior of the edifice is like a primitive Anglo-Saxon grange, with big hewn beams and tree-trunks set into white plastered walls — after the Yamato style. The rooms containing the exhibits of screens and minor relics are skimpy, and their faded contents without much merit. In the first room the bronze shows one a kakemono of Daruma in rosy flesh pink, erroneously ascribed to Sesshū; the next one contains a fairly good landscape in rich old green on a faded gold ground by Kanō Sanraku. In this and the following rooms are also a helmet and spear which belonged to Takauji; some aged relics of Yoshimitsu, many kakemonos and banners inscribed by famous men; some old clocks, bits of lacquer and bronze, and a few sliding screens of little value.
The visitor is now conducted across a small landscape garden whose withered and puckered appearance may be due to the astringent juices of the many persimmon trees which grow therein. Sōan is said to have planned it, and it was one of Yoshimasa’s favorite retreats, whither he came often to hobnob with the scholar and to drink tea in the quaint little rustic house which overlooks one of the ponds. Near by is the moss-grown tomb of Takauji. Connected with the main temple by a corridor, and entered from the side facing the garden, is a tomb-like room with a cold concrete floor (foot-covering desirable) where the collection of images is enshrined. The big dragon on the ceiling is accredited to Sōzan. The first figure at the left is Yoshimasa, the 8th shōgun, and following in the order named, are: Yoshikatsu, 7th, who succeeded his father when 8 yrs. old, and died 2 yrs. later from a fall from his horse; — Yoshinori, 6th, who was assassinated in 1441 at a feast to which he was invited by his friend Akamatsu Mitsusuke! — Yoshimochi, 4th; — Yoshimitsu (with a sweeping beard), 3d, after Takauji, the most remarkable of the Ashikaga shōguns; — Yoshiakira, 2d; — and Takauji, founder of the dynasty. At the end of the room is a shrine with a seated figure of Shaka accompanied by Anan (a relative and one of his first disciples); and (left) Kashō (also a disciple), who is remembered because he is said to have swallowed the sun and moon — after which his body became more brilliant than gold! His black-and-white checkered robe displays none of this brilliancy. Nor do any of the images display the masterful touches of the great Unkei to whom they are airily attributed. The figure with blackwood Chinese shoes sitting before him, on the opposite dais, is the renowned Tokugawa Ieyasu; his neighbor is Yoshihisa, 9th (Ashikaga) shōgun; the next Yoshitani, 10th; — Yoshizumi, 11th; — Yoshitane, 12th, a small, dyspeptic man apparently too anemic to grow a beard, and looking much like a dwarf between the well-fed, robust giants at his right and left; — Yoshiteru, 13th, who committed harakiri (p. clxx) when 30 yrs. old (in 1565); — Yoshiaka, 15th and last of the line, who was succeeded by Oda Nobunaga, one of Japan’s greatest rulers.\footnote{The position of Shōgun was not conducive to longevity. More than one was assassinated in early life, and great trials must have bestr the others, for the average length of life of the 15 was 38 yrs. Yoshikiyo died at 61, a humiliated, shaven-headed bonze who was forced to beg an asylum from his friends. Yoshitane died in exile at 58. Yoshimasa succeeded in living to the age of 65 by becoming a bonze and passing his last days in the quasi-seclusion of the Ginkaku-ji. His face carried a greenish tinge which is said to have been imparted by the great quantities of green tea drunk by him at his favorite cha-no-yu ceremonies. The great Takauji died of cancer at 53. Yoshimitsu died at 50, and the remainder at ages between 4 and 41.}

In the succeeding rooms are various belongings of the Ashikaga. In a small glass globe enshrined in a pagoda-shaped reliquary are three tiny objects about the size of bird-shot —
one green, one white, and one brown; the credulous believe they are Buddha’s bones. Hard by is a folding screen and some sliding panels (by Sanraku) showing pictures of Chinese boys at play and depicting episodes in the lives of the Twenty-four Paragons of Filial Piety. The three rather striking kakemono of aesthetic priests (early votaries of the temple) are by Kanō Tanyū. An autograph letter of the Taikō Hideyoshi is preserved in the next room, along with many other relics of him. The sliding screens in the shrine room carry Chinese scenes painted by Sanraku. The kakemono of the 16 Rakan is by an unknown (Chinese) artist. The Jizō in the shrine is ascribed to Kōbō-Daishi. In an adjoining room is a quaint old Map of the Buddhist World, and in another one a banner on which Buddha’s name is written 3000 times! The dragon kakemono is attributed to Kanō Motonobu — which should be accepted with reserve. The faded old tablet — a much prized relic — bearing the name of the temple was made by Yoshimitsu.

The Omuro Gosho (or Ninna-ji), a sometime palatial Buddhist temple (Shingon-shū) on a high terrace in a splendid old park with lofty cryptomerias and pines about 1 M. S.W. of the Tōji-in (Pl. A, 2), was founded in 866 by the Emperor Kōkō, who retired thither after his abdication in 899, shaved his head and took the name Kongōhō. The road from the Tōji-in leads to the right, and on reaching the inclosing wall (5 white lines) bears to the left and passes the E. gate. Thousands of Kyōtoites assemble here in early spring to witness the magnificent display of cherry blooms (which differ slightly from the ordinary flowers), and they repeat the excursion in Nov. when the turning maples exhibit their fugitive charms. The view from the upper terrace, past the main gate to the lowland beyond, is superb. The present temple, with a gloomy interior showing traces of former beauty, dates from the 17th cent. and is a contemporary of the sturdy old pagoda. The doors which defend the chancel from the narrow ambulatory are richly adorned with black metal fitments covered with gilt tracery. A strikingly handsome image of Shaka covered with heavy gold foil sits on the central altar and is backed by a fine mandorla embellished with numerous smaller medallion-shaped ones round the edge. The various sculptured and gilded divinities at the right and left form Shaka’s silent suite. The big kakemono of Buddha and his disciples is well painted. A bizarre and unusual feature of the interior decoration is displayed on the upright pillars and pilasters, each of which is almost covered with small painted medallions of Shaka. — The broad highway which runs past the massive gateway with its two gigantic Nio leads (right) to Takao-san (E, Pl. B, 1) celebrated for its annual maple display; and (left) to the Miyōshin-ji.
described below. The ferny dingles of the neighboring hills
are favorite resorts of the Kyōto folks, and their beauty is
celebrated that the railway runs special excursions during
the flower seasons.

The *Miyōshin-ji (Pl. A, 2), a fine old Buddhist temple
amid an agglomeration of weather-beaten but still sturdy
dependencies, attractively situated in a 75-acre park lying
about ½ M. E. of the Omuro Gosho, and a 2 min. walk up from
the Hanazono (‘flower garden’) Station (rly. from the Nijō
Sta. at Kyōto in 10 min.), was originally a villa which belonged
to Kiyowara Natsuno (782–837) and which afterward (in
1318) became the favorite retreat (for 30 yrs.) of the Emperor
Hanazono. He presented it to the bonze Egen (Kwanzan-
Kokushi), who converted it (in 1350) into a temple and be-
came its first superior. The original buildings were burned
during the Ōnin war (1467), but soon thereafter were rebuilt
and adopted as the headquarters of the Rinzaï branch of the
Zen sect. They are still excellent relics of a period when
temples were constructed of the largest timbers the forests
produced, with the object of defying time, earthquakes, and
the elements. Certain of the edifices resemble big Swiss
chalets and are constructed after the old Yamato type, with
huge beams that show attractively against whitewashed
plaster. The centuries have stained others among them a
rich smoky brown, and their tremendously heavy roofs
sheathed with gray, lichen-spotted tiles, and embellished
with huge dragon-faced antefixes, blend harmoniously with
the somber conifers, fantastic pine, cherry, and maple trees
of the inclosure. The primitive architecture, as it has been
preserved, represents faithfully and interestingly the quasi-
ecclesiastic, semi-imperial residences which were characteris-
tic of Kyōto and its environs in the early days. With their
surroundings they are thoroughly charming. The houses of
the priests sit back in sequestered, walled plots crossed by
neatly swept flagged walks flanked by bronze statuary, and
idealized by pretty landscape gardens that commemorate
poems or war episodes of the dead past. Certain of the
bonzes cultivate choice fruits and flowers that impart an air
of repose and culture to their enviable retreats. There are
upward of two score minor temples, priestly dwellings and
apartments within the great park, and the temple organiza-
tion is said to have 3000 or more dependencies scattered
throughout the Empire. The sumptuous decorations which
were lavished on the interiors of some of the buildings, and
the splendid art treasures formerly contained in them, sug-
gest wealth and refinement. Unfortunately the art collection
is now incomplete, but the objects which remain point to the
extreme antiquity of the establishment. Chinese pictures,
etc., predominate, and as many of them date from the 11th
cent. and thereabout, it is thought that they were imported at a time when Japan was still under the deadening thralldom of Chinese educators.

The road from the Omuro Gosho brings one to the back gate; that from the Hanazono Station to the front or main entrance. No admission fee is charged; tips are customary and acceptable, but are not obligatory. The priestly guide conducts the visitor first to a room containing numerous relics; the two strikingly handsome madreperla Chinese screens were gifts from an early emperor; the pair of superb kakemono showing tigers and dragons — both the quintessence of energy and fierceness — are by some Chinese artist of the Ming Dynasty. The indifferent picture of a pop-eyed Daruma is ascribed to Kanō Masanobu. The screen with nacre insets is manifestly Korean and is an excellent specimen of very old work. Among the other objects are two big panels of cranes, distinctively well executed, and ascribed to a Chinese emperor; a rich dark green kakemono, velvety in its verdant softness, depicting a Chinese landscape with mts. in the background and a picturesque temple in a romantic glen, also by an unknown Chinese painter; a kakemono in sepia, showing a Chinese river and mt. scene, by Toba Sōjō; a repulsive, bulbous-bellied Hōtets, drawn in faded ink, by Mokkai (a Chinese painter of the 11th cent.); two unequal tiger and dragon pictures by Kanō Tanyū; and numerous pictures, bronzes, lacquered objects, and what-not, of greater or less worth. Those which the critic is apt to consider too conventional and too destitute of character to belong in the collection are perchance retained for their historic associations.

In the Hōjō (where the prior dwells) are some effective folding screens with painted Chinese figures on a gold ground, by Yuso Kathoku, and a very ordinary, neutral-tinted tiger and dragon screen by the same artist. The superior old Chinese madreperl stand, and the distinctively handsome brown silk kakemono showing flower groups are by an unknown Chinese artist. The next room contains a number of inferior fusuma, bearing landscapes and river scenes in dead white and black, by Kanō Tanyū, but by no means in his best manner. The adjacent shrine room has a handsome black- and gold-lacquered reliquary in which a gleaming Shaka sits in golden dignity between his faithful Monju and Fugen, and numerous mortuary tablets of dead notables. The floors are the so-called ‘nightingale’ or singing floors referred to under Architecture (p. clxxx).

The Ceremonial Hall, with its cold stone floor and its wide, empty interior frowned down upon by a minatory dragon too hastily attributed to Tanyū, is supported by 48 huge pillars and pilasters, some of the former 2 ft. or more in diameter. The immensely tall pine tree which overshadows one corner
of the structure is called Sekka, from the priest who is said to have planted it upward of 450 yrs. ago. The corridor leads to the Butsu-den, with a ponderous altar of keyaki wood in the natural finish rising from a black-lacquered base; above it are some crisply carved Dogs of Fo, and dragons with bold, provocative ivory eyes. The central figure, seated beneath a shower of tinsel, is Shaka, with Kashō at the right and Anan at the left. Both the latter have variegated robes and all stand out in striking fashion from the plain gold background. The floor of the great hall is made of black tiles, and the chill of the winter (1881) when they were laid seems to have remained with them. The figures in the two smaller altars, with curious shovel hats and bizarre robes, are of early priests. The beautiful graining of the supporting keyaki columns is noteworthy.

The Revolving Library (Kyōzō) is hard by the Butsu-den; the complete Buddhist scriptures are said to be archived in the big central reliquary, which though seemingly immovable is so pivoted that it can be revolved by a strong shove. The guardian demons around the base of the revolving stand are by Chū-en. Fu-Daishi occupies his customary seat, and his cumbersome Chinese shoes sit at his feet awaiting his pleasure; but his two sons are absent. — A short walk down a flagged way between lines of dwellings formerly occupied by priests stands the Kaisando (Founder’s Hall) said to be 550 yrs. old; the pilasters all rest in bronze sockets, and the black ceiling imparts a dusky and mournful look to the black room. The image on the dingy altar is Musō-Kokushi, one of the first priests of the establishment. Hard by is the Nehan-dō, whose chief object of interest is a thick, upright bronze slab intricately chiseled (by Yoshioka Buzen) with scores of tiny people, birds, and animals; all loved the Buddha and are now seen sorrowing as he lies above, being prepared for his entombment. The Kyokuhō-in, which is also near by, is not generally shown unless the visitor asks to see it; the figure on the altar at the back of the main room is of the Emperor Hanazono. The four panels which serve as doors to the shrine are excellent specimens of 16th-cent. Korean madrepeeled inlay; the landscapes and houses are skillfully and carefully done. The gold panels at the right and left of the passageway are decorated with phoenixes by Kanō Yasunobu, who also painted the very ordinary white and black fusuma in the adjoining rooms. Another room, to which visitors are not admitted unless provided with special letters of introduction, is of peculiar interest to art-lovers because Motonobu, one of the most celebrated painters of the Kanō school (p.cxxxvii), spent several seasons here studying the subtle teachings of the Zen sect, and painting pictures which for many years made the Miyōshin-ji a Mecca for admirers of the great master’s work. His sometime studio stands back in a yard on the W.
side of the main temple, and is noteworthy for the bronze statue (in the yard) of Kwannon wearing an East Indian head-dress. The priest in charge of the rooms may ask the traveler with credentials to return another day, as the best pictures are generally stored in the fireproof godown. When they are brought out for inspection they are hung upon hooks driven into a cross-beam high up from the floor, then folded away. — Of the 49 excellent fusuma, forming one set which Motonobu painted and which better to preserve the Emperor Retien (1663–86) caused to be mounted as kakemono; and of the 53 of another set of equal value, but 4 specimens remain, the rest having been distributed among the Nara, Kyōto, and Tōkyō museums. They show two aspects of the genius of this Far Eastern master; the first set, of panels of large dimensions, displayed landscapes in the Chinese style, with persons walking in them 'marked by that somewhat brusque and angular drawing of rocks and trees which distinguishes one of Motonobu's manners. Some of the landscapes were continued in several fusumas, thus forming vast compositions. They were executed in color, with very light yellows and bistres; one a pure landscape without figures, representing geese going to drink.' The second series of 49 were painted in Motonobu's more normal manner; more Kanoesque, in black and white, and in the genre in which Motonobu's talent attains its finest achievements, but with a noteworthy suavity and delicacy of touch. The 'white of his beautiful paper, supple, rich, and generous, afforded him an ideal background for his delicate grays and deep blacks — fit media for the evocation of those landscapes in which a haze of dreams seems always to float! It is impossible to forget the beautiful snow-scene, the mountain background, with the hurricane sweeping obliquely across it, stripping the willows in its passage, and the gray, dead water, a mirror which reflects the desolate face of nature.' (Migneon.)

The four kakemono which the bereft priest is able to show the stranger are the most precious of the temple's possessions. Each is about 4 by 6 ft. painted on a background of creamy white wonderfully preserved; the motives are mts. and willows, cranes, pheasants, wild ducks, and other birds, with ponds and marshes. Every delicate line breathes the art of which Motonobu was past master. The fusuma which inclose the room carry landscapes in great variety — snow-scenes, mts., and rivers, valleys and plains. They have been badly handled and stained, and the faded blacks show drearily against the dimmed white background. In the shrine at the back of the room are two seated wood figures extraordinarily lifelike; the abbot Kokushi sits at the left, and his teacher at the right. At the extreme left is a small sculptured wood image of the Emperor Go-Nara. Motonobu's mortuary tablet is here.
The Kyōto Nursery (Kyōto no-en) 2 min. walk S. of the Hanazono Station (Pl. A, 2), is well worth visiting (free, no fees) if the traveler finds himself in the locality. There is the usual collection of lovely flowers, with (in season) a choice exhibit of chrysanthemums. Among the varied specimens of this flower may be seen unique 16-petal ones amazingly like the Imperial crest, grown on collarettes and tended with the care one might give to a baby. Some resemble tousled poodles; each year some sort of a novelty is produced in chrysanthemum culture. Noteworthy freaks sell for 3–5 yen; others range in price (shipment possible by mail) from 20 sen upward. In winter a charge of 5 sen is made to see the orchids.

The Saga-no-Shaka-dō, a Buddhist temple of the Jōdo sect, 2½ M. west of the Miyōshin-ji (E, Pl. B, 2) stands about ½ M. N.W. of the Saga Station (frequent trains in about 7 min.) in a region dotted with many fine groves of slim bamboos. Walkers will enjoy the tramp over the broad (3 M.) highway — which crosses the rly. just beyond the Hanazono Station, then a lovely, peaceful suburban district sprinkled with decaying temples in deserted groves. The electric trolley from Kyōto to Arashi-yama traverses the section and one is in constant touch with it. By following the rails to its station at Saga, one sees the rly. station just at the right, and the temple (12 min.) at the far left, embowered in evergreen trees. The (52d) Emperor Saga (810–23), celebrated as one of the finest scholars of the age, and counted as one of the famous Sampitsu ('Three Pens'), built himself a palace here after he had abdicated in favor of his brother Junna, and for 19 yrs. lived in retirement. The temple is said to have been founded at that time, albeit the present structure dates from the latter yrs. of the 18th cent. It stands in a fine grove of ancient trees, with here and there a lotus-pond. Two gigantic, prayer-bespattered Niō guard the big two-storied gate. At the foot of the temple steps are handsome bronze water-basins in lotus-leaf designs and near by is a bronze bell in an old belfry. If the traveler can so plan it, the trip to the temple should be made in early Nov., for then the view of the wooded slope of Arashi-yama, which overlooks it from the S., is beautiful with its deep-green foliage lit up here and there by brilliant blotches of reddening maples. The Arashi-yama gorge, too, is very near (tram to the city, 15 sen).

Time was when this temple and the still more ancient one of Ukumaza (which stands a short way to the E. of Saga and is said to date from 628) enjoyed the Imperial favor along with that of the people of the entire countryside, but their erstwhile glory has departed, and the latter fane is tottering to its fall. The Saga-no-Shaka-dō is the best preserved of the two, and still enjoys considerable renown for a fine sculptured figure of Shaka, of sandalwood, with which a pretty
legend is associated. According to the temple chronicles the image was carved in India by a well-known sculptor, while Shaka was absent from his monastery. So great was the mourning of the people at the absence of their lord that the image shared it, and so overjoyed was it when Shaka returned that it descended the steps to meet him and the twain walked into the monastery together! A spirited painting, on the wall behind the main altar, depicts 13 almost life-size figures of sculptors (with strongly marked Chinese figures and characteristics) engaged in measuring, discussing, and chiseling the figure — which is said to have been brought hither from China about A.D. 987. An impressive ceremony accompanies its unveiling: the priest places candles and incense before the reliquary, kneels, claps two pieces of wood (hitogashige) together until the neighborhood rings with the sound, and strikes a sonorous gong, the while chanting in a loud, clear voice his adoration of the saint. This endures for a full minute; then the curtain rises slowly and reveals gradually the sacred figure in all its graceful, womanly beauty. The chant and the accompanying music die away by degrees as the curtain closes softly over it. The shrine itself is temple-shaped and strikingly handsome, with a profusion of gold-lacquer enrichments and many compound brackets and polychrome decorations. At the right and left are large images of Monju and Fugen, and near them two dainty repositories. The brocade curtains and temple hangings generally bear the three asarum leaves of the Tokugawa crest. The carved lennin, dragons, the mystical Wheel of the Law, and the other symbols which adorn the interior recall those of the Nikkō Mausolea. The Gods of the Four Directions which guard the shrine are (with other figures in the small repositories) ascribed to Kōbō-Daishi.

Arashi-yama, a high hill in the W. outskirts (E, Pl. A, 2) near the Saga Station, is one of the most popular suburban resorts (electric tram-cars), and is romantically situated near a gorge down which plunges the brawling Hōzu-gawa (that later flattens out on the plain and becomes the Katsura-gawa). The name, 'Storm Mountain,' was given it because the native artists delight to picture it beneath showers of slanting rain. The vegetation on its side is unusually varied, and in April when the cherry blooms are out, or in Nov. when the maples are in their prime, thousands foregather here to witness the lovely sight. Many of the cherry trees are very old and are descendants of others brought hither at the instance of the Emperor Kameyama (1260–74), from the celebrated Yoshino-yama near Nara, the source of supply for the best trees in the Empire. Arashi-yama bears much the same relation to Kyoto that Mukōjima in its prime did to Tōkyō, excepting that the floral range is wider. A number of pretty cascades
enliven the region, and there are ‘Moon-gazing,’ ‘Emperor-visiting,’ and other bridges, several famous restaurants, and what-not. Travelers in quest of mild adventure usually visit the place in connection with the shooting of

The Rapids of the Hōzu-gawa. The narrow, shallow river (65 M. long) rises in the adjoining province of Tamba, and after meandering in a purposeless way across an upland plain begins its precipitous dash to lower levels near the small town of Hōzu — whence its name. The usual custom is to proceed to Kameoka Station on the Sonobe Rly. (11 M. from Nijō Station, in 50 min.; fare, 48 sen; Rte. 29), thence walk (10 min. at the right) to the boat-landing at Hōzu. Boats can be arranged for in advance by telephone (from the hotel) and will be in waiting. Prices vary, but the upward tendency is maintained. For a boat that will seat (chairs) 4-6 pers. ¥5 is ample. The downward glide to (13 M. Arashi-yama) is made in 1½ hrs. with a fair current. When the water rises above a certain mark the boatmen refuse to go. The best season is in April, after the spring freshets, when the cherry blossoms are out, the hills begin to flame with the azaleas that glorify them in May, and a good volume of tawny water pounds against the rocks. — The boats are strong and flexible (30 ft. long, 6 wide, and 3 deep) and draw about 4 in. of water. The pliant bottom (a rigid one would be crushed) gives as it scrapes over the rocky bed and imparts an odd sensation of insecurity. Four athletic men work the sculls and yudo. At the Fudō Cataract, where the open stretch is about 300 ft. long and 25 wide, the boat sweeps forward at disconcerting speed, sometimes in a cloud of spray and accompanied by a terrific roaring. The many dangerous passes are made with safety and speed, as the men are trustworthy. It takes them about 5 hrs. to haul the boat back to Hōzu, and unless this can be done in the afternoon they expect an extra fee. By planning the trip for the forenoon, one can inspect the Miiōshin-ji and other temples in its immediate neighborhood in the afternoon, on the trip back to Kyōto. The numerous small holes in the rocks just above the water-line of the river are made by the ends of the bamboo poles with which the boatmen keep the craft in midstream. A petty commerce is carried on in the vicinity of the river in the water-worn stones (for decorating landscape gardens) found in the river-bed.

Arashi-yama is one of the favorite haunts of the singular so-called Singing Frog (Polypedates buergeri, Sclegel, etc. — Jap. Kajika, or ‘River Deer’; also Kaika-gaeru), a small, slender, darkish gray or brownish frog with obscure dark spots above (body-length of the male, 45 mm.; of the female, 70 mm.), much prized by the Japanese, many of whom will pay hundreds of yen for a specimen with a clear, bird-like note. They are usually kept in small cages containing a diminutive rockery and pool, that stand on the counters or show-cases of native stores. Flies, spiders, and the like constitute their food. When contented they often utter a sweet, but like piercing short whistle, like the sound made on a silver flute. The dark-green frogs sold to the unwary at 50 sen are of the common variety.
Excursions from Kyōto.


Over *Hiei-zan to Lake Biwa (E, Pl. C–D, 2). This is one of the best excursions in the immediate neighborhood, as it embraces numerous attractive features—a splendid panorama from the summit of the mt., an inspection of the Enryaku-ji Temples, of the Karasaki Pine Tree, a ride on the Lake, a visit to the Miidera Temples, and a return via the underground canal, or overland by electric car.

A day should be devoted to the trip and a lunch taken from the hotel—which can be reached easily at 6 p.m. if a 7.30 a.m. start is made. Guide (£4) unnecessary, as an English-speaking coolie (£1.50, from the hotel) will serve to point out the way and carry the luncheon and wraps. The road is good, easily followed, and in most places well traveled. The shortest way is past the Kurodani Temple (Pl. E, 2) thence to Shirakawa village (jinrik with 2 men from the hotel, £1.60), where one turns to the right and follows the highway into the hills. The trip does not necessarily imply going right over the (2750) ft. grassy, basaltic hump of Hiei-zan, as the popular roadway winds up through a gulleh on the near (S.) side, about 1 M. below Shimeisya-take, the topmost ridge. The shrewd wind which often blows across the summit is sometimes uncomfortable; after Dec. 1, it is apt to be decidedly chilly. As the stiffish climb induces perspiration, wraps are necessary to prevent taking cold. Japanese regard the view as one of the most varied in Japan, since Biwa, the largest lake, Kyōto and Osaka, two of the largest cities, and a number of big mts. ranges are visible. The stone image looking out over Kyōto is Dengyo-Daishi. The name Shimeisya-take means (in Chinese) ‘Blue Sky Mountain’ (or ‘4-points-of-the-compass place’) in poetical allusion to the light which pours into the mind from all sides when the Buddhist truths are clearly understood. Hiei-zan is derived from Hi (comparison), si (deep valley), and zen (mt.) and is ‘compared’ to the sacred mt. (of the Buddhists) in China called Bi-zen.

Shirakawa Village (so named from the small river running through it) is celebrated locally for stone lanterns (for temple grounds) chiseled from the excellent gray-and-black flecked granite (Shirakawa-ishi) quarried from the schistous flanks of Hiei-zan. Almost every male inhabitant is a stone-cutter, and every other house is a workshop whence the sound of chisel and hammer ring out almost ceaselessly. At the upper end (right) of the village street the brawling river turns a number of big undershot or overshot water-wheels and furnishes power for an equal number of primitive wire-factories. The deep ruts in the road are caused by the succession of mediæval bullock-carts one meets, laden with great buckets of powdered stone employed as a glaze in the making of tōki, or earthenware, in the Kyōto potteries. Lines of picturesquely clad women with great bundles of fagots on their heads are often met descending from the higher slopes. Pedestrians skirt the river for some distance; 35 min. beyond Shirakawa a path leads off from the main road and across (left) a little brook, then beneath a torii with some grouped stone images. Proceeding up this winding path between high hills one comes (in 50 min.) to a little terrace with a rest-house and a deserted.
shrine, whence a magnificent view is had over a wide, deep, silent valley to a distant sky-line of rugged mts. Here the road bends round to the right. Visible beyond a deep gorge into which plunges a noisy brook is the giant bulk of Hiei-zan; the by-path which branches up at the left 20 min. beyond this point leads to the summit. The main road flanks the red shrine (left) and passes beneath the torii; 15 min. beyond this one comes to a fine gray granite torii, beyond which is a narrow ledge called Nanamagari ('seven-turns') because at this point the road takes on a decidedly serpentine character.

The panorama spread out below is one of the most beguiling in the Empire; the eye embraces thousands of square miles of mt. and valley land sentinelled by snow-crowned volcanoes and delimited by the jagged monarchs of many ranges. Near the center, 1500 ft. below, lies the poetic and placid Lake of Omi, beaded with a half-score microscopic towns and furrowed by tiny threads left by little steamers which at this great height look like toy boats afloat in an azure pool. If it be springtime, when the valley swoons beneath waves of semipaternal sunshine, and the wide and rich plains which flank the lake flame with a glory of yellow rape or lie clad in soft robes of many tints, the scene is one of indescribable beauty. At this season the sky which broods above it is usually a winsome, dimpling blue, quite Italian in its charm and color. Between the plain — which from here resembles a variegated board on a huge easel tilted up on one edge — and the hills which hold the lake fast locked in their green embrace, deep slashes mark the mt. sides, and from their emerald depths rise dense groves of great pines and firs and cryptomerias that look like vast plumes when viewed from above. Flecking this wide expanse of somber green are magnificent blotches of color formed by flowering mountain-cherry, wild sazanka, perennally crimson maples, a veritable tangle of honeysuckle, and the host of flowers for which the Japanese hills are celebrated. The view is stupendous; the effect awe-inspiring, with a charm that will scarcely fade from the mind. From the extreme summit of Hiei-zan the vista is augmented by Kyōto, Ōsaka, and the country beyond, including the sea, all of which are here barred out by the ridge.

Hence onward the road winds to the left along the shoulder of the hill, now up, now down, and always over a terrace cut from the green slope. From the edge of this one looks down a thousand feet into impenetrable forest depths. In the autumn scores of momiji add dashes of yellow, scarlet, and russet to the all-pervading green. Later the half-bare spots are alive with blue-bloused peasants who stick like mt. goats to the steep declivities and garner their winter supply of brushwood. An inspiring walk of ½ hr. brings one to another granite torii marking a terrace from which the view is so extensive
that it fatigues the mind. Here the road descends steeply (left) through a fine forest of somber firs to (15 min.) a deep, silent, majestic gorge and a quaint and romantically situated shrine to Benten; the image seated in a stonewault protected by a wire mesh and guarded by a granite torii is Fuku no kami san. The stone lanterns and Benten’s bronze biwa (harp) are pretty. The priest’s house stands at the right of the road; herein one may purchase modest refreshments, and while lingering to enjoy the weird charm of the sequestered glen hearken to the lonely man’s chatter and learn the picturesque history of the spot.

The lake comes into view just beyond, and then one sees at the left, on a walled terrace tottering with age, the old, weather-beaten Fudō Myō-o, with fine views and an uninteresting interior. The road which descends past the foot of the wall (and the priest’s house below at the right) leads to (1 hr.) Sakamoto, on the lake shore. Mounting the stone steps on the near side (left) of the temple, we soon emerge on a winding mt. road which lays its silent, deserted length beneath wonderful old trees that remind one of Kōya-san. From time to time the path leads past a tiny terrace whence a vast expanse of land and lake are visible; at a point 30 min. beyond the Fudō Myō-o a lateral path comes down (left) from the summit of Hiei-zan. Here the main road goes off at the right, beneath an avenue of lofty trees of many varieties, and past a group of moss-grown Buddhist tombs deserted in the silent forest and forgotten of the world. A walk of 20 min. brings one to the huge temples whose bronze-covered roofs are discernible through the trees beyond the deep gorge (through which the path goes) at the left. In the tiny settlement which clusters about them is a clean tea-house provided with a table where one may enjoy one’s luncheon under shelter, and piece it out with hot tea or bottled goods. The largest of the temples,

The Kompon Chūdō, on a terrace down at the right, is a time-stained but still sturdy reminder of a period when hundreds of similar fanes are said to have covered the sides of Hiei-zan and to have been so powerful as to constitute a menace to the civil power at Kyōto.

Historical Sketch of the Hiei-zan Monasteries. Five yrs. before the Emperor Kwamamu founded Kyōto (in 794), the bonze Saichō (b. 767; d. 822; from 866 known by the posthumous title of Dengyō-Daishi) erected a small temple on the summit of Hiei-san (3 M. N.E. of Kyōto) and called it Enryaku-ji, from the era (of Enryaku—782-806) in which it was founded. He had but just returned from China whither he had gone to study the doctrines of the Tendai sect, which he now proceeded to diffuse from the new headquarters. In time the temple became a great monastery which was destined to bear ‘much the same relation to most of the last sects established in Japan that the Church of Rome bears to the various forms of Protestantism. It was to be at once the common mother and the enemy of them all. Its earliest offshoot was the temple of Omi-ji, more generally known as Mii-dera, picturesquely situated at the base of the hills on Biwa strand, beside the city of Ōtsu. It was not long before it found
itself at deadly strife with the parent fane—a fine commentary upon the sincerity of the tonsured exponents of the religion whose central idea is the impermanency of all things and the vanity of human wishes.' After Kyōto was founded, Kōchū's temple became of great importance to the new city, for as Buddhist superstition believes all evil comes from the N.E., the Kō-mon, or Devil's Gate, the priests were ordered to watch night and day; to toll the bells, and thus keep evil from the palace and the capital. All this they did, and more, for according to the records the grounds of the many temples were adorned and beautified with the rarest art of the native landscape gardeners. The thousands of priests congregated here, 'chanted before gorgeous altars, celebrated their splendid ritual, reveled in luxury and licentiousness, drank their sake, ate the forbidden viands, and dallied with their concubines, or hatched plots to light on the flames of feudal war, so as to make the quarrels of the clans and chiefs equal to their aggrandisement. They trusted profoundly to their professedly sacred character to shield them from all danger.' In the golden age of Buddhist monasticism there were upon Hiei-zan many thousands of priests and monks, who often exercised great influence upon internal complications. They possessed great wealth, and landed estates which extended from the summit of the mt. to the present Kamo-mine-dera. The ground about the main temple was as classic as that about Kōan-zan. The powerful priests could make such a show of force that often when they went to Kyōto to make insolent requests of the harassed Emperor he sent out squads of soldiers to stop their approach to the Palace. The exasperated Emperor Shirakawa was wont to say of these turbulent terrors: 'There are three things which I cannot bring under obedience; the water of the Kamo-gawa, the dice of the sugoroku game (a sort of backgammon), and the bonzes on the mt.' His predecessors had, by protecting the bonzes, set a precedent for in 961, when the regent, Jie-Daishi, the abbot of Hiei-zan, had a dispute with the head of the Gion Temple in Kyōto, he settled it by sending troops to drive out his opponent. His Eminence then proclaimed that it had become apparent that in that degenerate age the Law of Buddha had fallen into such contempt that it was hopeless to think of defending its interests by ghostly arms alone. Accordingly he mustered a number of stout fellows, had them thoroughly instructed in the handling of such carnal weapons as swords, bows, and spears, and established them as a permanent force in the service of the monastery. The example was speedily followed by the other great ecclesiastical foundations; and thus another cardinal source of unrest was added to the perplexities of the Central Gov't. In 989 the Gov't sent a messenger with a rescript appointing a certain priest to the abbacy of Hiei-zan. The priests seized the document, tore it to pieces, and drove the messenger off with contumely. The Gov't did nothing and the bonzes triumphed. As time went on they waxed still more turbulent and audacious. In 1189, when dissatisfied with the Regent's distribution of ecclesiastical preferment, they came down and besieged Fujiwara Yorimichi's mansion. The latter appealed to Taira Naokata, who promptly raised the siege, killed many of the priests, and lodged the ringleader in prison. This was the beginning of the long feud between the clergy and the military—and especially with the house of Taira.' Nobunaga was the first to strike a crippling blow at the degenerate priesthood. He had difficulties with the bonzes before 1570, but it was in that year that they began to evolve a determined and organized hostility to him. Nobunaga gathered his forces, and the priests, seeing the handwriting on the wall, made their monastery-fortress as impregnable as possible and awaited the onslaught. Some of Nobunaga's councilors remonstrated against his avowed intention to crush the Enryaku-ji, and rebelled against the sacrilege of destroying one of the most celebrated seats of learning in Japan, with an unbroken history of nearly 700 yrs. But he informed them that so long as these monasteries existed his projects would be continually thwarted, as they were a prime source of the national disorder and anarchy he was trying so hard to suppress. 'If I do not take them away now, this great trouble will be everlasting. Moreover, these priests violate their vows; they eat fish and stinking vegetables, keep concubines, and never collect the sacred books. How can they be vigilant against evil, or maintain the rigid
Surround their dens and burn them, and suffer none within them to live!’ In September he advanced with a strong army and took the bonzes by surprise. ‘Seeing that they were lost if they could not agree with the adversary at their gates, they offered Nobunaga a huge ransom, but in vain. Sakamoto, on the lake shore at the foot of the hill, was at once fired, and the assailants then stormed and burnt the monasteries on the lower slopes of Hiei-zen. The bonzes made a vigorous defense of some of the strong positions on the rocks and in the defiles. The final assault, delivered Sept. 29, 1571, ended in the extermination of every occupant of the hundreds of monasteries that had studded the faces of the mt. and its 13 valleys a week or so before. How many priests actually perished in this grim massacre cannot be stated with accuracy; at the lowest computation there must have been thousands of them.’ (Murdoch.) With the accession of the Tokugawa shōguns the bonzes were permitted to reestablish themselves on the heights, but the glory of Enryaku-ji never returned.

The great colonnade of the Kompon Chūdō is now but a simulacrum of its former grandeur, and the wide inner court, of Alhambraic dignity and suggestiveness, is sadly neglected. The new tiled roof contrasts oddly with the weather-beaten carvings, and with the moss-grown flags and vermiculated timbers. — The Dai-Kōdō, another bulky reminder of Buddhistic supremacy in the Middle Ages of Japanese history, stands on a higher terrace back of the Chūdō. Its massive superimposed roof and vast proportions are strangely impressive, and they call to mind the deserted palaces in the dense forests of Yucatan and the Mexican State of Chiapas. From the darksome, oppressively silent and melancholy interior a number of sculptured and gilded divinities gaze mournfully out to the green glades which hem the terrace in. The large panels of carved polychrome storks and other birds in high relief were doubtless beautiful in their prime. Even now they are worth looking at, as are also certain of the minor carvings and decorations. The colossal bell in the decaying campanario near the entrance to the wide atrium manifestly required the united strength of an army to drag it up the long steep avenue from Sakamoto. Despite its years its voice is sweet, and when its mournful notes boom and echo through the solemn forest, as if searching for the grandeur which once had its abode here, they stir the blood and haunt the memory.

A wide, steepish, beautifully shaded road in considerable disrepair leads down at the left under lofty trees to (2½ M.; 1 hr.) Kami (upper) Sakamoto, where a colossal granite torii marks the lower entrance. The descent beneath the great trees through which the wind sighs mournfully, and which have looked down upon so many thousands of zealous, plodding pilgrims, is delightful. Several crumbling and deserted wayside shrines recall the golden days of the vanished past. One at the left (10 min. walk from the temples) has a curious old green bronze slab rising in Chinese fashion from the back of an alert tortoise. The occasional vistas of the lake and of the villages on the lowlands near it are glorious. The last stretch along the wide and now fairly level avenue is flanked
on both sides by superb maple, cherry, and pine trees, with a view past these to the great torii and the lake beyond that is enchanting. At the village the road bends abruptly to the right and leads (30 min.) to a straight avenue (left) lined with long rows of pine and cherry trees—the latter a sight worth seeing in April (popular festival on the 12th, 13th, and 14th). A leisurely 15 min. stroll brings one to the pier (hatoba) of Shimo (lower) Sakamoto (2 M. along the lake shore from the upper town). The traveler may now follow the coast road on foot, or in a Jinrikia or a tram-car, to (1½ M. — 15 min.) Karasaki, for a view of the pine tree there, or he can see this from the deck of the steamer (frequent service) when it stops there (a few hundred feet from the tree) on its way to Ōtsu. In this case a ticket (8 sen) should be bought to Miiderashita (where one disembarks). The view of the green mts. at the right as the little boat glides over the smooth surface of the lake is very pretty.

The Karasaki Pine Tree (Karasaki-no-matsu) stands on a walled esplanade (in Karasaki village, 5 M. N. of Ōtsu) near the steamer landing. Its 300 or more immense horizontal boughs, upheld by wood crutches or stone pillars, curve awkwardly, and at the top (25 ft. or more from the ground) tin and wood copings have been placed as a protection against the weather. These arms, some of which measure 200-odd ft. from point to point, reach out like those of a gigantic and repulsive spider and are almost bare of foliage. This weird and unhandsome specimen of a thousand-year old tree illustrates in a curious way the Japanese love for what is bizarre and unsymmetrical. They delight in its deformed figure and its unnatural and disproportionately long branches. That this monstrous growth, which has none of the nobility of the great Taxodium distichum of Santa María del Tule (in Oaxaca, Mexico), or the fine Banyan in the Botanical Garden at Calcutta, should be considered one of the notable sights in a country filled to overflowing with exquisite things is quite beyond the understanding of foreigners.

From Karasaki a 25 min. ride on the boat brings one to the Miiderashita landing at Hama-Ōtsu. Inn: Ōtsu Hotel (Hakkeikwan), native style, ¥3 a day. The Miidera Temple (known also as Onjō-ji) stands in a fine grove on the hill-slope 10 min. walk straight up from the landing. The original structures, erected in 858 by the bonze Enchin, were destroyed along with their immediate successors by the fighting bonzes of the Enryaku-ji on Hiei-zan, who on several occasions fought the hired sōhei of the Miidera (the present seat of the Jimon branch of the Tendai-shū), and burned their property. A few of the present edifices (14th on the list of temples sacred to Kwannon, see p. cevi) date from about 1690. Travelers customarily visit the tottering old Shaka-dō to see (1 sen).
Lake Biwa Canal.  KYOTO  27. Route.  505

Benkei's Iron Pot (Benkei-no-shiru habe), a very old, rusted, and broken contraption (about 5 ft. wide and 3 deep) resembling a soap-boiler, and from which Yoshitsune's devoted servitor (and popular hero) is supposed to have eaten his bean-soup — which may well be doubted. On a higher terrace, housed in a small shed (2 sen) is Benkei's Bell (Benkei no tsurigane), a badly cracked affair which the erratic Benkei is said to have taken often to the top of Hiei-zan to ring during the night! The priests in charge of the two doubtful relics will recount a lot of balderdash to whosoever will pause to listen. More interesting is the fine old Miidera Bell (said to have been cast by Hidesato, a 10th-cent. hero), about which many legends cluster. Its strangely sweet, penetrating notes form one of the Eight (poetic) Attractions of the Lake of Omi, and when heard on a still summer night echoing far out over the water they make a vivid impression on the mind.

One has the choice of returning to Kyōto by a car of the Kei-shin Electric Tramway (in 30 min. 17 sen) or via the underground Lake Biwa Canal (sosut) which passes through the hill on which the Miidera stands. Ticket-office across the road from the canal, 5 min. from the lake. The service depends somewhat upon the supply of passengers, but a regular boat usually leaves about every half-hour (fare, 10 sen; time about 1 hr.). The unknowing are apt to be told that the next departure is indefinite, but that a special boat (seating about 12 pers.) can be hired for ¥3.50. The boats are long, narrow, and seatless, with matting upon which one squats on the deck, beneath a low roof. A seat in the triangle of the bow insures one a better view of the canal and prevents crowding. The first of the 3 tunnels (1½ M.; 25 min.) is entered immediately and is followed by an open strip, then the 2d tunnel (330 ft.) and (5 min. later) the 3d (2800 ft.). Dim electric lights point the way through the dusky depths and many of the craft which loom out of the blackness ahead are lit by flaming torches. Hands should not be allowed to rest over the side, as the boats often scrape together. A man on each halloos a constant warning to approaching boats. Vertical shafts at intervals admit air and a feeble light. The landing is about 10 min. walk above the Miyako Hotel (near which the trams stop). The return trip on the boat takes about 2½ hrs., as it must be pulled up (by means of a rope along the side of the canal) against the slight tide.

The primary object of the canal, which cost 1,500,000 yen and was constructed in the 5 yrs. between 1885 and 1890, was to connect Lake Biwa with Kyōto (and incidentally to provide electric power for that city), thence by means of the Kamo River, with Osaka and the sea. It was planned by Saburo Tanabe, is 7½ M. long, has a gradient of about 1 in 20 and a drop of about 11 ft. — until it reaches the edge of the range above Kyōto whence the drop is 118 ft. At the latter point the sharp descent is overcome by a "kick-up" (Ae-ape) 1820 ft. long, over which the boats are hauled on steel trucks attached to a wire cable running in grooved wheels and...
uted by electric power. The Kyōto municipality is part owner of the canal, and the traffic privilege is rented out. The canal which parallels the main one about 60 ft. to the N. supplies additional electrical energy for the lighting of the city. Their open banks are lined by cherry and maple trees; in June they are the favorite resort of fireflies, which come here in numbers almost as great as at Uji.

Lake Biwa (Biwa-ko), so named for its fancied resemblance to a biwa (a native 4 stringed lute); known also as the Lake of Ōmi (Ōmi no Kosut) because of its location in the heart of Ōmi Province, is the largest (36 M. from N.E. to S.W.; 12 M. wide, and approx. 300 ft. at its deepest point) of the Japanese sweet-water lakes, and the most interesting. It stands in Shiga Prefecture, about 328 ft. above the sea and is supposed to have been formed (in a single night) by a depression left by the great earthquake (B.C. 256) that caused the lordly Fuji-san to rise to its present height. The long ridge of Hiei-san, Hirayama, and Ko-yama (the highest summits of the water-shed between the lake and the Kamo-gawa) flank it on the W. (and form the E. boundary of the Yawashiro Plain), while toward the E. Ibuki-yama (4330 ft.) — regarded by the ancient Japanese as the Devil’s abode — rises grandly. The vast plain roundabout contains some of the richest soil in Japan. Numerous towns and villages flanked by well-cultivated fields extend around the lake; the land rising gradually in many places into wooded mts. which reflect their verdure in the glassy waters and recall certain of the lovely Swiss lakes. Near Katata, at the S.W., it narrows perceptibly, and after reaching an arm beneath the Seta-no-Karahashi, pours its waters into the Seta-gawa (which farther down is called the Uji-gawa, and later the Yodo-gawa). In addition to this outlet are the twin canals cut through the ridge that hold the waters back from Kyōto. The most important of the shore towns is Ōtsu, capital of Ōmi Province and Shiga Prefecture, with 40,000 inhabs. Hikone with its white castle on a hill overlooking the water stands farther to the N.E. and is mentioned at p. 399. Beyond it is Nagahama, on the E. shore, noted for its exports of the fine white silk crape called Hama-chirimen (made in the rural districts of Sakata). At the village of Ze-ze, Kobori Masakuza erected a furnace in 1640 and began the manufacture of the well-known Ze-ze-yaki, one of the most popular of the wares of Ōmi Province. From Shigaraki, near the lake shore, clay for the making of faience is shipped to many parts of the Empire. A well-known ware called Seta-yaki is made at Seta. Chikubu-shima, an island not far from Nagahama, has a temple 30th in the list of places sacred to Kwannon, and is a breeding-place for cormorants and other fowl. Small coasting-boats start at frequent intervals from Ōtsu (and Seta) and make the circuit of the lake; stopping at the chief towns.

Lake Biwa is renowned for its beautiful scenery, while its
classic shores, rich in history and legend, form the themes of many writers. The famous Eight Views (Oni Hakkei, in imitation of those at Siao-Siang) are: The Evening Snow on Hira-yama; The Autumn Moon seen from Ishi-yama; A Bright Sky with a Breeze at Awazu; The Sunset Glow at Seta; The Evening Bell at Miidera; Rain by Night at Karsaki; The Boats Sailing back from Yabase; and The Wild Geese alighting at Katata. Of greater practical utility are the fish, valued at 2 million yen, that are taken each year from its waters. Crude, arrow-shaped traps made of bamboo and reeds are used in the shallows along the shore. Salmon-trout, eels, and the large gengoro-funa, a species of carp with a national reputation for size and flavor, are caught in quantities. The fish called Higai (for which the Japanese have no name, and the Chinese ideograph for which means both ‘emperor’ and ‘fish’) are found nowhere else. — The historic town of Ishi-yama (E, Pl. D, 3), with a faded temple sacred to Kwannon, is not far from the Seta Bridge, and is of but little interest. The room where the Genji Monogatari is thought to have been composed is still shown to visitors. The maple display is no finer than that of other places near Kyōto.

*Daigo-ji, or the Sambō-in (lit. ‘The three precious things, or Buddhist triad: Buddhism, Buddhist rites, and the priesthood), a monastery (of the Shingon sect) about 4 M. S.E. of Inari (E, Pl. C, 3), may be reached by train from the Kyōto to the Yamanashi Station, thence 1 M. on foot to Daigo-ji village (whence the temple takes its name); or by following the woods-road (good walking, in about 1½ hrs.) leading behind the Miyako Hotel. One forenoon is ample for the trip, which in the spring or fall is one of the most delightful in the environs of the old capital. On alighting at Yamashina Station follow (right) the broad highway across the lowlands to the village, which is traversed its entire length. High bamboo groves flank the excellent pike beyond to the lovely hill-encircled valley in which the temple stands. The white wall with its five Imperial stripes borders the road at the left, and from it a broad and well-swept avenue leads up to the weather-beaten gate at the far end. The two great unwashed Dewa kings in the loggias are grimy with the dirt of centuries; the old belfry, the deserted pagoda, and the other structures standing neglected beneath the lofty trees are sad and silent reminders of vanished glory. Hideyoshi’s sometime famous tea pavilion stands far up the hill beyond the main gate, but access to it is barred by a fence across the path; the main temple with its office is behind the walled inclosure midway of the avenue.

Daigo-ji was founded in 902 by the bonze Shōbō (Rigen-Daishi). The original structures, having been partly destroyed during the Ōnin war, were rebuilt by Toyotomi Hideyoshi in the
16th cent., from which period the inner garden dates. Some of the roughly hewn beams of the primitive building were preserved and used in the present one, and because of these and of certain ancient structural features (the low-railed balcony around the main edifice, the style of the priests' apartments, and so on) it is regarded as the best specimen extant of the fine old Buddhist fanes of early times. At the zenith of its power and fame its magnificent art treasures, some of which now repose in the Kyo-to and Tokyō Museums, were richer than those of any of the Kyo-to temples. Those which remain are worth inspection, and if the traveler will write ahead so that the priests may have them ready for displaying, he will save time and be well paid for the pilgrimage hither. Small fee customary. The priests are very proud of the temple and its lineage. From the time that Dōsei and Seiun, two sons of the Emperor Kameyama (1260–74) became its chief bonzes, the heads of the institution (one of the 13 in the Empire honored with the title of monzeki) have been princes. — The situation of the group of buildings, in the midst of a stately and impressively beautiful old park on the lower skirt of a range of noble hills, is admirable. The traveler who visits the spot in spring when the patriarchal cherry trees display their wealth of blooms, or in Nov. when the gorgeous maples are crimson with rage at the defiling touch of winter, will be entranced by the beauty of the scene. The great Hideyoshi used to grow rapturous and sentimental over the spectacle of the century-old sakuras blooming as exquisitely as they did when in their teens, and the native poets delight to picture him leaning against the classically correct balustrade overlooking the fine fish-pond, and striving to combine poetry with statesmanship while viewing the crescent moon above and the floral wonder below.

So careful are the priests to prevent further breaches being made in their remaining treasures, that the acolyte who conducts the traveler about is usually dogged by one or more spying bonzes. As one traverses the 'nightingale' floors of the outer corridor one gets beguiling views of the adorable little garden backed by lofty trees. But for the fact that the artist who laid it out transgressed the classical rule relating to the necessity of having the various bridges of different form, it would be considered the most perfect of its kind in the Kyo-to neighborhood. — The screens in the first suite, showing landscapes and other views, are by Ishida Yutei; those which follow, by Kanō Sanraku, differ but little from the conventional style adopted by him. The curious old wood screen and the ancient bronze bell among the relics in the adjacent rooms are of Korean origin and belonged to Hideyoshi. The palanquin was used by one of the early abbots. The excellent old folding screens, ornamented with Paulownia
imperialis crests on a gold ground, are by Ikoma Toju; the decorated cedar doors (one with a duplicate of the Wet Heron of the Nijō Palace) are from Hideyoshi’s Momo-yama Palace. The fusuma in an adjoining room, showing huge polychromatic peacocks with tails so wide that they spread to the surrounding panels, are by Kanō Sanraku; those displaying Chinese figures are by Ko-Hōgen. Both Yutei and Sanraku are represented by some wan and faded work of uneven quality in the next suite, where there is a very striking old-gold folding screen (by Kanō Eitoku working in one of his best moods) with flights of jet-black crows across it — counterparts of the glossy rogues who caw so loudly in the tall cryptomerias of the outer park. The maple screens are by Yamaguchi Seki, better examples of whose work are the folding screens showing a Tosa cock and hen with long tails, and some fallow deer. From this suite one looks out upon another small garden, with a shallow pond that reaches under one of the buildings, and imparts a pretty effect. An old biva and some minor relics are shown to the visitor before he passes on to the honden, which contains among other things a fine gilded image of Miroku-bosatsu (to whom the temple is dedicated) ascribed to the versatile Unkei. The seated wood figure at the right is Kōbō-Daishi; that at the left Shōbō, founder of the institution. Both are among the best examples extant of the almost faultless work of Tankei — the talented son of Unkei. In the Zenjō-kwan (religious meditation room) there is a very curious black- and gold-lacquered reliquary shaped like an old-fashioned cupboard, containing an image of Jizō. The folding screens are adorned with the Jū-ni-ten — Indian gods of bizarre composition and coloring.

The *Yawata Hachiman Shrine* (called also Iwashī mizu Hachiman; and Hachiman-gū); on the low (300 ft.) summit of Otoko-yama (E. Pl. B, 4), at the Yawata Station of the Kyōto- Ōsaka electric car line (30 min. S.W. of Kyōto; fare, 28 sen round trip), is regarded as one of the most perfect architectural expressions of a Ryōbu-Shintō shrine in the Empire, and is dedicated to the Emperor Ōjin (God of War), the tutelar deity of Kyōto. It is known locally for its beautiful and commanding situation and for a gutter of pure yellow gold (kin no toyu) which extends across it. If possible one should plan to visit it early in Nov., when the maples are in their prime, as these add greatly to the peculiar beauty of the splendid panorama visible roundabout. Popular festivals are held (usually at midnight) from Jan. 15 to 20, and on Sept. 15, at which times devout pilgrims climb the winding road up the steep hill, the many lighted lanterns and torches making a curious spectacle as they glimmer in the darkness. [It may be merely a coincidence that the untutored Indians near Amecuamco, Mexico, have from time immemorial practiced the same cus-
tom at the Sacro Monte; consult Terry’s Mexico, p. 462.) — From the several stations near the Kamo-gawa the tram-car runs out through a district not distinguished for cleanliness, to the tawdry outskirts, where the Osaka Canal is crossed and recrossed. Between the Inari and Yodo Stations a wide stretch of half-submerged marsh is traversed to the mouth of the Katsura-gawa, opposite which is the ruin of the ancient Yodo Castle — a one-time Tokugawa stronghold. Many pear orchards dot the landscape. Yawata stands beyond the long steel bridge near where the Uji-gawa and the Kizu-gawa merge their waters and become the Yodo-gawa.

The Shofu-ken, a semi-foreign hotel, faces the station; rounding it one sees just ahead a colossal granite torii, the lowermost outpost of the shrine. The serpentine lotus-pond is lovely in Aug. when it flames with variegated flowers. The main road lays its broad length upward and around the hill, over hundreds of clean stone steps and through charming stretches overshadowed by lofty trees. The views out over the flat country are beguiling. A steady 20 min. climb brings one to the lower end of a long flagged lateral walk which terminates at the shrine. The old machine-gun here behind its shield is a relic of the Japan-Russia War. Lines of magnificent cryptomerias and camphor trees with moss-grown, lichen-covered stone lanterns beneath them, mark the approach, along which are many tiny shops where colored earthenware pigeons, and small bows and arrows (the latter made from a special bamboo grown in the neighborhood, and delicately feathered), are sold to pilgrims as souvenirs. Just within the gate, at the right, is a bizarre bronze horse half covered with a bronze blanket stamped with a gilded crest, and tied to a very realistic bamboo. The main edifice, which dates from the 16th cent. and is built after the style of shrines of the Fujiwara epoch, is strikingly picturesque, with a weather-beaten roof that is half tile, half thatch; and a porch under the eaves of which are many faded wood-carvings. The imperial kiku crest so much in evidence denotes royal patronage. Hundreds of fluttering, preening pigeons are fed in the courtyard because pigeons are supposed to have fed the young Hachiman when he was neglected by his warlike mother. Flowers of different colors are seen to have been grafted on the big sazanka bush at the right of the entrance.

The temple proper stands on a wide plinth supported by a massive stone wall whose outer edge is surmounted by a vermilion colonnade flanked on the inner side by a partly open square. The maze of weather-stained, vari-tinted sculptures proclaim Buddhist associations. The famous golden gutter, about 3 ft. only of which is exposed, reposes within a sort of protective shell; according to the priests it is 3 ft. wide, 3 in. thick, and 78 ft. long. — At the rear of the compound, noted
for its lofty cryptomerias and camphor laurels, is an ancient storeroom (kura) that resembles Daniel Boone's cabin. — By leaving the inclosure through the gate at the right of the shrine, one descends over a zigzag path beautifully embodied in maple trees. From the terraces one gets enchanting views of the Yodo-gawa as it meanders across the wide Osaka plain below — flaming with yellow rape, or green with a gauzy mantle of young rice. Osaka is visible at the far S. The path strikes into the main one at the 2d torii. The trail at the left goes to a pretty waterfall. Kori-en, a park (chrysanthemum shows) much frequented by Osaka folks, is a 20 min. ride on the tramway.

28. From Kyōto to the Kōya-san Monasteries.

*Kōya-san (or Takano-yama), a mountain (2800 ft.) in the N.E. part (Wakayama Prefecture), of Kii Province, in the basin of the Yoshino-gawa near the Yamato line; the loftiest eminence of a bulky range that runs E. and W. and holds in its saucer-shaped summit (24 sq. M.) the famous old monastic town of Kōya (comp. the accompanying plan), should be visited if time permits, since a journey to it forms one of the most delightful of all the excursions off the beaten track of travel in Japan. Beside forming a fine walking-trip it gives the stranger a glimpse of rural life he would not get elsewhere, as well as one of the quaintest ecclesiastical communities in the Empire.

The sacred mountain is said to derive its name from the Umbrella Fir known as the Kōya-maki, and as the Podocarpus of Kōya (Sciadopitys verticillata, Thunberg), a fine and lofty tree (oftentimes 60-66 ft.) with a gray trunk (3 ft. or more in circumference) and cones like those of a pine tree. Here, in its native habitat, it occurs sparsely and is carefully cultivated. — The monastic settlement owes its origin to the famous Kūkai (b. 790; d. 840 — better known by the posthumous name of Köbō-Daishi), who entered a Buddhist temple when quite young and at 19 became a priest. In China he studied under the abbot Hustu, who taught him many of the finer precepts of Buddhism and who commissioned him to take back to Japan the mystic formula of the Shingon-shū (p. cc). On his return he engaged in a discussion organized by the Emperor between the most learned bonzes, and surpassed them all in eloquence and scientific knowledge. Soon thereafter he began to preach the doctrines of the Shingon sect, and after serving as abbot of the Tōji at Kyōto, he repaired to Kōya-san and founded the Kongō-buji which in time became the largest monastery in Japan. He invented the alphabet mentioned at p. cxxvi, and is said to have possessed almost miraculous artistic ability. Few if any of his works have survived, notwithstanding the hundreds of sculptures and paintings attributed to him. He lived a life of such exemplary sanctity that the credulous refuse to believe him dead and are persuaded that he is awaiting, in a lethargic repose, the coming of Miroku, the Buddhist Messiah.

The summit of the mountain is a magnificently wooded, irregular plateau about 2 M. long, surrounded by forest scarps which terminate in eight points supposed by devout Buddhists to represent the 8 petals of the lotus (hachiyō renge). Nestling in this high and sequestered cuspidal basin,
far from the 'madding crowd' and the complexities of modern life, is one of the most ancient religious foundations in Japan; a strange aggregation of celibate monks forming the lees of a city (a sort of Japanese Mount Athos) which in its prime is said to have contained from 2000 to 9900 glittering temples and 90,000 souls. During the turbulent Middle Ages of Japanese history it had its own soldiers who more than once swept down the mt. side like an avalanche and carried destruction and death to its over-arrogant foes. For years it was a place of exile for political prisoners of rank, and more than one powerful but defeated warrior has been immured here for life in one of the many monasteries. For centuries women were not allowed to come within shouting distance of its hallowed precincts and were forced to turn back at a point near the summit.

To the ignorant, Kōya-san is a sort of miracle-working place and by such it is endowed with a sanctity perhaps more profound than any other Buddhist community in the Empire. Thousands of pilgrims of both sexes make the ascent of the mt. each year, and the present town, which consists entirely of temples (about 30 in all, with 250 priests and as many acolytes), monasteries, monkish-hostelries, and shops which cater to their wants, subsist upon the fruits of these pilgrimages—which the entire community (pop. about 2000) stimulate by every means in their power. Many of the shops are dedicated to the sale of objects associated with the worship of Buddha—rosaries, images of saints, and a host of sanctified things similar to those sold in Roman Catholic places of pilgrimage in Europe. The priests sell indulgences (ō-jūda) against sickness, the devil, the smallpox, and other things, and make not a little money by the sale of sand (called dosha) from a sacred mt. (Muroosan) in Yamato. [After being consecrated by the priests it is supposed to have the power of softening the rigid joints of a corpse when sprinkled over it, so that the body can be easily laid in the coffin.] Also from paper shrouds (Kōkatobira) painted all over with Sanskrit (Jap. Bonji) characters.

Of the several routes to Kōya-san, the easiest, most popular, and the one affording the best views, is by rail from Kyōto (via Nara) to Kōyaguchi Station, thence by jinrikī or on foot to Shiude, a small hamlet at the bottom of the actual ascent,—whence one must either foot it or be carried to the summit in a kago, as wheeled vehicles are impracticable. The train customarily leaves Kyōto shortly before 8 A.M. and reaches Nara under 2 hrs. The only advantage in starting from Nara is that one can leave the hotel there at about 9 A.M., whereas at Kyōto breakfast must be ordered for 6 A.M. and a

*lain spoon made in the shape of a lotus leaf, the lotus itself. The base of the lotus flower on which Buddhist deities are represented as sitting or standing, is called Kendai. The 8 petals are symbols of Buddhist philosophy; when closed they are likened to the untaught mind that knows nothing of the sunlight of knowledge which floods them when the flower opens. (Comp. P. clxxxix.)*
Practical Notes. KYŌTO TO KŌYA-SAN 28. Rte. 513

start made for the station not later than 7. The rly. fare from Kyōto to Kōya-guchi is ¥2.83, 1st cl.; ¥1.68, 2d; time about 5 hrs. Cars must sometimes be changed in the Nara Station (other side of platform) and at Ōji. The rest-house opposite the Kōya-guchi Station is in the Japanese style; the rikisha stand is at the left. Shide is 3½ M. behind the town (good road, easy walking), but as there is a slight incline the jinriki-man usually insists upon having a pushman (necessary in bad weather). Albeit the charge of the former is 94 sen, the municipal regulations (posted just outside the station) stipulate a payment of 14 fare to the pusher, making the toll for a jinriki with 2 men 85 sen. A good walker can compass the trip easily in 1 hr., and can save the cost of the additional man by agreeing to walk up the hills. If a kago is wanted at Shide it should be telephoned for from Kōya-guchi, or bespoken from Kyōto by letter. While 2 men will carry a slight person (weighing 100 lbs. or thereabout), from 3 to 4 are needed for a heavier one. For each man 75 sen (90 in bad weather) with a small additional tip (about 20 sen each) on arrival at the top. The man of ordinary size will find the kagoes bone-breaking and painfully uncomfortable. Only hand-luggage can be carried on the top; for other luggage a coolie (75 sen a load) must be employed. By leaving Shide at 2 r.m. one can be put down at the door of the inn at about 6. The men rest frequently; good walkers can make the trip in a ½ hr. less. There are no dizzy climbs, and the clear trail is dotted with rest-houses and hamlets. The return trip should be varied in the manner described hereinafter. A companionable guide (comp. p. 400) from the hotel is desirable. We apply to help the traveler carry his kit, the hotel is a courier and interpreter at the Kōya-san temples. The season and the weather have a direct bearing upon one’s enjoyment of the trip; on rainy days when clouds hang low over the mts. the splendid views are obscured, and the road, which in some places is vile, is apt to be slippery and deep in mud. This makes the going somewhat wearsome, particularly in the narrow, steepish defiles. The most beautiful season is perhaps April or May; then the forest dingles seem to slope to and lie in the sun, and the wild flowers give an inkling of what the summer glory is to be. The majority of the hundred thousand or more pilgrims who annually seek the holy monastic retreat (and who earnestly believe that a pilgrimage is necessary to their spiritual salvation), go at this time, before the rice is planted, and so crowd the inns that lodgings must be arranged for in advance. In the full blaze of summer the languorous forest is exquisitely lovely, all cloud and shadow, and vocal with the singing of myriad cicadas. Stately ferns and a host of flowering shrubs decorate the winding courses of the hurrying, whimpering streams; the rocky gorges are fragrant with the perfume of countless white lilies and violets; the little-trodden, primeval by-paths are the haunt of many unhunted wild creatures, and the pelting of innumerable waterfalls and cascades ring through the glades. But the June rains have made the roads heavy, and the mt. torrents bring destruction to many of the bridges. In the autumn, after the crops are garnered, and white-clad pilgrims with jingling staffs are again on the move; when the maples, the ichō trees, the vegetable wax, and a host of other turn-coat picaaroons are flushing and paling before the advance guards of winter; the forest is lovely beyond description; but it is apt to be cold at the summit. Snow often falls in late Nov. (sometimes 3 ft. deep in Jan.–Feb.) and the ponds show thin ice on their surfaces. But the traveler pinches much who does not see the fine old temples of Kōya-san on a gray winter morning beneath their thick coating of hoar frost or snow, or when they loom out of their great shadows on a frosty winter night, beneath a steel blue sky powdered with glittering stars. The rapier-like thrusts of Jack Frost are considerably to the point at this elevation, and travelers making a winter pilgrimage should bring heavier wraps than those required by the temperature at Kyōto. A special charm of the early fall is added by the trustfully belated azaleas, late-blooming chrysanthemums, camellias, and one often sees flowering in the winter pockets of the hills with a southern exposure. At this season sections of the mt. sides show pink with thickly hanging, very puckery wild perennials, while in the village gardens hosts of globular yellow oranges pend from the trees and contrast sharply with the deep-red berries of the Nandina domestica. Certain
sections possess a decided Tyrolean charm, and the great elevations, the magnificent views, and the deliciously calm and pure air exhilarate one. Even a cursory view of Kyōto can get a with a brief look in at several of the temples and the Buddhist necropolis in a half-day, and by scrambling down to the gary, reach Kyōto before midnight; but by so doing he must necessarily omit a quiet inspection of the best features of the fine old ecclesiastical relics of the holy place, deny himself a close acquaintance with the rich treasures stored in the temple godowns, race through the wonderful cemetery (one of the most unique in the world) under its light vaults of majestically enshrined cryptomerias, Chamaecyparis, and other huge coniferous trees flanked by its awe-inspiring tombs, and miss all the soul-stirring views obtainable from the peaks which shut in the place. Most travelers will wish to remain at least 1 whole day and 2 nights; many enjoyable days can be spent roaming over the quaint settlement, attending the temple services or watching the zealous and enthusiastic pilgrims as they hurry from one temple to another and make their orisons before noted shrines or tombs. Some go from one to another like a running street-lighter, and feel that they have not done their duty or earned their reward of merit until they have prayed before every sacred place on the circuit to the immortal Kōbō-Daishi's tomb.

Whosoever comes to inspect the chief treasures of the older temples must plan carefully in advance, as the same difficulties that confront one elsewhere are here in a more pronounced form. The ecclesiastical junk exhibited before the usual and unknown visitor does not include the older or finer relics, to see which traveler must obtain a special permit (through an ambassador, or minister) from the Imperial Household Department (at Tōkyō), and a promise that advice will be sent direct bespeaking special attention and privileges. These advice go to the abbot's residence at the Kongo-buji, whence instructions are sent to the Mieido, a squat, ostensibly inconsequential little temple which travelers generally overlook, and in whose godowns some of the finest treasures are stored. In due time these will be brought and the traveler depart at his leisure.

The prevailing dampness (which at Kōya-san is much like that at Nikkō) so injures many of the finer and more delicate paintings on silk or paper that it is with extreme reluctance that the priests consent to withdraw them in summer from their moisture-proof storehouses. Sometimes it is only once in years that the priceless old kakemonos are unrolled, as new creases are inevitably made in them and the finer pencilling injured, and in time obliterate the masterpieces, painted many, 10 ft. or more wide by 20 long, and for inspection they must be hung against a smooth wall or spread out on a broad floor; in the latter case, where several are gathered, the temple must be closed temporarily to parishioners, while the traveler is engaged in the inspection. Fees though not obligatory are customary; in special cases the amount rests with the giver. Ordinarily 25 or 50 sen is enough for the priest who conducts one through one of the temples, and with an absence of generosity, who gives money impose a moral burden on the succeeding visitor with a modest income. The average donation of pilgrims to shrines visited by them is 1 sen. Not over 4 or 5 of the remaining temples (all of the Shingon sect of Buddhists) and their relics are worthy of notice. These all lie within the triangle formed by the great front gate, the so-called rear gate, and the settlement end of the cemetery avenue, and are mere shadows of their ancient fame and splendor. The disestablishment of Buddhism and the consequent denationalization of the temples, coupled with the disastrous fires which have swept over the place, have struck blows at Kōbō-Daishi's retreat from which it has not recovered. Many prized possessions have been acquired by art-collectors in Japan and abroad, and others have been removed to the Tōkyō, Kyōto, or Nara Museums. The traveler will mayhap wish to be reminded that the temples close at 4 P.M., and that in winter particularly, twilight comes soon thereafter. —

It is worth while lingering at Kōya-san for a bright day on which to make the return route is marked by fine vistas, and that from Kyōgauchi, and whosoever has made the ascent over this road should by all means choose the latter on the downward trip.

The Inns (p. xxxiv) are monastic in character; part inn, part temple, with clean rooms and no female attendants. The monks take care of them.
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and though obliging and solicitous of the traveler's welfare, they do not
rash being ordered about like menials in a public hostelry. Foreigners
bearing special letters from the Tōkyō Gov't's authorities are sometimes
lodged in spacious and quasi-luxurious apartments formerly reserved for
shōgun and other exalted personages; certain of these suites overlook
pretty landscape gardens and have adjacent bath-rooms fitted with crude
wooden bath-tubs. Of material interest to the traveler is the fact that there
is also a tiny kitchen, a blessed refuge wherein, if he is making a prolonged
stay, he may cook his own Christian food without the intervention of the
vegetarian priests. The dishes served are necessarily simple and unprettily
furnished; there are flabby bean curd, sodden rice, very thin, unsalted
vegetables, wonderful rice cakes, and the like. A meal is a stark
existence; the food is purely vegetable, and after the second
night distressfully unpalatable. Fish, flesh, fowl, butter, cheese, eggs, milk
bread, coffee, and other necessities of life are absent, and are replaced by
seafood, greens, bamboo-shoots, cabbage, daikon in various unwonted
forms, and other garden-truck which one eats as a novelty the first meal
and rejects with involuntary tightening of the throat when it is offered
as made second and third. In abstinence there are flabby bean curd,
average thin water without seasoning; the omnipresent boiled rice without sugar,
milk, or salt; a bean-curd (tofu) for which one acquires a liking only after
much patient effort; a yellow substance (known as yuba) made of the skin of
bean-curd, and looking and tasting like thin sheet rubber; and insipid sugar-
less tea. Hot sake can be had when called for. Usually there is a nimble-
headed, fleet-footed lad about the place who can with facility appear in
town shops and return with a complete assortment of potables and fruits
or something that will keep body and soul together during the sojourn in
this pious community. The traveler should bring a well-filled lunch-
basket with him from Kyōto. Bread can be toasted nicely over the charcoal
hibachi, and the monastery tea can be replaced by a better brand. Followers
of Epicurus, particularly those interested in vegetarianism, who are struck
by the bulk and heft of certain of the oily-faced priests, may wish to know
that the religious fervor from the religious sages, for when absent from Kōya-
san they are allowed to vary their diet.

There are no fixed prices for accommodations, but travelers are expected
to pay (and tip) as much as they would in any first-class inn. The money
is customarily wrapped in white paper (fees in a separate package) and
handed to the attendant in charge just before leaving. Among the best inns
are the Shōjō Shin-in ('Pure-hearted Temple'), the adjacent Honjō Kō-in,
and the (1 M.) Kongō-buji. Many of the other temples have a small num-
ber of rooms for pilgrims. Certain of the monasteries will speak a little clipped
English. In the late autumn and winter the halls are woefully chilly, and foot-covering, in the form of soft-soled felt slippers is
very acceptable. Kimono in which to sleep are provided, but towels and soap
should be taken along. Ask if the house contains a special bath-tub
made after foreign designs. As one is usually drenched with perspiration on
reaching the summit, a change of underclothing is needed. Unless one has
an extra pair of walking-shoes in one's kit it is highly advisable not to charge
wet or muddy shoes over to the innkeeper to clean or dry, as they are apt
to be ruined (comp. p. lxxvii). Unless the traveler's guide knows the settle-
ment, time can be saved by accepting the services of a local guide. It is
customary for the attendant at the inn to call in some shopkeeper friend who
cheerfully devotes the day to showing the stranger the sights, free of charge,
if purchases of souvenirs (two or three yen's worth leaves him satisfied, etc.),
be made. Shoe dealers are supposed not to charge high prices for the occasion.
Many attractive little mementoes are on sale, chief among them rosaries (juzu) in various designs. Those in most demand by
devout pilgrims are made of the berries of the pipal tree (Ficus religiosa;
Jap. bodaiju) or the sacred bodhi tree of India, under which Sakyamuni, the
founder of Buddhism is said to have become 'enlightened', and which legend
declares was produced at the moment of his birth. The beads of the rosaries
are called juzu-dama, which is also the name for rosaries made of Job's-tears,
and for those who assemble. 'Telling the rosary' is Juzu wo teisma'yuru.

The rly. line from Kyōto to Nara is described at p. 549.

From Nara it runs southward through a fair country dotted
With ruinous temples, deflected by wooded hills, and devoted
to the cultivation of pears. 3 M. Kōriyama, and 7 M. Hōryūji are spoken of in Rte. 34. 9 M. Ōji is the junction where trains are changed for Osaka City. Passengers for the Kōya-san region change into a car marked Wakayama-shi. The environment country is productive and the climate mild; vegetables are often transplanted as late as Dec. and come to fruition before the cold and snow of Feb. 13 M. Shimoda. From 16 M. Takada a branch rly. leads to (6 M.) Sakurai. We pass the unimportant stations of Shinjo, Gose, Tsubosaka, (24 M.) Yoshinoguchi (starting-point for Yoshino), Kitauchi, Gojō, and Futami. The line threads a tunnel and enters the valley of the Kiigawa. 34 M. Suda. 37 M. Hashimoto (the station where the train is boarded for the return trip). 40 M. Kōyaguchi (‘entrance to Kōya’). From this point the rly. continues on past several unimportant stations to 64 M. Wakayama.

At Kōyaguchi (Inns: Shinonome-kwan; Katsuragi-kwan; ¥2–3 a day) the highroad goes down to the left of the station, forms the main street of the village, trends round to the right, and leads out across a low flat region to the wide, sandy bed of the strikingly transparent Kino-gawa — which higher up is called the Yoshino-gawa. When the bridge is washed away, which often happens at flood tide, a flat-bottomed boat carries travelers across (1 sen) to the opposite village of Kūroyama, a sort of shipping-point for the timber brought down on several narrow streams from the near-by mts. — Traversing the main street then turning to the right and following the Kamo-gawa up through its winding gorge, one soon comes to a big steel flume (left) where power is generated and transmitted to Kishiwada. Some fine old cherry trees hang over the river, and when they flower in spring, and the boatmen pole their rafts beneath them, they form a pretty picture. Groves of slim young pines clothe some of the hill-slopes, while others show outcroppings of a hard, variegated greenish marble. A wood bridge spans the river near the top of the gorges, where a brawling confluent rushes down at the right; crossing this one follows the well-kept roadway (maintained by a tax of ½ sen levied on every one who crosses the bridge) up through a highly picturesque section where the sun-warmed hillsides are dotted with palmettoes, cherries, and maples (fine autumn tints), and flecked here and there with tiny houses charmingly situated. The twin line of rails on the opposite side of the river are for logging-cars. The lower part of Shide village sprawls on both sides of the gorge and the river; instead of crossing the bridge (right) one follows (5 min.) the narrow, winding street upward to the last rest-house, facing it on the left. Kagos are in waiting here for those who have bespoken them; the ascent is too steep for jinrikis. Hence to the Kōya-san gate is 100 of the local chō [the ri in this region contains 50 instead of 36 chō, and is 3½ M. long], and thence to the inn 20 more, making a total of 8 English miles.
The steepish ascent begins over a well-trodden road beneath great conifers and by the side of a deep, silent gorge choked with vegetation. The majestic hinoki, the extraordinarily tall columnar cryptomerias, and the splendid retinosporas (some with trunks 9 ft. in circumference), rise grandly in their search for blue sky and free air. Farther on are serrated ranks of beautiful firs (Abies firma), thick groves of lissome bamboo, paper trees, palmettoes, persimmons, cedars, and a host of other trees rising amidst giant ferns and a tangle of dew-drenched, semi-tropical vegetation. Against the deep-green background of the forest the yama-zakura in spring, and the maples in autumn, glow and vie in color with the lustrous green leaves and the rich crimson berries of the nanten. If the traveler happens along here when the luxuriant wild wisteria climbs to the topmost branches of the loftiest trees and there flaunts its ravishing beauty wantonly in the face of the sun, he will witness a floral display which time will not obliterate from his mind. Except in midsummer, when the myriad restless cicadas call to their responsive kin, a strange silence broods above the dense and sometimes gloomy forest; the only sounds one hears are the occasional ringing strokes of a woodman’s axe; the tinkling metal rings a-swing from some pilgrim’s staff; the muffled hoof-beats of a pack-horse picking his way carefully down the sloping trail; the hoarse sawing of distant rooks or the sonorous chant of a wandering priest. The wood-pigeon, whose booming, melodious note one loves to hear in the Japanese forest, seems not to frequent this hallowed precinct, and there is a noticeable absence of birds and squirrels. Wild boars are said to haunt the deep fastnesses of the region hereabout, where many of the gorges are mere blind rifts — wedge-shaped slashes in the hills with no upper outlets. One is often reminded of the beautiful woodland stretches around Karlsbad, and others in the Black Forest; the latter particularly comes to the mind when one emerges from the woods to round some gigantic shoulder where the older trees have been felled and saplings have been planted (by the Forestry Bureau) to replace them. From the rest-houses perched like eagles’ nests on terraces cut from the mt. sides, one enjoys extensive and magnificent panoramas.

About 1 hr. out from Shide the stiff ascent terminates in a broad road which winds in and out and up and down over a relatively level stretch, with such superb views (left) that one feels as if one were walking across the roof of the world. Far below, looping gracefully to lower levels, is described a primitive log-road made of young trees held in place by wood spikes. Heavily laden skids, so nicely adjusted that the friction is counterbalanced by the pull of gravity, are slowly guided down it by squads of lumbermen — for the region hereabout is govt. prop-erty and the cutting down and replanting of trees goes stand-
ily on. Many of the pack-animal one meets are laden with
sawn lumber and have their heads held low by a taut mar-
tingale — evidently a precaution against stumbling. Squads
of straining coolies are often seen coming or going with supplies
for the high-perched settlement. As the road ascends one gets
beguiling views of the Yoshino-gawa in its distant bed.

At Kamiya Village (Inn: Hana-ya; 1½ hrs. from Shide),
where the sapling-road merges into a De Cauville system which
holds it up to Köya town, the road bends abruptly to the
right and winds through the long single street; here the alter-
nate way to (7½ M.) Hashimoto (which we take on the return),
branches off at the left. Köyaguchi is said to be 5½ M. below
this point. The dark-brown English walnuts (Juglans regia;
Jap. Kurumi; a native of India and the Caucasus) which are
gathered in the vicinity and sold in the tiny village shops are
almost as good as their foreign prototypes. The grade now
slopes downward to a small shrine (Shinun-iwa, or 'four-inch
rock') with a big black slab setting forth a description of it.
Here the roads branch and form an ellipse; the path along
the lower angle was used before the upper one was built, and
the huge footprint (a sort of worn place) in the rock at the foot
of the wooden shrine is said to have been made by Köbō-
Daishō's feet on his many trips up and down the mtn.
It is one
of the sanctified places and is greatly revered by the credulous.
A noisy stream rushes down the gorge at the right.
Higher up it is spanned by the locally celebrated Gokuraku-
bashi, or 'Bridge of the Buddhist Paradise' (25 ft. long, 8 ft.
wide, with 10 bronze giboshi). Several rest-houses stand on
the opposite bank, which is a 2 hrs. walk from Shide. Anciently,
when the monks of Köya-san were more militant and powerful
than they now are, the district beyond this bridge lay within
the safety-zone surrounding the free town of Köya; once
beyond the bridge criminals or political offenders were out-
side the reach of the law, and to it many of them hastened as
did the early Spaniards who sought a safe asylum in Spanish
cathedrals. The stone image of Jizo which sits hard by gives the
name, Jisō-zaka, to the execrable stretch of road which zigzags
upward just beyond.

It is also called Iroha-Shijū-ha-zaka, or the 'Road of the Forty-eight
Zigs' (notwithstanding there are but 33 winding stretches), measuring
8 chō in all. The Iroha (a contraction of Iroha-uta), or 1-70-ha, the first three
of the 47 syllabic sounds which form the elements of the Kana alphabet,
and which correspond to the A B C of the English alphabet, was invented
(comp. p. 505) by Köbō-Daishō,—wherefore its particular application
here.

A fatiguing climb of 25 min. lands one on the crest of the
stiff and rocky incline and at a neglected shrine (dedicated to
Fudo) with a red-headed, fiery image of this divinity ascribed to
Kōkai. Hence onward the road slopes gently upward beneath
giant trees dripping with moisture, over corduroy bridges that
span ravines, or great tree-trunks that simulate steps. The hills show the scars of many landslides, and not a few of the huge trees have been riven by lightning. The last bit of climbing is over an atrocious road (ankle-deep in yellow mud during the rainy season), then a smooth stretch flanked by some amazingly tall and graceful cryptomerias. Ten min. of swift striding along this brings one to a plain black gate, the Fudō-zaka-
guchi, or ‘back entrance’ to the temple inclosure. From this point it is 4 hrs. walk from Köyaguchi, 3 from Shide, 1½ from Kamiya, and 1 from Gokuwaku-bashi. The time-stained shrine (left) just inside the gate is the Nyomin-dō, beyond which, prior to 1873, women were not allowed to go; those who reached this point had to say their prayers here and return. The big bronze image of Jizo (right) dates from 1745; the upstanding bronze figure of Kannon (amid the trees at the left) was erected in 1852. The building at the turn of the road ahead is the Annai-shō, or ‘Guiding Office.’

In the golden age of Köya-san every Japanese province where the Shingon doctrine was taught was represented here by one or more temples, and the people from any given province, on repairing thereto, lodged in, or worshiped at, the corresponding shrine. Albeit many of the older structures have perished, the custom still exists, and every visitor is asked by the priestly officer of the Annai-shō whence he came and to which temple he wishes to go. If the stranger at the gate be a foreigner, and comes, perchance, from Köyō, with no definite idea as to where he will lodge, in all likelihood he will be directed to the Shōjō Shin-in, the abbot of which is also the abbot of the Tōji at Köyō. An acolyte (small fee acceptable) with a lantern leads the way, and a 25 min. walk through the serpentine streets brings one to the gate.

Two large and strikingly handsome bronze lanterns and a splendid bronze fountain mark the entrance to the Shōjō Shin-in, which stands at the left side of the road, flanking a high hill on which anciently a score or more temples stood, but which now is spread over with a landscape garden. Its situation is convenient for strangers, in that the town and its temples are on one side, and the great cemetery on the other. Before retiring the traveler should express his wish to participate in the impressive matinal service held in one of the temple halls. At 5 A.M. (yet 2 full hrs. before daylight in winter) an acolyte awakens him and conducts him along some very cold and draughty passages (an overcoat slipped over the sleeping-kimono is useful) to the Ebai-dō (Ancestral Tablet Hall) wherein are ranged hundreds of mortuary tablets of Japan’s honored dead—emperors, shōguns, daimyōs, samurais, governors, abbots, and so on. Lighted tapers stand before many of the enshrined tablets and cast a weird, flickering light over the darksome room. At the center, before a low altar loaded with incense-burners and bronze fitments, and illuminated by tapers set in massive metal candlesticks, sits an old abbot, shaven-pated, wrinkled, and thoughtful. His wide chasuble floats out behind him, while spread to the right and left, like tenuous wings, are lines of somber-gowned acolytes.
sitting on their feet and intoning the sonorous cadences of the sacred chant. From time to time the abbot spreads his nervous aesthetic fingers and goes through the pantomimic motions of the Buddhist ritual; anon ringing sweet-toned bells, striking a tinkling cymbal, joining in the melodious rhythm of sound, and impressing the beholder by his mysticism. As the stranger from some distant land kneels in the crepuscular light of this vast incense-filled room in one of the most sacred temples of the holiest of holy places in Japan, and, under the mesmeric spell of his surroundings, hearkens to the impassioned invocations to the inscrutable Buddha, he involuntarily likens it to some mysterious central station or power-house where electrical or religious sympathy is generated and flashed in a potent current to a myriad of devotees scattered throughout the Empire sleeping in the stygian darkness of the plains far below!

After the (1 hr.) service an acolyte takes a lamp and conducts the visitor to an adjoining room where a tablet of one of the ancestors of the great Mitsui family is enshrined. Thence to another with an altar containing a superb national treasure in the shape of a beautifully sculptured wood image of Amida, now blackened by time, but carved by the masterly hand of Unkei — who likewise carved the Shi-lennō flanking it. The ferocious-looking Fudō in the next room is unjustifiably ascribed to Kōbō-Daishi; before the image are the fagots and a fire-pot to burn the demons which Fudō extracts from human hearts, and the cords with which he first binds them. Special visitors are conducted hence to the abbot's apartments (which overlook a pretty landscape garden), thence to the O haroma, a suite with numerous kakemonos and fusuma decorated by Kanō Tsunenobu. Conspicuous among these is a colossal pine tree whose great branches extend over several of the panels. Equally noteworthy are two big folding screens (by the eccentric DomoinMatsubei) completely covered with palaces and houses and processions and figures, all representative of one of the early Nara epochs. The wide kakemono in the tokonoma is ascribed to Kanō Motonobu. In other apartments are pictures of Ainu.

Of the Kōya-san Temples the Kongō-buji and its immediate dependencies are the most worth seeing. This old monastery and inn combined, a long, low, weather-beaten but still handsome structure, with gracefully curved roofs and some once splendid wood-carvings of tigers, phœnixes, and what-not (ascribed to a pupil of Hidari Jingorō) in the pierced panels of the main porch, is the residue of the most ancient temple on the mt. It was established by Kōbō-Daishi in the 9th cent. on land given him for the purpose by the Mikado. According to tradition Kariba Myōjin, the Shintō god of the Yamato Mts., welcomed Kūkai on his arrival, and promised protection for
the enterprise. This deity, being fond of the chase, had a special liking for dogs, from which circumstance these animals were the only ones ever permitted within the sacred precincts of the settlement. For many years the monastery enjoyed the Imperial patronage. In 1595 the unnatural Taikō Hideyoshi exiled his adopted son Hidetsuga and invited him to perform harakiri — which he did in one of the rooms of the original edifice (see below). In time the Kongō-buji became the wealthiest and most powerful temple in Japan, but the great fire of 1843 destroyed it and left only the main gate — which dates from the 16th cent. The present structure, the headquarters of the Shingon sect in Japan, is interesting from an architectural standpoint, although its charm is somewhat marred by the row of water-barrels in frames, which straddle the ridge-pole and constitute a segment of the fire department. The penthouse roof of the porch is quaint. Arborists will be interested in the tall Kōya-maki trees in the park-like front yard — evergreens which the more vigorous hinoki and cryptomerias seem to crowd out of their native habitat.

The visitor is ushered first into a big hall where there are a dozen or more handsome one-piece cedar doors decorated with hawks and pine trees by Kanō Tansen (18th cent.). Adjoining it (left) is the O hiroma, a spacious suite with numerous sliding fusuma covered with pine trees, bamboos, and life-size cranes on an old-gold ground — the work (perhaps) of Ko-Hōgen Motonobu. The shrine in this room is dedicated to Kōbō-Daishi, and the little room at the left is crowded with ancestral tablets of members of the Imperial family. In the Plum Room are some attractive movable screens with birds and blossoming plum trees by Kanō Tanyū. The Willow Room (yanagi-no-ma), the decorations in which are ascribed to Tansen, stands on the site of the apartment where the unfortunate Hidetsuga disembroiled himself (see above) to satisfy the caprice of Hideyoshi — whose wife had given birth to a boy that succeeded Hidetsuga as the heir. The gold-splashed fusuma with flying cranes are new. The curious bronze monument in the next room, depicting the dying Buddha surrounded by his mourning friends, was a gift from the Tokugawa shōgun, Ietsuna, and is a companion piece to the one at the Miyoshin-ji, at Kyōto. The recess of the jōdan in the adjacent apartment has its entire back wall covered by a noteworthy old Chinese painting by an unknown artist; the striking kakemomo here pictures the immortal Kōbō-Daishi. Special services are held here by the abbot, whose seat is seen at the edge of the daisho. Untoku Toseki, one of the masters of the Sesshū school, painted the Chinese scenes in sepia on the partitions of the next room. One of the suite is called the Irori-no-ma (‘hearth room’) from the queer heating chamber, around which the
monks sit and repeat the sutras in cold weather. The striking kakemono of Yakushi-Nyorai in a red robe backed by a dark ground is by an unknown painter. The big kitchen (daidokoro), where the simple food of the monks and visiting pilgrims is prepared, is worth looking into. — The structure hard by the Kongō-ji is the Theological Seminary (gakurin) where the various tenets of Buddhism are taught. Passing up a short avenue flanked by Kōya-maki trees one soon reaches The Miei-dō ('Ancestral Hall'), a low, square, single-storied building with a thatched roof surmounted by a hōshunoto-tama. The interior is restricted by a shrine within a wall whose ten square outer panels carry each a portrait of one of Kūkai's disciples. The much venerated picture within the shrine is of the great apostle himself. One of the most precious of the temple treasures, perhaps authentic but of little worth to foreigners, is a small terra-cotta figure of Buddha said to have been modeled by Kōbō-Daishi (1100 yrs. ago) when 7 yrs. old. Of equal merit is a brown-lacquered box with the almost obliterated outline of a lion on the top, containing a plaited straw sandal said to have been given to him by the Emperor Saga — but whose authenticity requires verification. A genuine curio is a tarred calabash, made of several sheets of beaten and compressed paper covered with a thin layer of exfoliated lacquer decorated dimly with gold butterflies, within which is a chaplet given to the great Buddhist teacher by the Emperor of China who reigned during the early years of the 9th cent. It is considered so precious that it is stored, along with the two aforementioned articles, in a special godown, with very thick, fireproof walls, and is taken out only on the rarest occasions. Of greater interest to the traveler is the superb mandara about 10 by 10 ft. sq., called Nehan-ō, or 'Buddha Entering Nirvana,' an admirably executed work regarded by Japanese critics as one of the greatest masterpieces extant in Japan, and on a par with some of Raphael Sansio's best work.

The fact that this magnificent picture was painted by an obscure Japanese bonzé who was born (in 942; d. 1017) 541 yrs. before the great Italian saw the light at Urbino, is significant of the latent possibilities of this singular people. Eishin Sōzu (Sōzu means an exalted dignitary in the Buddhist hierarchy), whose real name was Urabe Genshin, who entered the Hiei-san Monastery at an early age, studied under Jie-Daishi, became a scholar, painter, and sculptor; who built the Eishin-in temple at Yokawa and prepared the foundation of the Jōdo sect, is believed to have achieved this marvel of technical skill about the year 1000. The original canvas was three times its present size, the two remaining segments having perished or disappeared. Because of this certain critics deny its authenticity, and ascribe it to some clever copyist of the Otoku era (1084–87). The subject (often referred to as 'The Heavenly Band') is a favorite one with Indian, Chinese, and Japanese painters; Shaka is portrayed returning to heaven after his brief sojourn on earth, and the manifest joy of the celestial host contrasts admirably with the tragic and hopeless grief depicted on the faces of his earthly followers. The drawing is done with great character and dignity, and the beautiful green silk background makes a superb foil for the scores of figures, flowers, clouds, temples, and what-not skilfully displayed on its surface.
nominal mastery of detail, the perfect skill with which the dark sfumato shadows have been painted on a ground glowing with soft, ethereal light; the spiritual conception of the whole, and the wonderful harmony of color recall some of the work of Murillo done in his best manner. It is extraordinarily well preserved, and in point of color and freshness is superior to most of the Japanese paintings of all classes distributed throughout the Empire.

The fine kakemono showing Shaka enthroned on a lotus meditating in the midst of the eight bosatsu is peculiarly attractive, and is by Chō Shikyo. The placid expression of the great teacher as he sits with bared breast and hands held down is unusually pleasing; the tones throughout are low and harmonious, in fine contrast to the splendid red robe patterned with gold disks. Hard by is a sadly defaced but striking picture of the Rain God—a faint but commanding figure perhaps a thousand yrs. old, with the tip of a dragon's tail showing at the bottom of the canvas. The bizarre, light-toned kakemono of Dainichi-Nyorai, though apparently modern, is extremely old and strangely preserved. There is a mysterious something about the picture that impresses one queerly; the serenely beautiful, radiantly calm face, with downcast, womanly eyes, and pinkish, bow-shaped lips, has a subtle madonna quality that reminds one of the exquisitely dainty Andalusian santas of Murillo. The comparison is heightened by the fine flesh tints, the low-toned reds and blues, and the faint and harmoniously transparent shades that can only be produced by light-proof pigments. The charm of the winsome face and the purity of the general effect haunts one. Numerous tiny Buddhas with delicate little faces adorn the gold diadem, and around the twin circles drawn in outline on the background flame thin lines of divine fire such as one sometimes sees enveloping the relentless Fudō. The silken strips which form the body of the kakemono are narrower than modern stuffs and are of a kind popular about a thousand yrs. ago. The painter's name is unknown, but the work bears a strong resemblance to certain of Mokkei's best productions. The old kakemono (ascribed to Kōbō-Daishi), portraying Karibā Myōjin and his mother, are ranked as masterpieces and belong to the National Treasury. A mandara of noteworthy excellence and amazing technique, about 5 by 15 ft., of Korean origin, painter unknown, with a host of figures in low-toned greens and reds and gold, represents Shaka and his disciples, and is painted on a thin coarse cloth bordered with green strips from the costumes of a group of dancers who once entertained Hideyoshi and Ieyasu here. It is an admirable production, comparable to certain of the finest work of native artists, and surpassing many of them in execution and impressiveness. Another, 6 by 8 ft., boldly wrought in dark brown, shows Shaka-Nyorai as a finely modeled, bearded man with ear-rings—a commanding and masterly production by Toyeki.

Spread out on a beautifully lacquered table for the better
inspection of special visitors are various national treasures of bronze, lacquer, etc.; the *goko, sanko, kuko, and toko* (p. cxxii), and the bronze hand-bells (called *goko-rei, sanko-rei*, etc.) showing these symbols on their handles, were brought from China by *Kōbō-Daishi*. The little lacquered shrine, now falling to decay, is interesting chiefly for its great age and for the fact that it was perhaps made anterior to the *Fujiwara* epoch. The rosaries were given to *Kūkai* by an early Chinese emperor. The extraordinarily fine sq. wood blocks (about 6 by 8 in. and called *tsumehori no mandara*), shown as specimens of *Kūkai's* amazing ability as a sculptor in wood, should not be overlooked. The myriad hair-lines are almost incredibly minute, and suggest marvelous patience and skill. — Not the least interesting of the temple treasures are 4000 scrolls of the Buddhist scriptures, the residue of the 5000 said to have been presented by the *Fujiwara shōgun, Hidetora*, in 1150; some have cut crystal tips, while others are silver or chased gold. All are beautifully inscribed on blue paper, one ideographic line being in gold and the alternate one in silver. Ecclesiologists will be interested in the 28 special rolls (presented in 1590 by *Toyotomi Hideyoshi*) written in gold on blue parchment-like paper, with elaborately chased silver tips and clasps. To those who are interested the priest will show some old flat Chinese folding books of similar character, written in silver, and some others (very precious) written in black in one of the earliest forms of ideographic style. Some of the modern Korean scrolls are illuminated, and lovely gold tracery illustrates certain of the texts. — Just across the road from the *Miei-dō* is the barbarically splendid

*Kon-dō*, or Golden Hall, an aptly named, massive, two-storied, square, tile-roofed edifice dating from 1852 and occupying the site of an older structure burned a decade earlier. Its beautiful situation backed by green and lofty trees, and the breadth and depth of the bold wood-sculptures on the weather-beaten exterior, make a stronger appeal than the profusely decorated interior, which blazes with gold and color and is a bit too gaudy to be in good taste. The custodian (whose office is in the squat building down at the left) sometimes lets the visitor in through the rear door (diagonally opposite the *Miei-dō*). The first things one sees on the inside here are the great doors swung on huge pivots let into soffits above and below, serving as rear exits (in case of fire) for the splendid *Yakushi-Nyorai* on the main altar. They are made of single, massive, lacquered and brass-trimmed *keyaki* slabs, and are 4 ft. wide and 18 ft. long. Extending round to the right and left are some striking painted panels of the Sixteen *Rakan*, strong in composition and with extraordinarily expressive faces. The temple is constructed on the plan of three nested squares, one within the other, the brilliancy and decoration
increasing as one penetrates to the center, where the main
shrine stands like a jewel in a triple reliquary. The *keyaki*
pillars (from Shinano Province) lacquered a rich Indian red,
then completely covered with heavy gold foil, are superb.
Between the outer pillars are slatted, black-lacquered doors
that impart a wholesome sobering effect; above them are 17
carved and gilded panels of flying *tenjin* admirably executed
in high relief by *Nakagawa*, a modern artist. Above is a
wealth of arabesques, gilded tie- and cross-beams, and a
confusing maze of diaper-work in noisy colors. The central panel
with its twin angels of the Buddhist Paradise is a good illus-
tration of the skill displayed by present-day sculptors in the
subtle art of carving in wood — as are likewise the small but
artistically chiseled and colored groups of birds on the super-
imposed beams. The tiny sunken panels of the coffered ceiling
each carry different flower-designs.

The outer hall, or *gejin*, admits one to the interior, or *naijin*,
where the most conspicuous thing is the wide lacquered base
supporting a gold-lacquered reliquary containing a seated
image of *Yakushi-Nyorai*, unwarrantably ascribed to *Kōbō-
Daishi*. The seated figures at the right are *Kongo-bosatsu*,
*Fugen*, and *Fudō;* and at the left *Kongo Satta*, *Kokusō-
bosatsu*, and *Gozanze Myō-ō*. The mandara against the left
wall depicts *Kariba Myōjin* and his mother, with *Kesa* Myō-*jin* and *Bezai* below. The figure on the *bakemono* at
the right, in a realistic seated posture, with his Chinese shoes
beneath his chair, is the omnipresent Mr. *Daishi*, when he was
42 yrs. old. The ceiling of the *naijin* is a duplicate of that of
the *gejin* except that the complex portion above the shrine
carries dragons and mythological phoenixes painted in restless
colors. Before the great altar, on the highly polished black-
lacquered floor, are many temple fitments — a veritable
jumble of native brass burnished to a fine luster. Four of the
great gold-covered upright pillars are decorated with scowling
Gods of the Four Directions, with bases and capitals enriched
with polychromatic decorations made to imitate draperies.
The mural decorations are noteworthy; the largest wall-
panels are 20 by 25 ft., painted to represent the two halves of the
Buddhist universe and portraying a host of figurines
executed with no mean skill.

Certain of the tawdry, decaying structures in the vicinity of the
*Kon-dō* are used as storehouses and are crammed with
small and large gilt images rescued from the many fires which
have destroyed the older temples; one of them (left) is upward
of 700 yrs. old and in consequence ranks as one of the most
ancient edifices in the settlement. It is gov’t property, is
included in the list of national treasures, and is very carefully
preserved from fire. The statue of *Fudō* which one may see
through the cracks in the door is erroneously attributed to
Unkei. In the Daiye-dō, across the road, is a group of huge gilded figures of Amida and his suite. The small building called Junkei-dō, just beyond the Miei-dō, contains a Kannon said to have been chiseled by Kūkai. Next to it is an old shed that houses 5 huge and excellently preserved images of the God of Wisdom (which occupied better quarters before the old pagoda was burned in 1888). On the slightly elevated terrace at the left stands the quaintly constructed Saiō, or Western Pagoda, also crowded with small statues. The greatly revered Shintō shrines across the way are dedicated to Kariba Myōjin and his consort. — The curious sexagonal Revolving Library (kyōsō) is two-storied and is put together like a primitive log cabin.

The broad road leading up at the right goes to the (4 M.) Great Gate (dai-mon), which dates from the Genroku era (1688-1704). Before the rly. reached Kiyaguchi it was the chief entrance to the sacred inclosure. It stands at the W. side of this, and is an immensely sturdy old structure with a heavy superimposed roof covered with tiles. Two huge, badly splintered Niō guard it from their respective loggias, and glare out fiercely at whosoever approaches from this angle. From its commanding position on a broad terrace which slopes abruptly to the deep valley just below, one enjoys a marvelous view of forest-belted mts. and distant vales. The one-time popular (but now unattractive) road which leads (right) to (12 ri — 30 M.) Wakayama, is but little used, and after the spring rains is apt to be in bad repair. The seated bronze figure just inside the entrance (left) is Miroku-bosatsu. The Shōjō Shin-in is a 25 min. walk from here, and on the return one sees straight ahead, 3½ M. distant, the bare, pointed cone of Jin-gamine, from whose summit one may look out across thirty provinces.

The Karukaya-dō, a small shrine on the main road to the inn, is popular with pilgrims because of the story associated with it. The framed picture protected by a wire screen near the entrance, portraying two women in low relief with real hair and clothes, playing go-ban; their heads nearly touching, their hair merging above in entwined serpents which glare venomously at one another, explains the theme. They were the wives of Kurakaya-doshin and they lived together amicably until the fire of jealousy flamed out. Kurakaya watched them one day as they played the national game, and his fancy pictured the serpents and the smothered conflict in their hearts. Straightway he renounced them and the world, retired to Kiyō-san, shaved his head, founded the temple, and became a monkish recluse. Later, when his beloved son followed and begged him to return, he dramatically denied any knowledge of him! This tragic episode — which appeals strongly to Japanese emotions, and which has been dramatized and retold
time and again in song and story — is pictured here; the rigid but heart-broken father, and the dazed and weeping son. Portraits of Karukaya hang within the temple. The moral of the story is addressed to the polygamously inclined.

The Ekō-in, 5 min. from the Shōjō Shin-in, is now shorn of its whilom splendor. The pictures for which it was once celebrated have been transferred to museums and private collections, and all that remains — some tiger screens by Kanō Tanyū, and a carved wood Kannon of the Fujiwara period — are not worth going to see.

The Kongō Samma-in, 15 min. walk, is very old and is one of the few temples that has not suffered from the fires which have scourged the settlement. Chief among its interior adornments is a screen by Oguri Sōan (1398-1464) showing some large trees, flowers, and birds on a faded gold background, and some white cranes feeding among brown reeds — all more noteworthy for rich coloring than for conception. A series of paintings show Kōbō-Daishi and his traditional Chinese companions (a favorite theme of native painters). What is perhaps a genuine bit of old Chinese lacquer is preserved in the shape of a gong-stand with uprights decorated in gold hummocks flecked with tiny trees, amidst which gallop awkward horsemen (typically Chinese) shooting with bows and arrows, or hurling javelins at birds. Of greater historical interest is the archaic twin-storied pagoda known as the Tahō-tō, built by the order of Masako, mother of the 3d Minamoto shōgun, Sanetomo, during the Kamakura epoch (1192-1219). The inner shrine of this wonderful old relic, that has slept here in the ancient peace of great trees for nearly a millennium, contains some good sculptured figures (by Unkei) of Shaka, Dainichi-Nyorai, Amida, and other divinities, all backed by gilded and pierced mandorlas. The four sturdy columns which support the ceiling are enriched with painted medallions. Special engineers came hither from Tōkyō to repair the structure in 1908, and sustained efforts are being made to prolong its life. The group of 6 cryptomeria trees in the yard are almost as old and as famous as the aged shrine at the left — a national treasure (said to be the oldest standing wood shrine in Japan) built by Minamoto Yoritomo in the year of Our Lord A.D. 1190!

The Cemetery (rantōba), a vast, awe-inspiring City of the Dead extending for 1½ M. through a narrow grove of stately cryptomeria and hinoki trees, and intersected by a strikingly beautiful avenue terminating at the (40 min.) Mandōrō, or Hall of the Ten Thousand Lamps, is one of the most curious in Japan, and should not be missed. Immediately behind this structure is the Okuno-in (‘Innermost Temple’), where lie the bones of the immortal Kōbō-Daishi. The avenue begins at the Ichi-no-hashi (‘First Bridge’), which spans
a runnel called the Ōdo-gawa (Chinese: 'Imperial Domain River'), 1 min. beyond the Shōjō Shin-in. Several hundred tombs, miniature pagodas, torii, vaults, and the like are scattered through the splendid grove, and range in size from a tiny chiseled figure no larger than one's hand to colossal granite structures weighing several tons; some are new and are all aglitter with gilt and bronze; others are weather-stained, and moss- and lichen-covered. The handsome bronze shafts, covered with gilded characters in high relief and surmounted by burnished capitals which customarily rise from broad granite plinths, are known as 'party monuments,' the scores of names incised in the bronze sides being those of devotees who wish to be perpetuated here so that their souls may enter the cherished Jōdo, or 'Pure Land of Perfect Bliss,' and be with that of the great founder. While some of the tombs stand above the actual remains of honored dead, others are merely monuments inscribed with the names of persons interred in distant parts of the Empire. Not a few mark the spot where a wisp of hair, some ashes, a bone, or a tooth of a devotee is buried. Conspicuous among the tombs are the ponderous and picturesque stupa-shaped ones, known locally as gorin-no-tō, because they are composed of five sculptured layers of stone, one on the top of another, and represent (in Hindu literature) the five elements — earth, water, fire, wind, and space. The largest (which commemorates one of the daimyōs of Suruga Province) is 28 ft. high and has a foundation 12 ft. sq. The oldest is of the celebrated Minamoto shōgun, Tada Mitsunaka (or Tada Manju), and dates from 997. All were rolled, or dragged, or pushed up the mt. at an almost unthinkable expense of time, labor, and money; the tomb of one of the great Lords of Satsuma was so heavy that history says it could be moved but 3 in. a day, and that several years were required to bring it to its final resting-place!

Proceeding down the winding avenue — a beautiful and impressive sight when the rising sun lays golden shafts of light between the lofty trees — one notes at the left the fine tombs of the once powerful daimyōs of Kaga, Satsuma, Rikuzen, and other provinces; not far from the bridge at the right are those of Taira Atsumori and Kumagaya Naozane (p. 441). Farther on is the tomb of Takeda Harunobu (Shingen). Near it is a stone where Kōbō-Daiishi used to sit, and which in consequence is called Kōbō-Daiishi’s sitting-stone. Not far away is a curiously crooked willow tree called the 'Dragon Willow.' The big bronze statue is of Kobayashi Sahei, a rich man of Osaka. Japanese regard the tomb of Akechi Mitsuhide (the poetaster and traitor who essayed to kill Oda Nobunaga) with bated breath, since it is spitt (by a thunderbolt) in twain. — The small rly. which runs underneath the avenue here is the prolongation of the timber-road passed at Kamiya. At the
left of the bridge is Kōbō-Daishi's Well, where the great man is said to have seen the reflection of his face; the credulous drink the polluted water in staggering doses and ascribe miraculous stomachic virtues to it. The near-by tomb of Shimazu (of the great family of daimyōs who governed Satsuma from the end of the 12th cent. onward) came from distant Rykyū; the group of monuments encircling it commemorate the men who fell during Hideyoshi's invasion of Korea. To enumerate all the prominent tombs would merely confuse the reader. Some stand to the memory of emperors, shōguns, to the militant Shinran Shōnin, to Enkō-Daishi, to the popular actor Ishikawa Danjurō, and to many notable and less noteworthy painters, poets, scholars, warriors, priests, princes, etc.

The time-stained GOMA-DŌ, which stands at the right of the path hereabout, contains several shrines, one with a wooden image of Kōbō-Daishi said to have been carved by him at the age of 42 — a critical age with Japanese, who believe that the dice, cards, and what-not shown on the accompanying picture must be renounced at this period else they will become symbolic of an early demise. At the right and left of the image stand a thousand small images of Kwan-n — carved, gilded, and worthless. The adjacent shrine is dedicated to Fudō. Behind it is a very old building, the Gokushō, with a reliquary displaying dim old mandaras of the two halves of the Buddhist universe; offerings are made here to Kukai's spirit. The bronze figures just beyond are called the Six Jizo, or Midzu muke Jizo, from the circumstance that pilgrims take water from the trough at their feet and sprinkle it over them in the belief that by so doing merit accrues to their forebears. The small, lichen-covered bridge, with its 8 bronze giboshu spanning the Tamo-gawa at this point, is called Go-Byō-bashi ('Bridge to Kōbō-Daishi's Tomb'); those who listen with credulity to the whispered tradition believe that no one can cross it who is not approved by the great teacher's spirit! The monument at the right dates from 1912 and commemorates the brave and willing men who died in the titanic struggle between the Japanese Fox and the Russian Bear. A small cage at the left of the avenue contains a curious stone (called Miroku-ishi — 'Buddhist deity stone') resembling a mass of fused metal; it is said to have been brought from China by Kōbō-Daishi over a thousand yrs. ago. The trees hereabout are splendidly straight and tall; the big one near by at the left, inclosed by a wooden fence and girdled with a rope, is called Ryūtō Sugi ('Cedar of the Dragon's Lantern'), since in its topmost boughs the heavenly spirits have been known to hang celestial lights! Wherefore a sign-board cautions the sacrilegious not to touch it. The great tree opposite measures 27 ft. 3 in. in circumference 4 ft. above the ground. In the fenced space at the left of the walk are numerous tombs of Mikados and
other Imperial personages. The bronze image with thoughtful and contemplative face which sits at the left of the steps leading up to the Mandōrō, is a Jizō which the ailing commonly have rubbed until one knee shows a fine patina. Before inspecting the Hall of Ten Thousand Lamps (a grandiloquent misnomer) we proceed (left) to

The Hall of Bones (Kotsu-dō), a grisly and repulsive circular edifice plastered over with ex-votos and visiting-cards, and enriched with numerous bunches of hair resembling dried scalp-locks. In the slatted door is a hole through which bones are tossed into a common ossuary—a sort of pauper pit for the corporeal bits of those who could not afford to command a tomb, but who wished some of their anatomy to rest contiguous to Kōbō-Daishi's remains. By this ingenious method they hoped to obtain a sort of blanket fire insurance and the grace with which to start a new life in the wished-for land of ideal purity. The path leading beyond the small gate at the left goes to minor tombs that are not worth inspecting.

Kōbō-Daishi's Tomb, the Ultima Thule of his devoted followers, where the sainted prophet is supposed to sit uncorrupted, awaiting his next incarnation, is at the right, behind a barred fence, within a weather-beaten shrine surmounted by a kōshu-no-lama. It is the most popular object of veneration within the holy precincts of Kōya-san, if not of Central and Western Japan, for more than one hundred thousand persons from all parts of the Empire come here annually to pay homage to the memory of the man who first propounded the Shingon doctrines in Nippon, and who, in bringing Kōya-san into animate life, perpetuated his name perhaps for all time. Thousands crowd hither on the 21st of March, when new vestments are laid upon the tomb and the old ones retired. The fragrant smoke of incense blends eternally with that of the flowers which are always kept fresh before the sepulcher. Many bronze vases, lotuses, lanterns, and the like embellish the spot. The dilapidated old structure at the right is the Revolving Library, with an uninteresting Monju-bosatsu.

The Mandōrō, a ramshackle wooden building about 40 by 100 ft., erected by Ishida Kazushige (or Mitsunari—leader of the army of 130,000 men defeated by Tokugawa Ieyasu at Sekigahara, Oct. 21, 1600), has a darksome interior partly filled with a hundred or more brass lanterns in which tiny wicks burn and flicker faintly—hence the high-sounding title of Hall of Ten Thousand Lamps. These are the gifts of various persons; the bright one at the right is said to have burned without interruption for more than a thousand yrs. One, the gift of the Emperor Shirakawa Hō-ō, was lit at his death in 1129 and has not been extinguished! For 5 sen the priest will go through a brief ceremony and intone an invocation to Kōbō-Daishi's spirit. An additional income is derived from the sale
of small images (10 sen) of this saint, pressed into an embossed tablet made from the ashes of incense burned before his shrine. Tiny bits of the cloth, of which the vestments placed on the tomb are made, are eagerly bought by the credulous, who believe that an illness can be cured by shredding and swallowing them, or by rubbing the ailing spot with them. The crystal rosary spread out on the piece of silk brocade at the right of the reliquary belonged to Kūkai. Behind it, under a sort of baldachin, is a gold-lacquered, stupa-shaped shrine (sharitō) presented by the Emperor Saga. — On the way back to the inn note the fine old carvings in the spandrel formed by the two sides of the roof and the ridge of the Gokushō. The tombs opposite the entrance, on a terrace at the right, are of Oda Nobunaga and his family, and Toyotomi Hideyoshi.

The Return to Nara or Kyōto can be pleasantly varied by following the route described below. If breakfast be ordered for 6 A.M., and a start made at 7, the rear gate can be reached and the descent begun 25 min. later. A swinging stride brings one to the Gokuraku-bashi at 7.50, and Kamya at 8.10. At the far end (35 min.) of this hamlet stands a signpost marking a road which leads straight on and another (traversed on the upward climb) which turns sharply up at the left. From this angle Koyaguchi is 2 ri, 10 chō, and Hashimoto Station (farther up the line) about 3 ri. Continuing along the smoother but narrower Hashimoto trail one soon emerges on a lofty ridge between two deep ravines whence the eye sweeps over a vast extent of magnificent mt. and plain — the latter idealized by the winding, thread-like Kino-gawa and a number of villages. The one standing by the river bank is Kudomura, and that beyond, Koyaguchi. The vista is tremendous, and the knowledge of altitude and distance charms the sense. The microscopic towns stand exposed like points on a relief map; the tiny houses look like Japanese match-boxes, and the rly. trains recall the toy ‘chu-chu’ cars of childhood. The blue mts. rise in serried ranks to the distant sky-line, while between us and the river the vegetation which belts the hills is seen to change with the subtle gradations of climate — from the cool, brooding cypressess on the mt. tops, to the flower-decked summer-land miles below. The dilated eye dominates a thousand square miles of delightful landscape, picked out here and there with flowering gardens or fruitful orchards. The hills are always green — a permanent charm of the Japanese country — and the lissome, plume-like bamboos which rise with the palmet toes amid the deciduous and evergreen trees impart a semitropic and pleasing aspect. The road to Koyaguchi loops down across the gorge at the left; the main one flanks the deep chasm at the right, with a small river churning through it.

The straggling village of Koyamura, which clings like a
group of swallows’ nests to the sloping side of the cliff, is passed at 8.50, along with the several succeeding clusters of houses beyond it. Twenty min. later one rounds the corner of a bold headland and descends far ahead, perched on a ridge above the brawling Kawane-gawa, the strikingly picturesque village (prettiest by far of all the others of the countryside) of Kaneyeki. The view is bewitching; the dashing river makes a wide turn round a triangular headland jutting out from a tall range, then runs in a contrary direction before losing itself like a silver snake among the hills; the highroad which links primitive Kaneyeki to the modern railway follows it along a higher level, and recalls some of the superb mt. roads of Switzerland. The descent hither is quite steep — a leg-wearying climb when approached from the opposite direction — and leads to the river, the village, and a quaint old arched bridge adorned with ten bronze giboshu. On the opposite shore a steep, rocky street leads upward through the town, the inhabitants of which seem all engaged in making the paper umbrellas for which it is locally celebrated. Jinrikis are obtainable here; prices are flexible and are usually graded according to the traveler’s fatigue and his anxiety to employ one. At the head of the street (reached at 9.35) the jinrik signal bears round to the left; walkers can save a half-mile by climbing up the steep but broad road which winds up at the right, and joins the main highway (25 min.) on the other side of the Kane Pass. As we follow this upward slope charming views are obtained in retrospect of the quaint and attractive little village sheltered by high, encircling hills. In this sequestered, sun-warmed winter station flowers flame until late Dec., and great yellow shaddocks (jabon) and oranges of varying sizes ripen in the winter sun. The (15 min.) hill-top is almost covered with orange groves heavy with globular fruit. Considerable thin copying-paper (gampishi), made from the bast and bark of the young shoots of gampi and the kōzo, or paper-mulberry tree (Papyrus papyriforma; often referred to by the untenable name of Broussonetia — from Broussonet, a French naturalist, 1761-1807), is made in the neighborhood and is in demand because of its excellent quality. As we emerge on the national road at 10 a.m., Kōyaguchi is visible at the far left. Belated azaleas, roses (prominent among them the mullen-pink — Lychnis Coronaria), asters of many shades, and other wild flowers deck the hill-slopes and gulches. At 10.25 we enter the long, somnolent town of Kamuro, with a temple called Karukaya-dō (a tawdry replica of the one at Kōya-san) and a bronze Jizō sitting negligently on a stone lotus in the yard. Passing the inn (Tamaya) one bears to the right and continues along the main street; the river runs below at the left, and many rafts of logs and thick bamboos float down on the current. The hills behind the town are terraced,
and planted to rice. In winter the draughty shops are almost filled with the wild persimmons (p. 397) which thrive hereabout. Scores of strings of them hang from the rafters beneath the eaves there to dry and blacken and wrinkle in the sun. Unless they are peeled and so ripened before eating they are acrid and puckery, and will make the best set of false teeth a temporary misfit!

Farther on the river makes a wide détour, and to reach the ferry one must go out through the upper end of the town and continue for an appreciable distance — first along a good lowland road covered with carefully tended, pollarded mulberry trees, thence through two small towns to Kamuro no Shimizu village, on the river bank. Considerable silk is made in the vicinity, and during spare hours the people sit just within the doors of their houses (or in the local factory) reeling the tenuous threads from steaming cocoons. The rampageous river often takes the bridge out here, and a regular boat ferry has been established (3 min., 1 sen). The houses of Hashimoto town stream down to the opposite shore, which is reached at 11.15, just 4½ hrs. from the Kōya-san inn. A 10 min. walk through the town brings one to the rly. station, across the street from which are several native inns — Maruya-kwan, Hashimoto-kwan, Mikuni-kwan, etc. Certain of the dwellings resemble temples because of the local custom of placing demon antefixes at the salient points of the roofs. Dogs are pressed into service in the neighborhood and are made to help the farmers and pull jirrikis. — If one can board a train passing through Hashimoto about noon, one can reach Kyōto (fare, ¥2.70, 1st. cl.: ¥1.60, 2d) about 6 P.M.

29. From Kyōto to Amanohashidate.

*Amanohashidate (referred to locally as Hashidate), one of the 'Sankai, or 'Three Famous Sights of Japan,' on the West Coast, facing the Japan Sea, in Tango Province, Kyōto-ken, 75 M. from Kyōto (104 from Osaka), is reached by the Fukuchiyama-Shin-Maizuru section of the San-in Rly. Line to (60 M.) Maizuru (Kaigan Station; fare, ¥2.60, 1st. cl.; ¥1.54, 2d) in about 3 hrs.; thence on foot (in about 4 hrs.; good walking; superb views), in a jiriki (see below) or by steamer (in 1½ hrs.; fare, 53 sen) to Miyazu, whence Amanohashidate proper is a walk of approx. 1 hr.

The usual plan is to start from Kyōto (Nijō Station) about 8 A.M., reach Maizuru (Shin, or new, Maizuru, the present terminus of the rly. is a naval station in which foreigners are supposed not to be interested) and there board a stub train (in waiting) for the steamer landing (5 min. farther on) at Kaigan. If the train is on time the (gov't rly.) steamer (several daily; no meals; do not wait for trains) leaves (fare, 50 sen) a few min. after its arrival and docks at (10 M.) Miyazu early in the afternoon: By depositing baggage in the inn (see below) and starting at once for Amanohashidate, one can be back in 3 hrs. (if the journey is made on foot) or less. By boat, 50 yen to the round trip; by jiriki, 70 sen. — The weather will make a difference in one's
KYOTO TO AMANOHASHIDATE

comfort and it should be considered in one's plans. If on arrival at Kei-san
one finds the wind blowing hard in the bay (which means that it is blowing
still harder at sea) and the ocean boisterous (frequently the case in winter),
the poky little boat is likely to toss wildly in the open, beyond the shelter of
the hills, and the hour outside may prove uncomfortable. In such cases
those who dread the sea had better employ one of the rikishas (¥1.50 in
winter; more in summer when the crops need attention) in waiting at the
station and proceed overland (in 3½ hrs.) to Miyazu. A better and cheaper
way (usually adopted by the common-sense English and Germans) is to
walk the 15 M. and enjoy in a leisurely manner one of the loveliest bits of
coastal road in Japan. The charm of the ever-changing views of sea and land
gives one no time to think of fatigue. If Maisuru is reached in good weather,
this had better be availed of, and one had better start out at once, on foot,
as the morrow may bring rain. Whosoever does not care to walk the entire
distance can engage a jinrinka to Yura, at about 80 sen. Vehicles are not
desirable to be had there on the return trip. By adopting this plan and reaching
Miyazu in the afternoon and resting in the inn, one can do the Amano-
hashidate portion early the next morning, and see it at its best. By starting
(guide unnecessary) from the inn at 7 A.M. one can be back to breakfast at
10; board the morning boat for Maisuru, and reach Kyōto early in the even-
ing. On a calm day the sea trip is charming; certain sheltered reaches of the
bay recall those of the Inland Sea. A lack of knowledge of the country
and need not deter no one. A letter from the hotel manager at Kyōto to the innkeeper at
Miyazu, outlining one's wishes, will smooth out any difficulties. The country
is as safe as Bond St., and the courtesy of the people is marked. When a
foreigner is seen in the locality every one guesses his destination, and he is
helped along to it in kindly and thoughtful ways.

There is little choice in the INNS at Miyazu; all are in native style, and
all are apt to be filled in summer (when it is wise to telegraph ahead from
Kyōto). The Seshi-ro stands on a spit of land overlooking the lovely bay,
2 min. walk from the S. landing; the Araki-ya (a few foreign beds and a
little English spoken) is 8 min. walk to the right. The customary charge
for supper, room, and breakfast is ¥3 per pers. (for 2 pers., ¥6). The local
fish is delicious, and there are usually fresh milk, eggs, toast, imported marmalade and jam, chicken, etc. The Hashidate Hotel (also an inn), 1 min.
left of the landing, is cheaper.

From Kyōto the train runs across the valley floor toward
the N., then bears round W. to 4 M. Hanazono with its nurs-
ery and the near-by fine old Miyōshin-ji. 6 M. Saga. The
Saga-no-Shaka-dō is visible at the far right, amid trees. The
splendid groves of bamboo at the foot of Arashiyama mark
the edge of the plain on which Kyōto stands. The tram-car
station is 2 min. walk to the left. The grade slopes gently
upward until the first tunnel (the outpost of many on the line)
is traversed. The group of picturesque tea-houses on the oppo-
site bank of the Hōzu-gawa is very Japanese in appearance
and is the favorite resort of Kyōto folks — who foregather here
in throngs during the April cherry-blossom period and when
the maples are out in the autumn. The river is narrow and
shallow in early spring, but after the June rains it looks for-
midable enough as it roars and plunges through the rocky
defile. The rly. crosses it here on a steel bridge, and beyond
the tunnel it is seen on the right side of the line, a graceful,
sinuous, jade-green shape flowing downward through a maze
of high, rounded hills. In May the slopes flame with azaleas
and other wild flowers, which in Nov. are supplemented by
scrub maples that for a brief fortnight dominate the land-
scape with a mantle of crimson. Enchanting glimpses of the stream are had from the right side of the train as it winds up the gorge; conspicuous features are the long, flexible rafts fashioned of saplings laid flat and lashed into platforms ten trees wide. At times groups of ten or more segments are tied end on, like freight cars, and they make pretty pictures as they glide down the rapids. Active, semi-nude men stand fore and aft, and with long, supple poles guide them away from the deadly rocks on their downward rush through the narrow defiles. At times the river spreads into quiet pools whose crystal waters mirror the color-blotsches on the hill-slopes until they resemble rich silken brocades.

13 M. *Kameoka*, in Tamba Province, is the starting-point for the near-by village of *Hōzu*, near the head of the rapids of the same name. Considerable tea is cultivated in the neighborhood, and in the winter wheat is planted crosswise on the elevated rows which in summer form the boundaries of rice-fields. The river is glimpsed at the right before we enter the hills near (18 M.) *Yagi*, a shipping-point for charcoal and firewood destined for the Kyōto market. Many pollarded mulberry trees dot the landscape, and raw silk is manufactured in the farmsteads. The river is crossed and four tunnels threaded beyond (22 M.) *Sonobe* (a name often applied locally to the rly. line). 27 M. *Tonoda*; the great piles of fagots which sometimes almost hide the station from view, point to the steady deforestation of the adjacent hills. 30 M. *Goma* (629 ft.). The scenery becomes wild and picturesque, with bits that recall the Austrian Tyrol; the river tears its impetuous way through a gorge between bulky hills, and on the slopes of these stand many quaint and primitive farmhouses, whose thatched roofs narrow to sharp ridges which are straddled by half a score tightly bound frames of straw or wood like the half of a saw-horse. Strings of drying persimmons and various simples hang beneath the eaves, and in the autumn long trusses of dried rice-straw stretch across the land. Later the tree-trunks serve as cores to primitive haycocks and look like fat gin-bottles standing upright in the fields. — Hills, tunnels, and bridges are features of the line to 37 M. *Wachi*. The cross-country highroad is excellent for motor-cars. — 43 M. *Yamaga*. — 48 M. *Ayobe* Jct. (for Osaka and way stations). The rly. leading W. is the Main Line to *Matsue* and *Izumo-Imaichi* (Rte. 30, p. 539). — 53 M. *Umezako*. The train now runs toward the N.W. and soon enters the province of Tango.

60 M. *Maizuru*, or *Maizuru Minato*. (*Kai gan*, the boat station, is at the water’s edge 2 M. farther.) Inn, *Furukane-ya*, ¥2.50 to ¥3.50. The town (pop. 8000) is the seat of a maritime province (*chinjufu*) and is charmingly located on the serpentine shore of a small bay locked fast in the embrace of high and perennially green hills. Certain of these are surmounted by
batteries of wicked-looking guns employed in the national defense. The entire region roundabout, including the Arsenal and Docks of Shin-Maizuru (4 M. to the E. on a headland closed to the public), is included in the fortified zone; and sketching, photographing, or the making of notes is attended by serious consequences. Many quaint arched bridges span the multiplicity of converging canals and impart a Venetian aspect to the place. The several Buddhist temples and Shinto shrines call for no special mention. Before the Restoration Maizuru was known as Tanabe, and it was the seat of the rich deišyō, Makino-no-kami, whose ruinous castle surmounts the crest of one of the near-by hills. Coasting-steamer connect the port (frequent service) with Obama, Tsuura, and other towns on the Japan Sea.

The Highway to Miyazu trends N.W. (turn left from the rly. station and go through the town to the bay), flanks the sea for a short distance, and affords charming views; then, turning inland, it crosses well-cultivated ricefields, by native houses in which the whirring of primitive silk-reels is heard frequently. After 2 hr. the road turns abruptly to the right and skirts the base of a hill before bending again to the left to a (10 min.) summit from which a long, winding descent is made into the rich valley of the Yura-gawa; fine views. At the bottom a well-beaten path branches off (left) from the road down (1½ min.) to a thick clump of bamboo, and then, crossing the broad, placid, green Yura River. A loud hailing brings a flat-bottomed boat from the opposite shore, and in 5 min., for 1 sen, the traveler is landed near a smooth pile which flanks the river until it merges into the oceans at Yura village. Hence onward the road is broad and unmistakable. The valley is charming and very productive; green hills flank the inlets-dotted river on both sides, and flame with maples, roses, camellias, azaleas, periwinkles, mandarin-oranges, and the crimson leaves of the vegetable-wax tree. Many reed fish-traps stand in the river (400 yds. wide), on the W. side of which Yura-Saka rises to a height of 210 ft. and serves as a landmark to sailors. Boats ascend the river as far as Fuku-ya-yama.—Yura village (Inn: Yamada-ya, 12) on Yura Wan (bay) is a leisurely walk of 2 hrs. from Maizuru and is one of the several birthplaces of Urashima, the Fisher-boy referred to at p. ccxii. The lovely coast makes a strong appeal to one’s artistic sense, but travelers will act wisely in being satisfied with a visual survey of it, and without the repeated posting by the War Department—admonitions which apply also to Amanohashidate and Vision. The clean little rest-house, at the right of the road just as one enters the village, is a good place to eat luncheon, as this can be picked out with hat and various simple native dishes.

The long street follows the contour of the shore, within sound of the sea at the right. The best scenery begins at the upper end of the village. Here the road winds steadily upward round the sides of a line of bold promontories that come quite down to the surging water. Their rugged, massive bulk imparts a decided impressiveness to the region, and recalls certain steep stretches of the Italian coast. In places a granite balustrade descends the causeway from the sea, and from this high vantage-point the pedestrian looks down on the rock-strewn beach where the surf pounds and breaks with a reverberating roar. Far out at sea are islands, and white-sailed junks, and such birds that wheel and skirl, and fish and flash their broad wings in the sunbeams. The views hereabout are the best; farther along they are no better, but the restless ocean and the high mts. (some of them 2000 ft. or more) lose none of their grandiose character. At each turn of the winding roadway some new charm or pretty spot comes into the line of vision, a decided element of beauty is added by the graceful and fantastic pine, spruce, wind-fleck the slopes and form a translucent curtain between the highway and the water. They grow in almost every conceivable shape, and, awkwardly, toward every angle, but their gnarled and tortured bodies, like those
-era, incline nearly always toward the calling sea. At certain places on the sanded beach they stretch wild arms out over delightful little coves where men land from boats, build camp-fires, cook freshly caught fish, and unconsciously form pictorial pictures that appeal to the imagination. The granitic hills produce quantities of fine felsite-porphyr and siliceous red sandstone, which are quarried in big blocks, moved across the roadway on stout skids, then slid down to waiting junk's that carry them to distant places.

The small fishing-village of Kando-mura, with a straggling main st. a half-mile or so long, is entered 1 hr. out from Yura. A brisk 15 min. walk, past clean little yards embowered in pomegranates, mandarin-oranges, and flowers, brings one to a fork in the road; where, instead of continuing along the shore, one turns up at the left, and in 20 min. reaches a long, stone-lined, tubular tunnel piercing the summit of the ridge. Soon after emerging from this a glorious picture bursts upon the sight; a vast circle of high and splendidly wooded hills cuts the sky-line on every side and enfolds in its green embrace a wide, tree-dotted valley and a broad idyllic bay flecked with fishing-boats and mirroring in its glassy surface all the color of the hills and sky. Straight ahead, at the west, on a narrow little plain sloping to the water's edge, lies a string of sequestered hamlets, prominent among them Miyazu, with a waterfront almost hidden behind a forest of tall masts. At the far right, stretching quite across the bay (Miyazu-uen), covered with a dark mantle of evergreen pines, is the yellow sand-spit of Amanohashidate. In summer it is the most of beauty, tranquillity, and harmony of nature, a tentment combined. A 30 min. leisurely and unforgettable walk down the slope, then to the right, brings one to the Seiki-ro, at the water's edge, and another 10 min. to the Araki-ya (called also Araki's Villa).

Miyazu (pop. 9000), a pretty and strikingly picturesque fishing-village in a crescent of the shore backed by lofty hills, came into a sort of prominence in 1584 when Hosokawa Tadoaki built his castle here and dominated the region. The remains of this feudal retreat are still to be seen. Under the Tokugawas it was successively the residence of the Daimyō Kyōgoku (1600); Nagai (1669); Abe (1681); Okudaira (1697); Aoyama (1717); and the Honjō (from 1758 to 1868). Its temples and shrines are mere shadows of former greatness and are not worth visiting. The open-air fish-markets held daily in certain of the streets are of unfailing interest in their displays of scores of bizarre forms of marine life, from blanched, repulsive squid to tiny, jewel-like piscine forms. Whales are caught in considerable numbers off the outer coast and are sometimes towed into the bay to be dismembered. Fishermen, who look like Oriental Robinson Crusoes, with their rice-straw skirts and otherwise queer costumes, often spread very long and narrow nets near the shore for the catching of a myriad tiny minnows. The great quadrangular sails of certain of the fishing-boats are made of finely woven matting, and they form beguiling pictures as they drift across the placid waters of the bay, or work out to sea before a gentle land breeze.

Amanohashidate, a tongue of land varying from 150 to 250 ft. wide, about 1\(\frac{1}{4}\) M. long, and covered with magnificent old pine trees under whose giant branches extends a fine sandy causeway, cuts the Gulf of Miyazu longitudinally and divides it into halves; the sea side retaining the name, the inner section called Iwatsuki no Minato. This tranquil lake, the winter rendezvous for a host of sleek wild ducks, is about 2\(\frac{1}{4}\) M. from
E. to W., and 3 M. from N. to S., with a depth varying from 6 to 8 fathoms, and a shallow channel 60 yds. wide connecting it with the outer, and sometimes rougher, bay. A short ferry plies (in 3 min.; fare, 1 sen) to and fro across this break (near the S.W. end). The bay proper is about 5 M. long and from 1600 to 2600 yds. wide, slightly open to the N.E. The entrance is between the points known locally as Kuro Saki (a conical peak 670 ft. high) and Hioki Saki. The encircling range of mts., some upward of a thousand ft. high, protect it from all winds and make of it an ideal harbor with from 10 to 12 fathoms of water. The river which runs through Miyazu town and empties into the bay is the Hachiman-gawa.

To reach Amanohashidate we proceed through the town and follow the trend of the beach to the entrance of the Monju Temple, in Monju village near the ferry (wataishi); here the road branches to the right and leads down to the water. At the far end of the pine-clad strip the trees thin out; by following the left branch of the road leading past Ejiri village, one soon reaches a small shrine with a new monument commemorating the soldiers from this district who died in the Russo-Japan War. Two min. (left) beyond this a broad lane leads to the right to another (3 min.) shrine, from the rear of which the road goes up the hill (10 min.) to Kasamatsu, where there is a platform whence a comprehensive view can be had of the surrounding country. The Japanese, who from time immemorial have greatly admired this place, and who ascribe to it a refinement of beauty which Westerners sometimes fail to detect, love to view it hence by bending down, with head inverted and eyes looking out from between their outspread legs. This crazy and undignified position gives to the scene the appearance of an unstable inferior and superior mirage, and for Occidentals robs it of its charm. The full beauty of the place will be revealed to whosoever proceeds 30 min. farther up the hill to the old temple near the summit of Narai-yama, near the Ochiki Pass. This once formed the nucleus of a cluster of temples that bore a reputation for sacredness something like that of Kōya-san. The view hence is fine and far-reaching; the Japan Sea, the distant islands of Ōshima and Kojima, many smaller ones and scores of mts. are visible. From this exalted place, the distance which is supposed to lend enchantment enwraps Amanohashidate, and clothes it with added grace. Its name, Ama-no-hashidate, is said to be derived from the original Chinese Ten-kyō, or 'Celestial Bridge,' poetically applied to it because of its fancied similarity to the legendary Ama-no-Uki-hashi, or 'Floating Bridge of Heaven,' on which the mythological Izanagi and Izanami stood when they let fall from the tips of their jeweled spears the drops of ocean brine that solidified into the Japanese islands.
From Kyōto viâ Yonago (Sakai and The Oki Islands), Matsue, and Izumo-Imaichi to Kizuki (Shrines of Izumo).

San-in Main Line of the Imperial Government Railways.

234 M. Izumo-Imaichi (several trains daily in about 12 hrs.; fare, ¥6.98, 1st cl., ¥4.19, 2d), the station whence trains run over the branch (Oyashiro, or Great Shintō Shrine Line) to 4 M. Kizuki (with its Izumo shrines), is usually the objective point of foreign travelers to this region. The line in part is the S.W. prolongation of the West Coast Route described in Rte. 32, and is an important link in the extensive coastal system that eventually will connect Akita at the N. to Shimono-seki at the S. It is still in process of building, the railhead being near 247 M. Oda; it is expected to reach 264 M. Omori, in 1916; 282 M. Gōno-te in 1917; and hence to 294 M. Hamada in 1918. According to the Railway Budget two or more additional years must elapse before it will be completed to Shimono-seki. Between Kyōto and the present terminus the line traverses the provinces of Settsu, Tajima, and the little traveled (by tourists) West Coast regions of Inaba, Hōki, and Izumo. The remote and mountainous provinces of Iwami and Nagato will be crossed en route to Shimono-seki Strat. The present extension was begun in 1900, and 13 yrs. and nearly 30 million yen have thus far been expended. The Kinoshita-Hamasaka section was exceptionally difficult and was not opened to traffic until 1912. There are upward of 70 tunnels, and 230 large and 362 small bridges, with numerous costly embankments and cuts. The region traversed is far from the beaten track of travel and is one of the most interesting and beautiful in Japan. Many of the people live in a state of unblemished, patriarchal simplicity, in a region where Old Japan is still supreme and the nervous hand of progress has failed to blight or tarnish it. The scenery along the line (best views from the right side of the train) after passing Kinoshita is charming, with ravishing views of mts. and plains and the silent Japan Sea. The deep winter snows which prevail in Izumo have necessitated most of the work on one of travel on the line. By the Median Pacific Railway. Good bentō is sold (25 sen) at the principal stations. Southbound travelers who may have completed their inspection of the Kyōto and Kobe neighborhood can vary the return trip, and save time and money, by leaving the main line at Wadayama and proceeding E. over the Wadayama-Himeji section (described hereinafter) of the Bantan Line to Himeji, a station on the main line between Kobe and Shimono-seki (Rte. 38). Southbound travelers for the historic and picturesque Oki Islands. By boarding an early morning train at Kyōto (Nijo Station) one may descend at the attractive old Izumo city of Matsue, pass the night there in an excellent inn, inspect the quaint old castle, and proceed leisurely to Izumo-Imaichi and Kizuki the following morning.

The rly. line from Kyōto to 48 M. Ayabe Jct. (starting-point for Shin-Maizuru) is described in Rte. 29, p. 535. Beyond, the train runs through a pretty, mountainous country to 56 M. Fukuchiyama Jct. (for Osaka City), thence on through the hills and past a number of uninteresting villages to 75 M. Wadayama Jct., where the San-yō Line comes in from Himeji, at the E. Here our line turns abruptly to the N. and goes through a thinly settled, unresponsive region, to the Japan Sea, 25 M. distant. The traversing pike would be excellent for automobiles were it not that the bridges are deceptively frail and are subject to the violent and sudden caprices of the shallow but often-times treacherous rivers which first irrigate, then drain, the country. Bulky mts. that are snow-streaked until late spring, wide and deep valleys indifferently cultivated by the poor but industrious peasantry, and occasional pretty vistas are the salient features of the region. The numerous trains which stand on the
sidings are usually crammed to bursting with happy, ensign-bearing pilgrims bound to or from the Izumo shrines. At 99 M. the sea and Kinosaki with its hot springs and locally celebrated shrines are reached. Here the line turns sharply to the left and runs its ultimate course N. along the coast through the maritime provinces of Tajima, Inaba, Hōki, and Izumo; the scenery soon becomes wild and strikingly picturesque. Many tunnels pierce the hills that come down to the sea to be rent and torn by the restless surf; in the green valleys that gash them nestle tiny fishing-hamlets as primitive as though they were ten thousand, instead of one hundred, miles from civilization. Beyond 115 M. Yoroi the train emerges from a long tunnel and runs out on the spider-like Amarube Bridge (1015 ft. long; cost 330,000 yen) flung boldly across a deep gorge in the cleft of which, 125 ft. directly below, lies the village of the same name; the sea view over and beyond it is entrancing, and the bit of scenery is regarded as one of the finest on the line. For miles the train traverses an uneven country of mts., plains, and tree-dotted cliffs flecked with hamlets overlooking the sea. When the water is calm and reflects the lapis-lazuli sky, the white-sailed junks, the skirling sea-gulls, and the fantastic pines that seem to exchange tragic conferences with their distorted images on the mirror-like surface, the views are adorable, and they recall certain matchless stretches of the Inland Sea on the Pacific side of the island. Miles of the shingly beach are fringed with grotesque pines around the feet of which the restless sand plays ceaselessly, and toward which the ground-swell reaches vainly before breaking into foam and into long, bubbling, glass-like sheets. The stones which hold the roofs of many of the tiny dwellings in place advertise the prevalence in winter of strong north winds.

138 M. Tottori (Inn: Kozeniya, ¥2), capital of Inaba Province and of Tottori-ken, with 32,600 inhabs., and 6400 houses, possesses the ruins of a castle built by Yamana Masamichi about the middle of the 16th cent. Beyond the town the Chiyo River runs down to the sea across a plain marked by sand-dunes and low hills at the E. The small lake at the right is Koyama-ike. Eighteen tunnels pierce the hills which intervene before 159 M. Matsuzaki. The big lagoon at the right, called Tōgō-ike, is girdled with picturesquely situated bathing resorts. Curious features of the lake (which is drained by the Hashizu-gawa) are the numerous (iron) mineral springs that spout up from the bed and supply the hot water piped into the bathrooms of the numerous inns. The resulting hydroxid coloring matter is employed to dye clothing, etc. The fish which swarm in the lake and which are caught in big scoop-nets appear to enjoy both the heat and the mineral salts. Beyond 163 M. Kurayoshi (Inn: Tōgō-ken; ¥2) the country flattens out and the volcanic peak of Daizen, or Ō-Yama
Oki Islands.  KYOTO TO KIZUKI  30. Route.  541

('Great Mt.'), the local Fuji (6000 ft.), is descried peering above the horizon at the far left.

Daisen (called the Fuji of Isumo despite the fact that it is in Hoki and not Isumo Province) is regarded by the credulous as the dwelling of the primeval Shinido god Okuninushi, and because of this it is the most revered of all the West Coast mts. Usually snow-covered and enshrouded in clinging mists, it is a sublime spectacle viewed at certain times and from certain angles, but good views of it are obtainable only when the air is unusually pure. Many marvelous legends concerning the hobgoblins who are believed to dwell thereon are related by the country yokels, and supernatural events are associated with it. Formerly it was a sort of western Kyo-san, with many temples clustering about the original one founded in 718 by Jizaku-Daito. Though it never reached the high religious position occupied by the former place, it was popular and nationally famous about the 14th cent., after which its power began to decline. To-day there remain but one or two dilapidated temples that are a negligible quantity in the Buddhistic world. A few zealous pilgrims climb the mt. each year, but foreigners will not feel repaid for so doing. A much better view is had of the peak from Daisen Station, where it is relatively as near as Fuji is to Gotemba, with similar views.

195 M. Yonago (Inn: Komego, ¥2-3), an important town in Hoki Province, with 16,000 inhab., is finely situated on the Naka-umi Lagoon and is the starting-point for (11 M.) Sakai, the odoriferous old port at the N.W. extremity of the Yomigahama Peninsula, and the end of the line of the Yonago-Sakai branch of the rly. Forty-four miles N., in the Sea of Japan, lie the 1 large and 3 small Oki ('open sea') Islands.

The Oki Islands (pop. 35,000) are administered as a part of Shimane-ken, and lie in lat. 36° 10' N. and in long. 133° 20' E. of Greenwich. They were long known to the Chinese as Inshu. Physically they are divided into two groups. Oki, the big island (often referred to as Dago), where stands Saijo, the capital, and (6 M. toward the S.W.) Daisen, which comprises the small islands of Chiburi-shima (1058 ft. above the sea); Nishinoshima (1463 ft.), and Nakanoshima (755 ft.). The highest point, Daimanjii (2030 ft.), is on the E. side of Oki. The coast is wild and beautiful, but the islands are rocky and cultivation is not easy. The Isumo dialect is used by the people. The Emperor Go-Toba was exiled to Nakanoshima by Hojo Yoshioki, the military leader, in 1171. Go-Daigo was sent to Chiburi-Daiko by Hojo Takatoki in 1332. The archipelago is rarely visited by foreigners. Poky little local steamers make the (44 M.) passage daily (in about 5 hrs.) from Sakai to Saijo, stopping at ports in the several islands. The trip in stormy weather is dangerous in a small boat. Tourists will find nothing of interest in Saijo, which stands on the W. side of Saijo Harbor, at the mouth of the Yabi River. The bay is landlocked, with an entrance 250 yds. wide and a depth of 12-25 fathoms. Fishing is the chief industry, and the local specialty (merbuta) is dried cuttle-fish (ikka) or sepia, which is netted here in great numbers. Thousands of tons are caught each year and exported to Korea and China. On the N. coast of Saijo fishermen sometimes capture upward of 2000 cuttle-fish (12 in. or more long) in a single night. Many hundreds of acres of island land are fertilized with the offal. Another specialty is a species of obsidian or jet called butisuki ('horse-hoof stone'), of which many small objects — jewelry, ink-stones, wine-cups, and what-not — are made. A black coral or antipathes (suminataku) or sea-pine is found in the sea near the coast and made into expensive souvenirs. Many of the stores in Saijo carry extensive collections of articles made of nacre obtained from the shells of the sea-cow (awabi).

The sea, which makes in round the Yomigahama Peninsula, forms the Nakami Lagoon, and the narrow Mutsue River which connects it with the Shinji-ko (lake) on which Mutsue is situated, adds a striking element of beauty to the region through
which the rly. goes beyond Yonago. The sheltered waters teem with fish, and usually are dotted with many picturesque boats, which after nightfall carry flaming torches to aid the men at their work. The country soon takes on a more fruitful aspect; many fluvial thoroughfares cross the rly., and crude dug-outs, such as one sees in and about the Chinampas in the Valley of Mexico, follow their tortuous courses inland. Not a few of the rly. stations are embowered in plum, peach, and cherry trees, and magnolias, camellias and other flowers, while in season the creamy blooms of many pear orchards add charm to the landscape. The well-watered country is as intensively cultivated as a small garden, and excellent macadam highways cross and recross it. The shore is much like that of the Inland Sea, with pine-clad promontories and hazy bays that are at once beautiful and suggestive of a pleasing tranquillity. The strikingly picturesque old Matsue Castle is visible above the tree-tops at the far right as we near the city, and the swift waters of the Matsue River flow by nearer to the rly.

213 M. Matsue, the clean, handsome capital of Shimane Prefecture, with 36,000 inhas. and 8333 houses, occupies a commanding position on the N.E. shore of the extensive Shinji Lake (4 M. broad, 11 long, and 20 ft. deep), near the point where two rivers lead into it — the northernmost, the Matsue, or Chashigawa; the southernmost, the Tenjin-gawa.

Arrival. Of the several inns (comp. p. xxxiv) the traveler will perhaps select the plain but clean Minami-ku-an, across the Tenjin-gawa, 10 min. from the station by jinriki (15 sen), near the center of the city. He will also perhaps select an apartment overlooking the river (to which the inn backs up), as the many bizarre craft which ply to and fro add appreciably to its charm and afford sustained entertainment. For ¥3 or thereabout, according to location of room, one is served excellent food cooked unusually well and appetizingly (in the native style), and set out in blue-and-white porcelain (from Kaga Province) of such dainty and charming designs that one is tempted to start out at once and ransack (in vain) the city shops to find duplicates.

Formerly Matsue was a feudal stronghold, the military center of the most ancient province in Japan, and such a large percentage of the men were samurai that certain blasts from a bugle were said to be sufficient to bring nearly 15,000 men in fighting trim out of the houses and into the streets. At present the busiest quarter is near the inn, between the Tenjin and Ohashi Rivers, in the vicinity of the wide street called Tenjinmachi. Here will be found the best shops, theaters, pleasure resorts, etc. A pleasing feature of the wide, clean streets is the vista of green, wooded hills at the ends of most of them. A multiplicity of canals intersect them and one may go by boat to almost any quarter. Many of the temples face Teramachi, or Temple St. As a rule these differ but little from those of other cities, and the casual traveler may not feel repaid for visiting them. The huge Tōkō-ji belongs to the Zen sect, and the booming notes of its great bell shake the entire city. The Inari shrine is in the castle grounds. The lofty mt. which looms up at the N.W. is Yashima-san. Distant is seen at the S.E. The fuzzy little boats which start from the pier at the S.E. end of the bridge ply to various near-by ports.

The Castle (O-Shiro), an iron-gray structure surmounting a cyclopean foundation of stone upheld by tottering, cementless, moss-grown walls that rise from a lotus-choked moat, occupies a commanding site on the summit of O-shiruyama.
Izumo Shrines. KYÔTO TO KIZUKI 30. Route. 543

('castle hill') in the W. quarter of the city, 5 min. (jinriksh 10 sen) from the inn, and 15 min. from the station. While not so imposing or well preserved as the Nagoya Castle, its environment and the many pine, plum, and cherry trees which adorn the sloping terraces add materially to its appearance. It is a grim old structure, and it dates from 1601, when Horio Yoshikaru built it as a fortress and a home for the long dynasty of feudal barons that were to follow him. The summit is crested like a war helmet, and there are many gables and angles and antefixes and squat windows. From the upper terrace, which is embowered in cherry trees, or still better from the topmost of the six stories, one may command a superb view over the city, the lake, and the surrounding hills and plain. The winding road which leads up to the relic is lovely in spring, and the numerous crows that wrangle and roost in the near-by pines make one think of towns in British India. A number of gov't buildings cluster near the foot of the hill, among them the prefectural office and the Middle School (Jinjô-chûgakkô), where Lafcadio Hearn came to teach English in Aug., 1890.

Westward from Matsue the rly. follows the lake shore and traverses a pretty country where a number of ancient dolmens or sepulchers have been unearthed from time to time. 234 M. Izumo-Imaichi is the point of departure for a branch line that runs N.W. to 4 M. Kizuki, with its greatly revered shrines. Buddhists and Shintoists alike regard it as one of the holiest cities in the Land of the Gods, but foreigners are apt to find but little of absorbing interest. There are a number of native inns, most of them catering to the hordes of pilgrims which come here to make their peace with the deities.

The Great Shrine, or Izumo no Ō-yashiro, the most virile existing center of the national religion, with a reputation for sanctity equalled only by the Shrines of Ise (Rte. 35), is dedicated to the mythological god Okuninushi no kami (Onamii), the reputed son of 'Susano-o-Mikoto, and dates from an antiquity so great that it is regarded by the natives as the oldest living shrine of the ancestral cult. Many believe that it was built by the lesser gods at the instigation of the Sun Goddess; that the original structure was 320 ft. high, of beams and pillars larger than any existing trees could furnish; and that the framework was bound together with fibers of the paper-mulberry tree. The priests believe that it was rebuilt in B.C. 70, during the life of the Emperor Suinin, and that it was called the 'Structure of the Iron Rings' because the pieces of the pillars — composed of the wood of many great trees — had been bound fast together with huge rings of iron. The configuration of the present temple (which dates from 1881 and is about 80 ft. high) is supposed to be exactly like that of the 3d one constructed about A.D. 655, and to represent the 29th of the dynasty. Fashioned in the severely plain and pure Shinto style, it occupies a commanding position at the foot of the finely wooded Mt. Yakumo, in a park-like enclosure of 18 acres. The approach is through a beautiful and impressive avenue about A.M. long, flanked by grand patriarchal trees a thousand or more yrs. old, many ancient groves on the right and left. There is the usual accompaniment of majestic torii, lanterns, and the like, with a lofty gate piercing a massive wall. Beneath this gateway, at the end of the ave., there pulses a steady
gorges into the province of Echizen, crossing an uncomely country watered by several mt. streams before it reaches 30 M. Tsuruga ( soo-roong' ah), a growing town (pop. 18,000) at the sea-level.

Tsuruga town stands about ½ M. to the left of the station (jinriki, 10 sen; to the steamer landing, 20 sen; 25 min. walk) at the E. head of a wide bay into which two shallow streams empty. The Kumagae Hotel (near the center of the town) has foreign beds; rates from ¥4 and upward, Am. pl.; meals, ¥1 each; native style from ¥2 per day. Tsuruga Hotel, same rates. Runners meet trains. — The harbor (about 6 M. N. and S. with an average breadth of about 2 M., tapering toward the head) is one of the best on the West Coast, from which circumstance it is much frequented by trading-junks and other craft. It is unprotected from the N. winds, which blow strongly and almost ceaselessly during the winter, and render the town cold and disagreeable. Ships find it difficult to approach the shore in rough weather, and when they stop outside, launches or sampans must be employed. Extensive harbor works, which include docks and breakwaters, are under way. Several pretty temples and shrines occupy commanding positions on the hills at the right, conspicuous among them the Kanagasaki-jinsha, hard by the attractive Kamomegasaki Park (5 min. walk from the landing). Within ½ M. at the left, near the base of a well-wooded mt., is the handsome Matsubara (‘pine forest’) Park. Both shores of the bay rise abruptly from the sea (Nosaka-yama, at the S. is 2786 ft. high), and a number of popular and sheltered bathing-resorts snuggle in the coves. Jōgū, with a small shrine, is 2 M. to the N.W. The region roundabout is historic. Legend says that the first Koreans to land in Japan came here during the reign of the Emperor Sujin (b.c. 97–33), and because they wore head-dresses of horns the place was called Tsunoga. Many of the nursery lullabies and tales popular throughout Japan had their origin hereabout. The old castle that once occupied the summit (150 ft.) of Kanagasaki was erected in the 14th cent. and was the scene (in 1337) of a furious battle between Nitta Yoshiyada and the minions of Ashikaga Takauji. Oda Nobunaga sacked and destroyed the place in 1573. At the time of the Restoration it was the home of the Tokugawa daimyō, Sakai.

Steamships of the Osaka Shosen Kaisha (Agency: Owada Shoten, the Bund) ply regularly (popular with all classes; English spoken) to (492 M. in 40 hrs.) the Russian port of Vladivostok (passports necessary). Fare, 1st cl., ¥30 (including good foreign food); 2d cl., ¥18; round trip, ¥54, and ¥32.40, respectively. Luggage allowance, 150 catties (about 200 lbs.), or 32 cubic feet. Per package from ship to shore (red-capped porters wearing the company’s badge), 15 sen. Launch and steamer-chairs free to passengers. At Vladivostok (guidebook in English free on application to any of the Osaka Shosen Kaisha agents) the steamers go alongside the Commercially Birtangy (wharf) and render a transfer unnecessary. — The Russian Ve...
From Tsuruga the train climbs at once into the hills and threads a number of tunnels before reaching the (3919 ft. long) Yamanaka Tunnel, 1005 ft. above the sea. The stations are small and uninteresting. At 47 M. Imajō (517 ft.) the plain broadens and slopes to 68 M. Fukui (131 ft.), a thriving city (Inn: Nawaya, ¥2–3.50) with 50,400 inhabs. in the prefecture of the same name. Though of but scant interest to foreigners Fukui is of historic moment to the Japanese; the ruinous old castle dates from the 16th cent. and was for many years the home of the powerful Echizen-ke, or Matsudairō family (an offshoot of the Maeda). The Tokugawa shōgun, Ieyasu, established his son Yūki Hideyasu here in 1601, and his son Tadanao changed the name of the town from Kita-no-shō to the present Fukui. The fine silk called habutae, and the handkerchiefs made from it, rank high among the manufactured products. Broad fruit orchards stud the environs. The river is the Asuwa. — 87 M. Daishōji (Inn: Yataya, ¥2–3), an ancient castle town (pop. 11,000) in Kaga Province near the Echizen line, produces considerable tea and is one of the points of departure for the (3½ M. by tram to the S.E.) Yamashiro Hot Springs, in a region where there are many porcelain kilns and where much of the famous Kutani porcelain-ware (comp. p. cclvii) is made. There are a number of inns (Ara-ya, etc. from ¥2.50) in the native style. Some 3 M. distant, reached also by tram, is the much-frequented Yamanaka Spa (several native inns) in the midst of a group of saline and other springs (promiscuous bathing) and picturesque mt. scenery. The decadent town of Kutani lies 5 M. toward the S. in a hilly region. A kind of earthenware called Yamanaka-ware is produced in the neighborhood. The internal fires which rage over a large section hereabout advertise their presence by a multiplicity of springs of various chemical properties, to which the ailing natives ascribe wonderful healing powers.

Occasional glimpses of the sea relieve the monotony of the land views as the train runs N.; numerous rivers race down from the great mt. range at the right, the most conspicuous feature of which is the celebrated Hakusan, or White Mountain (often called Kaga no Hakusan), a graceful, snow-flecked cone (8700 ft.) which 16th-cent. historians refer to as an active volcano.

Hakusan is to mariners on the Japan Sea much what Orizaba is to those of the Mexican Gulf, a beautiful and shining landmark; it ranks as one of the highest and finest of the Japanese mts. According to Dr. Rein it is built.
upon Jurassic sandstones and trachytic conglomerates of magnificent hornblende andesite, and because of its wealth of vegetable forms is one of the most interesting mts. in Japan. None of the numerous lofty summits of the country offer so varied a field for botanical geography, and few if any exhibit an equally rich and remarkable collection of plants belonging to different floras of the world. A number of temples adorn the three peaks (Bessan, 7735 ft.; Gosan-mine, 9000 ft.; and the lower Onsan) of Hakusan, and in July and Aug. are much visited by pilgrims. At its foot, near Ichinose, a strong chaileybeate bath offers to many invalids a prospect of recovery.

The customary starting-point for the ascent of Hakusan is Kanazawa whence Ichinose is 34 M. From here the trail is steepish to the (7 M.) Murodo rest-house, and steeper yet to the summit, 1 mile higher. Excellent advice regarding outfits, etc., will be found in Rev. Walter Weston's Japanese Alps. Guides are necessary. The region is wild and uncultivated; the people hardworking and honest. The views from the summit are fine, but are not superior to those obtainable from the crest of Fuji, which is more easily approached, less difficult, and is marked by fewer discomforts. The Tadorigawa, the most important river of Kaga Province, and which the rly. crosses just before reaching 106 M. Mikawa, has its rise on the flank of Hakusan.

118 M. Kanazawa (Inns: Ouraya, Asadaya, etc.: from ¥2.50 and upward), capital of Kaga Province and of Ishikawa Prefecture, a thriving city with 111,000 inabhs., is 5 M. from the sea, 133 ft. above it, and was founded in the 15th cent. Many bronze objects are made here, and the city is a great shipping-point for the handsomely decorated Kutani-yaki, or Kaga porcelain. The old castle (now a military post) dates from 1583, at which time it was built by Maeda Toshiie, to whom Hideyoshi gave the province as a fief. The Kenroku-en, or 'Six-fold Garden' (with islets, quaint bridges, fish- and lotus-ponds), on the opposite hill, was laid out by one of the Maedas in the 17th cent., and ranks as one of the finest in the Empire.

Visitors with time to spare should inspect it and enjoy the view over the city from the miniature mt. (called Fukuji-san) within it. — The Industrial Museum differs but little from those in other cities. — Soon after leaving Kanazawa the rly. crosses the Asano-gawa to

123 M. Tsubata (Inn: Kishiyama, ¥2.50), the starting point for the Nanao Line to 34 M. Yataeshim, on the Noto Peninsula at the N.W. Time, about 2 hrs.; fare, ¥1.43, 1st cl.; 86 sen, 2d cl.

Nanao (pop. 12,000; Inn: Nosakiya, ¥2), the capital and chief town, stands (near the center of the E. coast) on Nanao Bay — which indents the peninsula in a W. direction for about 10 M. The old castle was erected by Hatakeyama Mitimori, governor of the province in 1398. The harbor is one of the best on the Japan Sea, and as the water makes in from Toyama Bay it forms an anchorage almost as sheltered and as safe as that of the justly famous harbor of Sydney, New South Wales. There is splendid fishing and fine scenery. The Hot Mineral Springs of Wakura (4 hr. by jinrikia) are popular. Wajima, on the N. coast (pop. 9000), is the next largest town. So few foreign travelers penetrate to Noto that many of the quaint native customs are untainted by contact with the West, and are practiced in their original simplicity.

From Tsubata the grade slopes upward through the Tsudzura-ori Tunnel to the longer (3102 ft.) Kurikara Tunnel, whence it descends again and passes several unimportant towns on the plain. 141 M. Takaoka (pop. 25,000) manufactures bronzes and lacquer-wares. The branch rly. which runs off toward the
sea goes to 4 M. Fushiki (7 M. from Nanao, and 63 from Naoetsu — daily steamers). Three rivers are crossed before the line reaches 153 M. Toyama (Inn: Takamatsu-yaa; Toyama Hotel, both native style, ¥2.50-3.50), the capital of Etchū Province and of Toyama-ken, with 58,000 inhab. and 13,000 houses. The handsome old city with its castle erected in 1572 was long the railhead of the line. Its situation on the Jinsū-gawa formerly added to its strategic value, and for many yrs. prior to the Restoration it was one of the headquarters of the powerful Matsudaira daimyōs. The fine volcanic mt. visible on the sky-line at the E. is Tateyama (9,600 ft.). — Hence to the end of the line the rly. follows the contour of the sea over a fairly level country flanked on the right by imposing mts. Conspicuous among these is Ōrenge-yama (‘Great Lotus Mt.’) the highest point (9974 ft.) in the N. part of the Japanese Alps. Many giants of this rugged range rise in pointed grandeur, and besides adding awe-inspiring adjuncts to the landscape they influence it materially by their height. The traveler who comes this way in winter will not fail to be surprised at the heavy snow-fall — a phenomenon attributable to the cold, dry air of Siberia crossing the Japan Sea and impinging on the W. face of this warmer, volcanic range. For months the country is sometimes buried under such masses of snow that the inhabitants are forced to make use of the tunnels referred to at p. lviii. — Eleven shallow but wide and swift rivers cross the rly. track between Toyama and 184 M. Tomari, near which is a magnificent stretch of seashore familiar to moat Japanese because of the two high, rocky cliffs known as Koshibazu, and Oyashirazu — ‘Not-knowing children,’ and ‘Not-knowing parents.’ Anciently the highway lay along the beach, and during the strong N.W. gales, the sea beat in with such fury that those who passed by did so at great peril to their lives. Hence, no man was supposed to have a care for aught but himself. These granite cliffs are supposed to be the starting-point of the range of the Alps that stretch to the Plains of Mino, nearly a hundred miles distant at the S. The waters hereabout are renowned for a species of sole (karei) and a sea-bream (tai), the latter good eating but with an odor like animated cheese (whence the expression: Kusatte mo tai, ‘although it is putrid it is better than other fish!’). — 228 M. Naoetsu. See Rte. 6, p. 65.

33. From Kyōto viâ Fushimi, Momo-yama, and Uji, to Nara.
Kyōto-Nara-Takada Section of the Kansai Line; Imperial Gov't Railway.

26 M. Frequent trains (from the Kyōto Station, Pl. C, 5) in 1½ hrs. (¥1.13, 1st cl.; 68 sen, 2d cl.).

The train runs southward through the tawdry suburb over a flatterish country diapered with truck-gardens and watered
by the Kamo-gawa. The Tōji Pagoda is passed (right), then (left) the big Kenshi-boseki (spinning-mill). 2 M. Fushimi, a low-lying suburban town (pop. 25,000) on the right bank of the Uji River (the Seta-gawa at Lake Biwa, and the Yodogawa at Osaka), was an important place during the early life of Kyōto — the scene of much Imperial pomp and glitter, and the theater of numerous decisive battles. No vestige remains of its former greatness, but the ruins of an early Tokugawa castle can still be traced. Tea plantations extend beyond the town and up the gentle slope to the yet more historic

(4 M.)  Momo-yama, or 'Peach Hill,' so called for the many peach trees which grow on its slopes. It is a favorite haunt of Kyōto folks, thousands of whom foregather here (tramway) in spring to witness the beautiful display of blossoms, and in the autumn to see the turning maple leaves. A half-mile from the station, at the crest of the hill on the site of Toyotomi Hideyoshi's 'Peace Palace' (erected in 1594 at a cost of 6 million yen), commanding a superb view across the historic Yamato Plain, over the winding Uji River to the distant Otsuka-yama and its picturesque Hakiman Shrine, is the massive mausoleum (Momo-yama goryō) of the late Meiji Tennō.

Peach Hill was known anciently as Fushimi-yama, and for more than a thousand years it has reflected Kyōto's greatness. Already heavy with the bones of long-dead Mikados, it was the scene, at 11 o'clock on the night of Sept. 14, 1912, of one of the most gorgeous and singularly impressive ceremonies ever witnessed in New Japan. To the distant crashing and the reverberating roar of minute-guns; the wailing of bugles and the booming of gigantic temple bells; to the sound of the wild minstrelay of priests and bonzes, the patterning of a weeping, drenching rain and the sighing of a vast concourse of mourning people. — Japanese and foreigners alike, — the mortal remains of Mutsuhito, the 123d Mikado, of the 68th generation from Jimmu Tennō, were laid tenderly in their last resting-place. Squadrons of soldiers and civilians, priests and laymen, foreign diplomats and servants of the Imperial Household, — many holding sputtering pine torches on high to light the strange arrival from Tōkyō of the funeral train; the first steam railway train ever to bear a Mikado to his grave! From the station a hundred picked men carried the wonderful catafalque to the sepulcher, into which the coffin was lowered over an inclined track.

The Imperial Casket reposes in a splendid sarcophagus of polished granite from Sanuki Province (Shikoku), 20 ft. below the surface of the ground, walled about by several feet of specially prepared charcoal to exclude moisture. Covering this is a thick shell, like an inverted bowl, of concrete, and 300,000 pebbles and boulders. The inclosure (140 by 170 yds.) is encircled by a granite wall 5 ft. high pierced by a gate bearing the 16-petal chrysanthemum crest. Within are torii and a pair of stone lanterns inscribed (in the handwriting of Prince Kan-in) with the words 'Fushimi Momoyama Goryō.' In obedience to a very old funeral custom, 4 clay images 2 ft. 5 in. high, clad in ancient armor and called hanju, stand at the corners of the coffin, and represent the samurais or other retainers who anciently were buried alive with the Emperor whom in life they had served. Near them are deposited branches of the quasi-sacred Clevera japonica, spears, shields, bows, arrows, and the like. Shintō ceremonies accompanied the interment, which, coupled with the elaborate functions at Tōkyō and the cost of the tomb, represented an outlay of nearly two million yen.

The spectacle at the national capital was indubitably the most splendidly impressive one ever witnessed in Nippon. Foreigners who saw it will not be able to forget it. Special ceremonies were held over the remains in a sumptuous shrine erected for the occasion at the Aoyama Cemetery, and when the
vanguard of the procession reached this point the rear end was still at the Imperial Palace, 3 miles away. Hosts of funeral commissioners, guards of honor carrying symbolical banners or torches, musicians, chamberlains, ritualists, soldiers, police, cowherds, and what-not figured in the strange assembly, along with chests for bows and arrows, and many curious relics of feudal days. The magnificent and resplendent funeral-car was drawn by two cream-white oxen, while 3 others were held in reserve. A special funeral-train, preceded by another to clear the way, carried the remains to the ancient capital, and from 11 p.m. to 12:40 a.m. the guns from 15 warships in Yokohama Harbor boomed a mournful requiem. For several days preceding the sepulture upward of 100,000 persons visited Momo-yama, and the monetary offerings (saien) to the tomb amounted to about 8000 yen a day. Absolute silence was enjoined on the workmen while constructing the mausoleum, the stones of which are polished on both sides. The elaborate funeral-car (jusha) is preserved in the Imperial Museum at Tōkyō. A splendid palanquin carried on the shoulders of picked young men (Yase Doji) from Yase-Ohara village (about 5 M. to the N. of Tōkyō), is now kept in the Kyōto Imperial Museum, and is called Sōka-ten or ‘Onion-flower Cart,’ from the resemblance of the hōshu-no-tama on the top to the onion flower. The mausoleum is guarded day and night, and relic-manias who do not repress acquisitive tendencies are subjected to harsh treatment. The group of ancient pines near the tomb have stood there since time immemorial. The tomb on the N. side of the hill is that of the Emperor Kwannon, the founder of Kyōto. — On the day of the State funeral three huge tortoises, on whose backs a record of the event had been written in black lacquer, were released and placed in the ocean off Ogasawara Island.

Beyond Momo-yama the rolling country is flecked with groves of the fine bamboo for which the region is known, and with thousands of knob-like tea-bushes. Plantations of these flank the meandering streams and bead the rly. while groups fill the back yards of the houses. The Uji River is crossed after leaving the unimportant station of Kobata.

9 M. Uji (pop. 3000), a pretty town (Kikuya Hotel, small, ¥3) in Yamashiro Province, Kyōto Municipality, stands on the left bank of the river and has been celebrated for centuries for its fine tea. Some very choice varieties are grown here, and an irregular stone monument (erected in 1887) in the grounds of the local temple refers to its introduction (comp. p. cxi). In April the wealth-producing bushes are sheltered from the ardent sun by straw mats and they then present a curious spectacle. In May, when the picking of the leaves is in progress, the hill-slopes flame with brightly colored costumes of the maids and matrons engaged in the task. Late in autumn the same women thresh out the mature rice-straw with primitive flails and add picturesqueness to the landscape.

Uji came into prominence in the 7th cent. when the bonze Daichō constructed the historic Uji-bashi, the prototype of the present bridge spanning the river at the left of that of the rly. Its situation on the S., or Nara, side of the stream, gave it considerable strategic value and made it the center of many hard-fought battles between political aspirants. That of A.D. 1180, between Taira Tomomori at the head of 20,000 men, and the valiant Minamoto Yorimasa (then 75 yrs. of age), is still commemorated. The vigilant Yorimasa had
taken advantage of a heavy fog to remove the planking from
the bridge, and when 200 or more of the Taira horsemen gal-
loped on to it they plunged through and were drowned. This
so enraged the Taira that in a desperate attempt to capture
the wily old warrior they shot him through with an arrow.
Dragging himself to the Byō-dō-in, Yorimasa stripped himself
of his armor, seated himself upon his iron fan, and calmly
disembowelled himself (the 2d instance of harakiri on record).
His two sons and most of his devoted followers perished with
him. Relics of the tragedy are enshrined in the temple. This
historic structure, ascribed to Fujiwara Yorimichi when he
turned bonze in 1052, is the property of the Tendai sect and is
one of Uji's chief 'sights.' The Hōō-den (Phoenix Hall),
a duplicate of which was exhibited at the World's Fair in
Chicago in 1893, is now too badly decayed to be of great inter-
est. Several quaint monuments stand in the town and point
to its past greatness.

Uji is perhaps best known to foreigners for the curious
Hotaru-Kassen, or Battle of the Fireflies, a spectacular event
occurring usually about June 10 of each year, near midnight.
Special trains are run on the rly., and thousands of persons
come hither from Kyōto (tram-cars), Osaka, Kobe, and near-
by cities to witness the brilliant struggle. By bespeaking a
boat (scarce at this time) from the hotel one can make the
trip as a short excursion from Kyōto. The battle (one of
the strangest sights in a strange country) occurs on the river
between Uji and Fushimi, about 1½ hrs. boat ride from the
former place, at a point where the stream winds between hills.
The uncounted millions of sparkling insects produce a scene
of bewildering beauty as they wheel and circle against the
velvety background of night, and the scores of illuminated
boats on which there are dancing and singing, geisha, music,
and jollity, add to the charm. When the fireflies have assem-
bled in force myriads dart from either bank and meet and
cling above the water. At moments they so swarm together
as to form what appears to the eye like a luminous cloud, or
like a great ball of sparks. The cloud soon scatters, or the
ball drops and breaks upon the surface of the current, and the
fallen fireflies drift glittering away; but another swarm quickly
collects in the same locality. People wait all night in boats
upon the river to watch the phenomenon. After the Hotaru-
Kassen is done, the river is covered with the still sparkling
bodies of the drifting insects. Then the natives refer po-
etically to the stream as the 'Milky Way,' the 'River of
Heaven,' etc.

Two species of fireflies or luciola (sometimes called lightening-bugs) have
a wide distribution in Japan, where they have been popularly named Genki-
hotaru (Minamoto-Firefly) and Heike-hotaru (Taira-Firefly) — from the
legend to the effect that they are the ghosts of the old Minamoto and Taira
warriors. It is said that even in their insect shapes they remember the awful
clan-struggles of the 12th cent., and that because of this, once every year they fight the great battle on the Uji River. From this the natives believe that on that night all caged fireflies should be set free, in order that they may be able to take part in the contest. The Genji-botaru, the largest species in Japan proper, is found in almost every part of the country from Kyushu to Mutsu; the Heike-botaru, which is smaller and which emits a feebleer light, ranges farther N., being specially common in the colder island of Yesso; but it is found also in the central and southern provinces. Both have been celebrated in Japanese poetry from ancient times; and frequent mention of them is made in early prose. There is an old belief that the soul of a person still alive may sometimes assume the shape of a firefly, from which circumstance they are objects of special reverence. Firefly-hunting, as a diversion, is a very old custom; anciently it was an aristocratic amusement, and great nobles used to give firefly-hunting parties — hotaru-gari. Firefly-hunting at Uji reminds every cultured Japanese of the nationally celebrated love-story of Asaquo and Asojiro — that plaintive tale which the pitaya singer renders with such pathos. All over Japan the children have their firefly-hunt every summer, moonless nights being chosen for such expeditions. Girls follow the chase with paper fans; boys, with long light poles to the ends of which wisps of fresh bamboo grass are tied. While hunting the children sing little songs supposed to attract the shining prey (which exists in almost every locality under special folk-names).

Many persons earn their living during the summer months by catching and selling the larger species of fireflies. The chief center of the industry is in the region about Ishiyama, near the Lake of Omi, where a number of houses, each of which employs three- or fourscore catchers during the busy season, supply fireflies to many parts of the country, and especially to the great cities of Kyöto and Osaka. Some training and a knowledge of the habits of the insects are required for the occupation. Fireflies dislike certain trees and are attracted by others. They avoid pine trees, and they will not light upon rosebushes. Upon weeping willow trees they gather in swarms, and in summer, one may see a crowd of fireflies hovering in the low so covered and illuminated with fireflies that all its branches appear to be 'budding fire.' A tyro might find it no easy matter to catch a hundred fireflies in a single night; but an expert has been known to catch 3000. The methods of capture, while simple enough, are effective — and interesting. Immediately after sunset the firefly-hunter goes forth with a long bamboo pole upon his shoulder, and a long bag of brown mosquito-netting wound, like a scabbard, to his waist. When he reaches a wooded place, he is often surrounded by fireflies, — usually some spot where willows are planted, on the bank of a river or lake, — he halts and watches the trees. As soon as these begin to twinkle satisfactorily, he gets his net ready, approaches the most luminous tree, and with his pole strikes the branches. The fireflies, dislodged by the shock, do not immediately take flight, as more active insects would do under like circumstances, but drop helplessly to the ground, beetle-wise, where their light — always if the leaf of the plant — makes them conspicuous. If suffered to remain upon the ground for a few moments they will fly away. But the catcher, picking them up with astonishing quickness, using both hands at once, deftly tosses them, into his mouth, — because he cannot lose the time required to put them, one by one, into the bag. Only when his mouth can hold no more, does he drop the fireflies, unharmed, into the netting. Thus the firefly-catcher works until about 2 o'clock in the A.M., — the old Japanese hour of ghosts, — at which time the insects begin to leave the trees and seek the dewy soil. There they are said to bury their tails, so as to remain viewless. But now the hunter changes his tactics. Taking a bamboo broom he brushes the surface of the turf, lightly and quickly. Whenever touched or alarmed by the broom, the fireflies display their lanterns, and are immediately nipped and bagged. A little before dawn the hunters return to town.

At the firefly-shops the captured insects are sorted as soon as possible, according to the brilliancy of their light (hotaru) — which Japanese observers have described as cha-tro (tea-colored), because of its likeness to the clear, greenish-yellow tint of the infusion of Japanese tea of good quality. (The light of the Genji firefly is so brilliant that only a keen eye can detect the greenish color; at first sight the flash appears yellow as the flame of
a wood-fire.) They are then put into gauze-covered boxes or cages (hotaru-
kago) of one or two hundred each (according to grade) along with a quantity
of moistened grass. Great numbers are ordered for display at evening par-
ties in the summer season. The wholesale price ranges from 3 to 15 sen a
hundred, and the retail price from 5 sen (for a modest cage containing 3 or
4 insects) to several yen (for the tasteful bamboo cages made in the form
of junk, temple-lanterns, and what-not). Restaurant-keepers purchase
largely. A large guest-room in a native house usually overlooks a garden;
and during a banquet or other evening entertainment, given in the sultry
season, it is customary to set fireflies at liberty in the garden after sunset,
so that the visitors may enjoy the sparkling. In certain of the well-known
tea-houses of Kyōto, Ōsaka, and Tōkyō, a myriad of the delicate insects
are kept in garden plots inclosed by mosquito-netting; customers of the
houses are permitted to enter the inclosure and capture a certain number
of fireflies to take home with them. Curious medicaments are obtained from
the dead insects: one, called Hotaru-no-abura, or 'Firefly-grease,' is used
by wood-workers for the purpose of imparting rigidity to objects made of
bent bamboo.

According to Mr. Lafcadio Hearn, and Mr. Shozaburo Watase, — both
authorities and both sometime lecturers in the Tōkyō Imperial University,—
the morphology of fireflies discloses the fact that the number of light-pulse-
ations produced by one species of Japanese firefly averages 28 per minute;
and the number of flashes usually rises to 60 to 90 per minute if the insect
is startled. A smaller kind will increase the number of light-pulsations to
upward of 200 per minute. The light mechanism is one of amazing intricacy
and beauty. 'Frogs fill their cold bellies with fireflies till the light shines
through them, much as the light of a candle-flame will glow through a porce-
lain jar.' The firefly uses 96.5 per cent of its energy for light. 'The lighting
apparatus consists of the three lower segments of the abdomen. Dissection
of the luminous part showed that there was a layer of light-producing material,
a reflecting transparent layer and another layer of coloring material. These
layers are penetrated by innumerable tiny trachee or windpipes. The air
is drawn in through the ordinary breathing passages, and then forced
through the tiny windpipes on the light-producing tissue. There the oxy-
gen of the air is consumed in a biologic oxidation.'

From Uji the rly. continues S. over a pretty country flecked with bamboo groves and paddy-fields. The highway
is good for automobiles. 11 M. Shinden. 13 M. Nagaike.
In season the hill-slopes flame with ripening oranges, which here and there grow from the dikes separating the rice-plots.
Many of the tasteless native pears are produced in the region.
Several tunnels and the drab little stations of Tanakura and
Kamikome mark the line beyond 17 M. Tamamizu. The rly.
crosses the Kizu-gawa to 21 M. Kizu, the junction for Ise
and Ōsaka, then traverses the flat country extending to 26
M. Nara (see below).

34. Nara and its Environ.

Nara (pop. 33,000, with 6843 houses), one of the most pic-
turesque, restful, and thoroughly Japanese of all the cities
of Japan, stands on a wide and beautiful plain (consult the
accompanying plan) delimited by fine mts., 26 M. S.E. of
Kyōto, and in practically the same latitude (3° 56' W. of
Tōkyō) in Nara Prefecture, near the extreme N. border of Old
Yamato — one of the original Five Home Provinces (a re-
production in Japan of a prominent feature in the administra-
tion of the Middle Kingdom of China).
Travelers from Kyōto and the N. arrive at the Nara Station, near the W. edge of the city (Pl. A, 3), at the foot of the chief st., 10 min. walk from the hotel. Jinriki, 25 sen. The Kyobate Station (Pl. B, 4) is about 1 M. to the S. The hotel courier will take charge of luggage and deliver a steamer trunk for 15 sen. A cart that will accommodate 2 medium-sized trunks can be hired for 40 sen, and a larger one (2 men; 3–4 trunks) for 70 sen. Laundry at the hotel, ¥6 per 100 pieces, irrespective of size. — Jinrikis (comp. p. lxxxviii), per day, ¥1.50; 4 day, ¥6; 80 sen.

The Nara Hotel ('Tel add.:' Hotel Nara'), with 70 large, airy comfortable rooms, numerous private baths and 'delightful views, stands near the Park (Pl. C, 3) and is under the management of the Imperial Gov't Rly. English spoken. Good food. Rooms, with 3 meals, from ¥8 and upward a day. Reduction for two pers. in a room, and for a long stay. Crowded during the Christmas holidays.

Founded in A.D. 710 as the capital of Japan (which with the exception of an interval of 2 yrs. it continued to be until 784), Nara stood anciently somewhat to the W. of the present city and was laid out on the lines of Si-ningén the historic capital of N.W. China. Japanese art, literature, and history may be said to have begun here, for the first written histories (see p. cclxiv) were compiled here in the 8th cent. (referred to as the Nara Epoch), and here the Buddhist priest Gyōki gave (at the same period) the first impetus to the clay-ware industry — many of the products of that date being still known collectively as Gyōki-yaki. The sustained turbulence of the militant monks attached to the great monasteries caused the capital to be transferred to Nagaoka, in 784, after which the city was called Nantō, or Southern Capital. Its numerous and ancient temples, its superbly endowed museum, splendid walks, magnificent park, excellent hotel, and its well-mannered people are peculiarly pleasing to the average tourist, for whom its quaint customs and manifold charm hold unfading attractions. While a cursory view of Nara's main 'sights' can be had within one or two days, weeks, and even months can be spent pleasantly in its charmed atmosphere. To the student of ancient Japanese history almost every foot of Yamato is classic ground, heavy with memories and the bones of long-dead emperors and their glittering trains. In addition to the excursions noted hereinafter, the Köya-san trip described at p. 511, and many minor jaunts can be planned with Nara as the center, or headquarters. Those outlined have been grouped with the aim of saving the busy traveler as much time as possible. All are subject to variations in route; if Hōryū-ji and Hasedara are eliminated, then one morning can be devoted to the city temples and the museum, and the afternoon to the Temples of the Plain. If the latter are rejected, Hōryū-ji can be visited in one morning and Hasedera in the afternoon. Yoshino loses much of its interest and beauty with the fading of its wonderful cherry blossoms, while Hōryū-ji acquires charm in Nov. by its maples, and Hasedera in May by its peonies. Many foreigners make Nara a meeting-point during the Christmas holidays, at which time the hotel management plans dances, etc., and rooms should be spoken
for well in advance. — A specialty of the Nara region is a grass-cloth of superfine quality called Nara Jōfu, a sort of hemp linen (asanumo) of which many fabrics are made. (Hemp is the oldest cultivated textile plant in Japan, and the clothing of many of the country folks is made of a coarse hemp fabric dyed with indigo.) The main street of the city, Sanjō-dōri, leads from the Nara Rly. Station, at the W. end, to the entrance to the Park at the E. At right angles to it, near the center, is the Mochii-dono, the chief shopping-street of the natives. The pond at the N. of its junction with Sanjō-dōri is the Sarusawa (Monkey Swamp) Pond, associated with the ancient history of the region. That just below the hotel is the Ara-ike.

The Kasuga no Miya, or Kasuga-jinja (Pl. D, 3), a historic Shintō shrine founded in A.D. 710 by Fujiwara Fuhito, stands in the famous Nara Deer Park, on the slope of Kasuga-yama at the E., and is dedicated to Ame-no-koyane no-mikoto (or Kasuga-daimyōjin) — a retainer of Amaterasu, and the original ancestor of the Fujiwara family. After Ise and Izumo it is one of the most ancient and venerated sanctuaries in Japan. Like all purely Shintō temples, it has been repeatedly rebuilt and is noteworthy for architectural simplicity, albeit in the matter of exterior decoration the customary decorum has been deviated from: painted a glowing vermillion, it flames out of its green environment like one of the gaudy shrines to Inari. In parts it retains the decorative richness acquired during its association with Buddhism before its disestablishment, and recalls certain of the hybrid shrine-temples of Kyōto. The approach to it is charmingly picturesque; the great red wood torii, or front gate (Ichi-no-tori), marks the outer entrance to the park ¼ M. from it.

The * Nara Park (Pl. C–D, 2–3), a magnificent stretch of woodland comprising some 1250 acres, on a gentle hill-slope, crossed and re-crossed by noble avenues overhung with lofty evergreens and deciduous trees of many varieties (cryptomerias, pines, oaks, plums, Salisburies, etc.), is perhaps the finest cultivated park in the Empire, and it strongly recalls the splendid groves which stretch away from the rear of Chapulapache, in the Valley of Mexico. These superb trees (60 or more of which were unfortunately wrecked by the devastating typhoon of Sept., 1912), are interspersed with fine old cherry trees which are a glory in April, and maples which are of such unexcelled beauty in Nov. that thousands of pilgrims repair hither to drink in the beguiling beauty of the sight. The underbrush beneath the forest monarchs has been cleared so that the rich greensward comes up to the very trunks and makes one think of a well-kept English park or a stretch of cultivated woodland in the Blue-grass region of Kentucky. Through this Elysian zone there wander at will hundreds of quasi-sacred, dappled fallow-deer (Cervus sika — Jap. Shika) so tame that with their adorable little fawns they eat from one's hand and do not shrink from inserting their velvety but cold and moist noses into the stranger's pocket in search of goodies. From this protected reservation they wander all over the town and the adjacent hills; usually returning at nightfall and sometimes bringing wild deer with them. One of the most famous Nara festivals (Oct. 15 or thereabout) is the Deer-Horn Cutting Festival (Shika no Tsunokiri), an occasion which delights the country bumpkins, but for which the deer have such a deeply rooted dis-
taste that about the time for it many of them flee to the distant hills and
there remain until they deem it safe to return. The occasion is treated as a
sort of round-up; skillful natives take the place of cowboys and lasso the
leaping and dodging deer with commendable skill. One hundred or more
of the (approx.) 700 animals are dehorned each year, amid considerable ex-
citement. The horns (tsuno) are made up into a host of curios and sold at
the local shops. Prior to 1868 to kill one of the Nara deer was considered a
capital offense. — Scattered through the spacious park are museums, tem-
ples, shrines, shops, etc. Flanking the wide central avenue are said to be
3000 stone and metal lanterns (tōrō), many moss-covered or displaying the
fine patina which centuries only can give. On or about Feb. 2 of each year,
at the period (setsubun) when winter merges into spring, the lanterns are all
lighted and the park presents a fairy-like aspect. The illumination is re-
peated on special occasions, and tourists desirous of witnessing the sight
(can through the hotel management) arrange for it on payment of a certain
sum.

It is through this pleasing avenue that the traveler ap-
proaches the Kasuga Shrine; the attractive building at the
left, not far from the torii, is the Nara Museum, and the one
beyond it is the Nara Products Bazaar (Buppin Chin-
retsu-ji: open free, from 9 to 4) with a permanent and varied
exhibit of local products for sale and marked with fixed prices.
The surroundings are beautiful when the wisteria for which
the park is noted festoons the great trees. As one advances
the upward-sloping avenue narrows and the lanterns become
more numerous. At the foot of the stone steps to the terrace
on which the shrine stands is a big bronze deer, couchant,
seriously as a fountain (izumi). The path which branches off
toward the right leads to the small Shira-fuji-no-taki (white
wisteria fall); the structure at the left is where Imperial mes-
sengers to the shrine register their names. A huge vermilion
gateway (left), flanked by long corridors which form an interior
square and are hung with hundreds of metal lanterns, marks
the entrance to the inclosure. The ramshackle old building
at the left (inside) is the Haiden, remembered by the country
yokels for the rusty old iron lantern suspended at the near
corner. The hook, of rusted iron about 1½ in. long, is locust-
shaped, and when the lantern swings and creaks, the locust or
semi (whence the name, Semi-no-tōrō), is supposed to be sing-
ing! The open oratory at the right is very animated on the
night of setsubun, when many of the townspeople foregather
here and scatter beans about to expel the evil spirits. In June
when the wisteria on the near-by arbor is in bloom the sight
is a lovely one. An attraction which draws the clodhoppers
hither is the flight of 15 covered steps at the left of the main
shrine; the gallery formed by them, called Negiriro or Suji-
kiato-no-ma, is set at an angle instead of being straight, and is at-
buted (a crude and manifest deception) to Hidari Jingorō.
At the left is a much-grafted tree (a species of banyan) to whose
decaying trunk have been added slips of wisteria, camellia,
camellia, elder, cherry, and maple.

The Kasuga-no-Miya Festival attracts many visitors about March 10,
but is not as interesting to foreigners as the spectacular On Matsuri, which
falls on Dec. 17, and is a sort of thanksgiving procession commemorating an episode in the life of the Tokugawa shōgun, leyasu. Great preparations are made in advance, and foreign visitors (special seats reserved, 50 sen) endeavor to be present. Hundreds of men in queer habiliments, playing mediaeval musical instruments, and carrying bizarre accouterments form the long procession, which winds up through the park. Later there is wrestling and horse-racing. The latter appeals strongly to countrymen, who train their fleetest nag with the hope of wrestling prizes from the city fellows.' For several nights after the festival the park is gaily illuminated, and scores of fakirs, peddlers, and other artful dodgers assist the 'movies' and others to annex the farmers' cash.—The annual festival commemorating Shōmu-tennō, founder of the Daibutsu, is celebrated May 8.

The Waka-miya, a smaller shrine 2 min. walk to the right, faces a low, darksome hall adorned with pictures of the 36 famous poets, and enlivened by several dancing-girls who for one yen will go through the tedious motions of a so-called sacred dance (kagura), accompanied by chanting and deplorable music. A longer dance (a kind of attenuated monotony) costs more in proportion, as the priests join in and add to the discord. Beyond the shrine the forest thickens and many great twining and climbing wisteria may be seen crushing the life out of the big forest trees. The maples hereabout are specially charming in Nov. The tawdry shrine at the right contains thousands of small rice-paddies which credulous folks place here in the belief that their names will be taken note of by the gods. By continuing along the path and climbing the hill one may enjoy superb views over the city and the wide Nara Plain which spreads out beyond it.

Travelers interested in seeing the old Buddhist temples scattered through the park usually leave the Kasuga-no-Miya by the door at the left and continue down at the right through the pretty, tree-embowered lane with its numerous small shops devoted to the sale of spotted deer made of paper-pulp, and many objects made from deer-horns. The well-known Nara ningyo (Nara puppets) in the form of roughly chiseled wooden figures, 2 or 3 in. high, representing various familiar motives, are relics of a time when wood-carving was one of the most flourishing industries of Nara, and toy-making was in its infancy. The women shopkeepers are as insistent as Bowery barkers, and prices are flexible. — Crossing a small bridge and mounting the picturesque steps beyond it one passes (right) a rounded grassy hill (1126 ft.) called Wakakusa-yama ('Young Grass Mt.') from whose summit (seek the path that leads up under the pine trees near the Tamuke-yama no Hachiman-gū Shrine) one may command a splendid and sweeping panorama of the surrounding country. The annual ceremony of burning the grass from this hill (occasioned antecently by a dispute over the boundary line between the Tōdaiji and Kōfukuji Temples) takes place about Feb. 15 and is ranked as one of the 'sights.' — The wide road overhung with conifers soon brings one to a red torii marking the
entrance to the Tamuke-yama no Hachiman-gū, a dilapidated old shrine with many pigeons, erected to the memory of Emperor Ojin, who is remarkable for having been carried to the throne on the day of his birth (A.D. 201) and carried from it on the day of his death (in 310), after having ruled 109 yrs. The beautiful old maple trees which surround the shrine have caused it to be perpetuated in Japanese poetry. The lurid picture in the small edifice at the left symbolizes a classical tale called the ‘Ogre’s Arm.’ — Continuing through the yard one soon comes to

The *San-gwatsu-dō* (‘Third Moon Temple’), a weather-beaten but still sturdy old structure (Pl. D. 2,) celebrated for its fine wood sculptures (regarded as national treasures). If the traveler with credentials will present them to the bonze in the near-by office the (usually closed) doors will be opened. Like most of the early temples of the Nara Plain, this one is devoid of the glitter characteristic of many Buddhist fanes, and is plain to homeliness. The central shrine stands on a broad plinth round which runs a sort of ambulatory with a dirt floor; the great beams look as if they were hewn out during the Stone Age, and but for its collection of statuary, poorness like unto that of Job’s lean but historical turkey could be the name for the temple. In the center of the wide platform is a grandiose Kwannon made of cloth and lacquer ascribed to Gyōgi-bosatsu; at the right and left are Nikkō, a Buddhist divinity that resides in the sun; and Gwakkō, a resident of the moon. The other two large, calm, pure figures are Bonten (the Japanese equivalent of Brahma) and Taishaku-ten (the Indra of the Vedic pantheon). The image at the left is Jizō; that at the right the vindictive Fudō. He is specially noteworthy, sitting with one leg doubled under him, brandishing a sword in his right hand, and his mouth contorted with violent vociferation as if the fire which flames about him were scorching him beyond endurance. The two small figures in front of him are said to be his children. Those at the front of the platform are (right) Kongo-rikishi, and (left) Mitsujiyaku-rikishi. The guardian gods in armor and helmets, who assert authority and divine power at the four corners of the plinth, are the Shitenno — masterpieces in their way, and by a hand but little less skillful than that of the great Unkei. — On a terrace reached by a flight of stone steps, one side high-perched, the other clinging precariously to the edge of the hillside, is the bizarre

Ni-gwatsu-dō (neeng-aht-sue-doh’), or ‘Second Moon Temple’ (or hall), almost filled by the hundreds of metal lanterns which swing from the overhead beams. From the gallery on the far side one gets a superb view of the wide plain stretching below and beyond to the distant mts. Conspicuous in the near foreground is the colossal Daibutsu-den, and nearer
still, at the foot of the hill, is the towering cryptomeria in whose long, horizontal branches an eagle (so the story runs) deposited the celebrated bronze Ryōden (b. 689; d. 773) — a writer, a painter, the sometime head of the Tōdaiji, and a prominent figure in the Ryōbu-Shintō creed. — Founded in 752 but repeatedly destroyed, the temple is now about 200 yrs. old, and is dedicated to a well-known image of Kwanon, enshrined somewhere in the darksome interior and said to possess the peculiar property of curing anybody of anything, and of being always warm to the touch! So that one's faith in it may remain warm it is never shown. The special services held at certain lunar periods in its honor give the temple its name. Most conspicuous of these festivals is the Taimatsu-e ('Torchlight Assembly'), a curious and picturesque affair held customarily about March 12. A torchlight procession of men, carrying buckets of water brought from Wakasa Province, wends its way to the shrine, and enters the sloping gallery or apprentice (with 86 steps) called Taimatsu no Rōka ('Flambeau Gallery') behind the temple. The procession is of very ancient origin and the water is supposed to guard the structure against fire. Many devotees come from distant places and whosoever can, takes home a little of the water to sprinkle over the farm or garden as a talisman against insect pests. Near the foot of the steps, in a small house at the left, is a sacred well that is opened only on the night of March 12, and is called Wakasa I because the water is supposed to come from Wakasa Province. To substantiate this the credulous throw rice-husks in the original spring in Wakasa and later find them here!

The *Big Bell (9 ft. 2 in. in diameter, 13½ ft. high, and 10 in. thick at the rim), a colossal mass of metal (Pl. D, 2) weighing 48 tons, was cast in A.D. 732 and is the 3d largest in Japan (Osaka 1st; Chion-in 2d). For more than a millennium this melodious-voiced monster has stood here as a companion to the great bronze Daibutsu, both of which once were conspicuous adjuncts to the Tōdaiji ('Great Eastern') Temple which burned years ago. The time-worn belfry dates from the Kamakura epoch. On payment of 1-sen the traveler may strike the bell with the great beam which swings before it. The tiny models in bronze cost 10–35 sen.

The *Nara-no-Daibutsu (Pl. C, 1), a great bronze image representing Rōshana Buddha (Birushana-butsu), the God of Light, sitting on an open lotus bloom in an attitude of calm reflection, is the largest of its kind in Japan and is perhaps one of the greatest in the world. As a work of art it is inferior to the companion image at Kamakura and superior to that of Kṣitigarbha. It was erected in 749 at the instance of the (656) Emperor Shōmu (718–58), and contains 500 lba. of gold; 16,827 of tin; 1954 of mercury; 986,180 of copper; an unne
corded quantity of lead; and is said to weigh approx. 500 tons. The gold and mercury were used solely for gilding. It is 53½ ft. high; 18 ft. across the breast, with a face 16 by 9½ ft.; mouth and nose, each 3 ft. 9 in. wide; eye, 3 ft. 11 in.; and ear, 8 ft. 6 in. The features are Negroid and suggest Hindu inspiration. Two years were required to cast it; the Emperor carried earth with his own hands to help make the platform, and after 7 unsuccessful attempts the idol was at last completed. The head and neck were cast in a single shell. The body was formed of plates 10 by 12 in. and 6 in. thick, built up in the form of walls and cooled a foot at a time. The temple erected the following year to shelter it was soon burned. The present colossal structure (one of a long dynasty) dates from 1913 — at which time the image was cleaned and renovated. The head was so badly damaged by one of the early fires that it was replaced in 1183 by a new one. The fine old octagonal bronze lantern of pierced and chiseled work dates from this period and is strongly suggestive of Assyrio-Byzantine art. Note the curious bronze slab (called Hokke-mandara), with its sometime thousand figurines of Buddha now badly disfigured by time. — The golden halo which backs the idol is enriched with numerous divinities of the Buddhist pantheon. — The two immense Nio in the loggia of the great gateway are marvels of anatomical fidelity and are instinct with martial vitality. They are often referred to as the best examples extant of the splendid sculpture of the early Nara school. They differ slightly from those one sees in other parts of Japan, and are perhaps authentic specimens of the work of Unkei and his master Kaikei. The absurd stone lions at the back of the loggias are (perhaps) 12th-cent. Chinese work. The whimsical Binzuru, who is here shown laughing like a toothless grandmamma, dates from the same remote era.

The Kaidai-in (Pl. C, 2), an ancient Buddhist temple in the old Nara style of architecture, with beams embedded in the plastered walls, and a superimposed roof bristling with scowling demon antefixes, stands on a hill a short distance at the left of the Daibutsu (temple office at the right near the Daibutsu gate, where application for admission must be made), and was founded about A.D. 740 by the bonne Ryoden. It underwent extensive reparation in 1912 but much of its primitive charm remains. The interior differs from all others in Nara in that from a narrow ambulatory which runs quite round it there rises a little terrace reached by numerous flights of steps, and above this a wide plinth or platform approached by other steps. The whole forms a curious ensemble and reminds one of the teocalli of the ancient Aztecs. In the center of the platform is a large and handsome mahogany-colored, stupa-shaped, double-roofed shrine (taho-tô) richly embellished with ascending and descending sculptured dragons, and containing in its
gilded recess two small seated figures of Shaka and Miroku — now dark with age and said to have belonged to Ryōhen himself. Guarding the corners of this platform are curious Shitenno modeled in clay by Tori Busshi. Formerly on receiving the appointment of chief priest to the Tōdaiji, it was customary to ascend to this platform and fast in silence for 21 days!

The *Shōsō-in (Pl. C, 1), a unique depository of ancient and valued relics belonging to the Japanese Imperial Household, stands in an isolated position ¼ M. N.W. of the Daibutsu, in the Tōdaiji grounds, guarded by military and unapproachable even by the medium of weighty tips. Unfortunately it is closed to all except persons of the highest rank, and then only in Oct. when the treasury is opened for the purpose of airing the contents. Though tawdry and humble in appearance, and bearing a strong resemblance to a rambling old barn, it is one of the oldest and most remarkable museums of the world. It is, as the name implies (Shōsō — solitary; in — building), the single, or Chief Depository, albeit at first it consisted of two separate buildings, called the Two Depositories. Subsequently a connecting apartment was made to join them, and the three, before they were thrown into a single structure, were called Mitsugura, or the Three Depositories. The critical eye of the architect will not fail to note the somewhat curious inner construction, and the absence of the triangular timbers of the middle section. The date of the erection of the first building is not known, but it is believed to have been completed as a temple storehouse coincidently with the original structure which housed the great Daibutsu (see above). The northern and middle apartments originally contained the treasures donated to the Buddha of the Tōdaiji by the Imperial Household (to which it belonged), and from which permission had to be obtained before the treasures could be inspected or removed. The doors were sealed with slips of paper on which the Imperial name was written, as a sort of sign manual in the handwriting of His Majesty the Mikado, and when an examination was made, or the relics aired, Imperial messengers or ambassadors were dispatched for the purpose (a custom which still obtains). The S. department was used by the ecclesiastics for other and less valuable temple treasures and ornaments, and the door thereto was sealed by slips of paper signed by the chief priests. Many years sometimes passed without the Imperial seals being disturbed, and the Imperial records contain minute details concerning the function or ceremony of opening the building.

When the Imperial Household terminated its relations with the Tōdaiji officers, the structure and its contents passed under the sole care of that department of the Gov't.

Although repeated fires have scourged the buildings in the Tōdaiji compound, and sanguinary battles between priests and laymen, politicausers and proletarians have raged round
the Shōdō-in inclosure, the inviolability of the sacred seals has never been broken. In this it is perhaps unparalleled in the annals of the world. The fact that this flimsy wooden building, in a relatively isolated position, could pass through the vicissitudes of more than 1160 yrs. and be protected solely by a few soldiers and a paper seal bearing the signatures of a long dynasty of emperors, is unique. Equally significant is the fact that after so great a lapse of time the precious relics of the early life-history of the nation should be preserved intact, and agree in the minutest detail with the list that was made of them more than a millennium ago. The thought suggests a special sort of phenomenon peculiarly applicable to Japan — but one indubitably aided by the fact that no iconoclastic aliens have ever successfully invaded and overrun the country. The date of the most ancient airing and examination of the relics occurred in A.D. 787 and is confirmed by documentary proof. The building was opened again in 793, 811, and 856, and then no record is had of any opening until 1090. It was repaired in 1193, and opened again for inspection in 1230–37–39, and in 1242. Lightning struck the N. end in 1254 and some of the underpinning was scorched; according to the records kept by the Tōdaiji, a dragon-god appeared and extinguished the fire, and in appreciation thereof the dragon-shrine called Sugimoto was erected within the compound. In 1258 the exhibit again saw the light of day, and in 1261 the Ex-Emperor Go-Saga inspected the lot and took out a priestly robe. Tradition avers that he was severely reprimanded in a dream and that, conscience-smitten, he returned it. It was not until the 15th year of Meiji that the articles were arranged systematically, on shelves and in cases. Certain damaged ones were repaired about this time, and facsimiles of some of the oldest and best objects made.

The wooden, tile-roofed structure faces E., is 9 ft. above the ground, 30 ft. high, measures 108 ft. 10½ in. from N. to S., and is 31 ft. 2½ in. wide. The interior is divided into three so-called departments (with an attic), the North, Middle, and South; each has its own entrance, with double swinging doors that open inward or outward. The N. and S. sections are constructed in the style of an azekura (granary) with triangular timbers (squared balks cut diagonally) laid lengthwise and crossed at the corners. When the building is opened for the purpose of airing the contents, a temporary portable balcony is erected alongside the three rooms, and a short flight of steps made to reach it; both are removed when it is closed and sealed. The roof is visible above the low fence which girdles the inclosure. The ancient document (Kemmotsuchō, or Memorandum of Things Donated) recording the establishment of the reliquary and containing other important matters of the remote epoch, is supplemented by numerous additional papers.
in the possession of the Household Department of the Imperial Gov't. Here also may be seen the official catalogue (Tōyō Shūkō), published by the Shimbū Shoin, of Tōkyō. A few facsimile specimens of the articles preserved in the Shōō-in are on exhibition at the Imperial Museum in Ueno Park, Tōkyō.

The Relics cover a wide range of artistic endeavor. Time has not dealt kindly with many of them, and few are as beautiful as the objects produced by present-day craftsmen. The most highly prized are those left by the Emperor Shōmu, collected by the Empress Kōmyō at his death and presented to the Tōdaiji Buddha. The prayer and the list which accompanied the gift are curious documents, with the date 28th day, 6th month, and 8th year of the Tempyō-shōhō, signed by the Empress and bearing 489 impressions of the Emperor's Seal, beside a long list of signatures of temple officials. Interesting among the objects are the round, hexagonal, octagonal, and 12-sided mirrors in white bronze, silver, and iron; decorated with birds, dragons, and other mythological beasts, flowers, landscapes, human figures, and the like. Some have madreperl inlaid in the polished backs (Korean work); others cloisonné and lacquered figures. Certain of those which have been excluded from the light and moisture during a thousand years are as sharp and clear in outline as when they came from the mould! Some are of Chinese origin and date from the Sui (589 to 618) and Tang (618 to 908) Dynasties. Those with the grape designs are almost exact copies of the mirrors of the Han Dynasty (B.C. 202 to A.D. 221), but date probably from the time of the Tang Princes. Those with the gold and silver designs on the backs are heidatsu-work, and those with the backs covered with thin plates of silver on which delicate images are traced, gin-hai. The cloisonné backs are not to be found now, and undoubtedly are exclusive products of one of the most ancient of the Japanese arts.

The Musical Instruments are chiefly of Chinese origin, excepting the few Korean harps (koto, or Shinra-kin, from Shinra, one of the four contemporary kingdoms of ancient Korea) made of Paulownia wood with decorative figures done in cut-leaf of gold — but now so badly worn and time-stained that only a faint trace of their former beauty is visible. Among the Chinese instruments are some seven-stringed koto, 4- (or 5-) stringed biwa, 4-stringed genkan (or Gekkin, from the name of its originator), several kinds of flutes (the ones with a cluster of reeds are called Shō, those made of a single piece of bamboo and blown at the end are Shakuhachi), harps, drums with porcelain bodies, plectrums for the biwa (lute), and so on. Certain of the latter are made of sandalwood and are decorated with figures of nacre inlaid; others are of maple dyed (red) with sapan-wood and decorated with madreperla insets, while
still others are of mulberry. Those which carry ornaments of tortoise-shell glued to the body are skillfully made and attractive. One of the plectrums is made of ivory dyed crimson and engraved so as to produce effective figures in white (termed Bachiru engraving), while another is of sandalwood carrying figurines formed of gold and silver paint. The flutes are usually of bamboo, covered with black lacquer and not unfrequently decorated with heidatsu figures in gold and silver; the long mouthpieces are relics of early times and are now not employed. Quite unusual are the decorations on the stone, ivory, and bamboo flutes of curious models, with floral designs skilfully and painstakingly engraved. It is believed that certain of these instruments are unique survivors, since they are not to be found in any other part of the world. Even the models seem to have been destroyed.

The old Masks, of which there are upward of 160, date from the Nara epoch and many were perhaps used at the ceremonial inauguration of the Great Bronze Buddha; on the inside of certain of them are the names of the artisans who made them, the date, the use to which they were put, etc. Some are made of carved wood, others of hemp fiber compressed and dyed; both styles are decorated with polychrome designs, and some have hair, eyebrows, and beard inserted. A wonderful fidelity to nature and an extraordinary variety of expression characterize the collection, which was manifestly made by half a score or more different artisans, since as many names are inscribed on them and as many differences in skill are apparent. Side by side with demon masks, with long noses, impossible ears, and ferocious, glowering faces, are others of amiable priests, laughing boys and girls, garrulous crones, whistlers, puling infants, and angry gods the veins of whose suffused faces stand out like whippords, and from whose lifelike eyes dart beams of withering wrath. Many of them bear some allusion to Buddhism, and not a few picture Hindu divinities with Japanese attributes.

The Games played in the early Nara period are illustrated by various boards and accessories. At that time sugoroku (a kind of backgammon) was more popular than the present go, and certain of the boards are beautiful examples of madreperl inlay; the disks are of ivory. The go-boards, of mulberry sandalwood, are marked out with ivory and decorated with ivory, tortoise-shell, nacre, etc. Conspicuous among the costumes are the ceremonial robes and moleskin belt of the Emperor Shōmu, with numerous theatrical robes of the period. The Imperial shoes were of the Chinese style decorated with gold, pearls, and precious jewels. In one section there is a miscellaneous collection of brushes, India-ink, ink-stones, scepters, carpets, pillows, some sword-canes, an assortment of small words and sheath-knives and a familiar set comprising several...
blades, a file, a gimlet, and a chisel. The assortments of incenseburners and fire-bowls differ but little in shape and materials from those of modern times, but the folding screens embellished with the feathers of birds bear a singular likeness to Hawaiian and Aztec work. The faces and hands of the human figures are painted in colors, the feathers being used to depict the clothing. The art came to Japan from China in the 7th cent., and Hernan Cortez found it developed to a high degree of perfection by the Purapeca Indians of Michoacan State, when he invaded Mexico in 1519-20. One of the screens dates from the 8th year of the Tempyo-shōhō (A.D. 757). Among other prized relics of this era are two bronze statuettes of Buddha; a curious bosatsu painted in monochrome on hemp cloth; some lotus flowers of leather each with 32 petals painted with resplendent human figures, flowers, and birds; and numerous articles of gold, silver, white bronze, copper, brass, sahari (a bell-metal compounded of copper, lead, and tin), iron, tin, etc. Some are hammered, some cast, and not a few skillfully and attractively finished. Certain of the bowls, plates, drinking-cups, incenseburners, flagons, etc., are decorated with precious jewels set in, and a tracery so fine and delicate that they equal modern work.

Among the Weapons of quaint designs are many antique bows (yumi) with quivers of feathered arrows, the feathers being tipped with the wings of iridescent beetles. Some of the bows are made of catalpa (the American Indian term for the species cultivated in Japan under the name azusa), and are called Azusa-yumi (a word often used in connection with the fidelity and fortitude of samurai). The arrows with ball heads are called kabura (turnip) from their resemblance to this vegetable. Among the many swords are straight ones, of a Chinese type, beautifully inlaid with gold, silver, and copper. The scarcity of iron in Old Japan caused it to be ranked with the semi-precious metals, and it is seen here superimposed on many brilliant surfaces. Rhinoceros-horn, aloes- and sandalwood, and shark-skin form the covering of many of the sword-hilts, the sheaths being coated chiefly with lacquer with lighthouse paintings of birds, flowers, etc. The collection comprises many javelins (teboko) with straight heads and shafts wound with cord. Those with the odd curved heads were peculiar to the time, and are not seen now. Among the host of boxes of all sizes are many of Korean workmanship differing but little from that of the present. As a rule they are stiff and awkward and not unlike certain 12th- and 13th-cent. reliquaries of European make, except that the tops are flat instead of being arched, and the madreperl and other embellishments are set in instead of showing in low relief. The gold and silver designs stamped on the leather-work on certain of the boxes are curiously like the early Spanish-Moorish work, the archaic figures accentuating the resemblance. Note the fine and delicate
mirror-box made of lacquered leather adorned with tortoise-shell and further embellished with heidatsu figures in gold and silver. A box made of aloe-wood is inlaid with wood figures; another shows such a skillful manipulation of litharge that a millennium has not dimmed it. A bizarre specimen of early Hindu work is a box of aloe-wood painted and covered with a thin sheet of crystal, on an ivory stand with incised floral designs. Near this is one ornamented with the carapace of a tortoise with outlines of gold and silver, and with tiny lozenge-shaped wood plates, resting on an engraved ivory stand. One of the most striking in the collection is a small box of petrified wood with gold-dust painting, the grain of the wood being outlined with fine gold pencilings. Many of the boxes have gold or silver locks, and rich brocade linings, and were made manifestly to hold articles of priestly craft — the peculiar baton (often of jadeite) carried by Buddhist priests and called nyoi; the shubi, or ceremonial brush, the trident symbolical of condign punishment, etc. Curious among these are some of sharp and wonderfully preserved iron, larger than those used at present, made in a period when they were used as material as well as spiritual weapons.

The Buddhist SUTRAS are inferior to other collections in the Empire, and are much less attractive than those preserved at Kōya-san. The Buddhist images carved of wood or cast in bronze differ from modern work only in the Hindu or Chinese features — indicative of their foreign origin. The many bells of an alloy of copper and gold are said to have formed part of the decoration of the Daibutsu at the time of the inaugural ceremony. Noteworthy among the numerous altar fitments is an unusually fine silver bowl (one of the choicest pieces in the museum) portraying a hunting scene, the delicate engraving of which is carried all over the outer surface. The constant recurrence of rhinoceros-horn as the medium out of which so many of these ancient articles were fashioned points as much to the taste of the epoch as to their Indian origin. Agate, crystal, and plain glass figure largely in the materials composing the cups, jugs, flasks, sake-cups, and what-not displayed in one case, where there are also a number of bizarre flagons with big bodies and small mouths, and foreign bottles in braided cases, lacquered or decorated with birds, beasts, or flowers. Among the archaic jugs and pitchers are some of dark bronze covered with the fine patina of a thousand years. The lifeless conventionalism in the antique style of decoration of certain of these objects is very striking; the mouth of one of the pitchers is that of the human face, with a further resemblance worked out in a crude way. Another shows the heavy beak of some bird of prey, and still another the imperfect conception and the unskilled handling of both tools and medium in an art far from its present development.
The collection of Ancient Pottery embraces more unique and uncopied specimens than any other in Japan. Age and ugliness are their most striking characteristics. Here one may see genuine specimens of very early Korean and Chinese wares, certain of the latter covered with a green spotted enamel popular in the opening years of the Christian era. The specimens of unpolished cloisonné (nagashi-jippō) date from the 8th cent. and are among the earliest known pieces of cloisonné enamel preserved in Japan. Those with floral designs in colors separated by cloison outlines in fine gold wire, with brilliant green, reddish-brown, and indigo enamels, date from a later period. — The assortment of embroideries and woven stuffs has not improved with age. The brocades are chiefly Chinese, and are badly faded. The rarest among them is a tapestry (perhaps of Persian origin) depicting foreigners on horseback hunting lions. There are numerous fragments of priestly robes, Indian carpets, etc. The old horse-trappings bear all the ear-marks of Chinese influence, and the saddle is indisputably Mongolian. The latter is decorated with cloud shapes painted in gold and silver dust, the seat is covered with a silk brocade cushion, and the queer old stirrups, of black iron with silver inlays of birds and flowers, are shaped to fit Chinese shoes. — In one apartment is a collection of crude agricultural implements, and tools used in various industries. The plough was evidently made for a museum, since it is of wood and iron, with crimson handles and floral adornments amid gold and silver clouds. The specimens of calligraphy near by, as well as the old flags and other articles, are preserved purely for their historic associations. The lacquer pieces are of interest chiefly because the heidatsu method employed in their decoration is much superior to present-day work. It consisted of laying pieces of gold or silver foil upon the surface of the lacquer, coating them, then rubbing the lacquer until the metal reappeared near the surface. The thin sheets were often embossed with hair-line drawings executed with astonishing skill. The many relics showing this form of art-work are highly prized.

The articles at once best preserved and of the greatest intrinsic beauty are those fashioned of Semi-Precious Stones (gyoku), many of cryptocrystalline quartz, and all perhaps of Chinese origin. Chalcedony flutes, tall chalice-shaped drinking-cups, many beautiful trays, sard cups, and objects engraved with refinement and skill, characterize the collection, which, because of the beauty of the medium and the archaic designs, appeals strongly to the lover of glyptics. Accompanying the exhibit is a lot of early European glassware — drinking-cups, bottles, dishes, etc., white and colored. Certain of the bowls carry incised figures like the patterns on a tortoise-shell, while the cups are adorned with leaves, fishes, and the like. It is
thought that this rare and perhaps unique 7th- and 8th-cent. Roman work was brought to China by Persian trading-ships, or from Central Asia by caravan. The white agate articles are Chinese, as are also the amber objects and the fish-shaped toys. The Japanese crystal balls, several of which are unfinished, are not noteworthy. Beside the above there are hosts of minor articles too numerous to catalogue.

The Kōfuku-ji (Pl. B, 2), a Buddhist temple (Hossō sect), long known as one of the richest reliquaries of wood sculpture in Japan, is now but a melancholy simulacrum of a one-time powerful and perhaps splendid institution. It was founded originally (by Nakatomi Kamatari in 710) as the Yamashinadera, at Yamashina, near Kyōto. Fujiwara Fuhito caused it to be transported bodily to Nara, where in due time it acquired fame and wealth. In the Middle Ages it possessed a small army of hired mercenaries who on more than one occasion carried disorder and confusion as far as the Palace gates at Kyōto. The original structure was burned along with many of its art treasures in 1717, some of the statues that were saved being taken at the time to Kyōto, Tōkyō, and to other places in Nara. While those which remain are masterpieces, time has dealt no less leniently with them than with the militant brotherhood that once prayed to them. The Kondō, a dumpy, ugly building with a superimposed roof smaller than the under one, has an interior so humble that the ambulatory is of plain dirt, and the beams are merely rough-hewn. The images occupy a sort of granite plinth 3 ft. or more above the floor, and are so large that they leave scant room for aught else. The immense gilded and seated image of Shaka is flanked by the customary group of inexorable demon-quelling guardians, conspicuous among them (right) a Senju-Kwanon in the act of benediction, and at the right of this a Yakuo-bosatsu. The smaller Amida at the left is flanked by Yakujō, a companion figure to that at the right. The gayly decorated, enshrined figure is Benten. The extraordinarily expressive martial statues of the Shi-tenno at the 4 corners of the platform are ascribed to Unkei. The two colossal sculptured heads in the natural wood, representing Indra and Brahma, though accredited by the priests to an unknown 7th-cent. Korean carver, are unmistakably Japanese, and are more likely the work of Unkei's adept pupil Jōkaku. The smaller images of Jizō, Hōnen Shinonin, etc., are mediocre.

The Nanen-dō (Pl. B, 2), an octagonal shrine (9th in the list of the 33 holy places sacred to Kwanon) with a tiled roof, demon antefixes, and a hōshu-no-tama, contains some notable statuary, conspicuous among which is a huge seated Kwanon (attributed to Kōkei, a contemporary of Unkei) on a platform said (erroneously) to have been erected by Kōbō-Daishi. The Gods of the Four Directions are worth looking at, but
they are less noteworthy than the six images (perhaps by Kwai ket) of seated priests who 'in ample robes, which spread about them in supple folds, holding censers in their hands, carry on their meditations and their prayers in the shadow of this retreat. Their faces have a very individual force of expression, their glass eyes all the intensity of life. The lines of the mouth show such a resigned bitterness, the veins of the forehead so much knowledge, that it makes one uneasy to feel all these keen looks encountering one's own, penetrating one with all the mute interrogation which the meditation of centuries has enriched with such profound thought. One of them has a proud, energetic countenance, calm and steadfast, envisaging life with a direct gaze; another, with clasped hands, is a sublime representation of fervent prayer in his intense concentration of all the powers of thought; yet another, with painfully contracted features, is pathetic, a poor, distracted soul, seeking some moral standpoint earnestly desired and fervently implored. All these statues are haunting in their expressive beauty and plastic nobility. They are among the purest and most beautiful sculptures in the world, the most grandiose in their breadth and simplicity, the most touching in their intimate sincerity. They show us that prior to the Kamakura period an admirable art flourished in Japan under the Fujiwara of the 11th and 12th centuries. (Gaston Migeon.) — Facing the Nanen-dō, across the park, is the weather-beaten old Tokon-dō, dedicated to Yakushi-Nyorai and containing a figure of this divinity backed by a strikingly handsome gilded mandorla enriched with a host of figurines sculptured in low relief. The flanking images are the Indian goddess, Benzaiten, and Taishaku, the Brahman Indra. The excellently carved Shi-tenno, and the two huge figures of Amida-butsu against the wall, are too good for their tawdry environment. Facing this edifice is a curious old pine tree (called the Hana-no-matsu, or flowering pine) said to have been planted by Kôbô-Datoki nearly 1100 yrs. ago! The wide-spreading branches, nearly 100 ft. long, are upheld by stout poles, and the tree is a worthy rival of the Karasaki Pine which overlooks Lake Biwa.

The big neutral-tinted, 5-storied Pagoda, 165 ft. high, which rises near by from a granite plinth 54 ft. sq. and which is surmounted by a bronze demon-arrester, dates from 1462 (30 yrs. before Columbus discovered America) and occupies the site of an ancient one erected sometime during the 8th cent. The peculiar architectural features of its prototype have been followed in this one, which, with its rakish upilted root corners, its double demon antefixes, bronze wind-bells, and the like, possesses a jaunty air which belies its great age. The smaller, 3-storied pagoda, near by, was erected at a much later period.

The traveler with time to spare may elect to obtain a card
of admission from the hotel manager and visit Mr. T. Sekki’s attractive little Landscape Garden, not far from the museum. There is an upper and lower pond, quaint bridges, a tea-house in the sedate cha-no-yu style, a lotus-pool, iris-bed, banks of azaleas, a host of lovely cherry blooms in April, and scarlet-coated maples in Nov., and a near-by rose-garden which is a delight to lovers of such. It is a delightful retreat, with tasteful walks and vistas, and a charm in harmony with every season. The genial owner dwells on the premises in an adorable little house to which foreign visitors are welcome, providing they will sip a cup of tea in a pretty little room in the formal Japanese style, the while enjoying from the balcony a view which the average Occidental would not deem possible in so restricted a space.

The Nara Museum (Hakubutsu-kwan) is housed (Pl. C, 2) in a new building (open from 9 to 4; fee, 3 sen) erected specially for the purpose in the park (10 min. walk from the hotel) and contains a small but choice collection of genuine antiquities which the traveler — particularly if he be interested in glyptic art — will not wish to miss. It has been referred to by art critics as one of the richest treasures of wood sculpture in the world, and albeit some of the wonderful old masterpieces of Kōbō-Daishi, An-nami, Kōben, the great Unkei and his talented son Tōkei, etc., and of certain Chinese and Indian sculptors who died more than a millennium ago, are badly vermiculated and are falling into decay, they have not lost all their extraordinary charm.

Nara stands in the front rank as the shrine of sculpture in Japan, for it was in and near the old capital that the first workshops of the great wood-carvers and bronze-founders were set up, not a few of them in the shadow of temples and monasteries, or under Imperial protection. As the treasures turned out of them were mostly hieratic, they gravitated naturally into the hands of priests or emperors, which accounts for the fact that those which have come down to us to form the nucleus of the present collection have been obtained from, or loaned by, some temple; or form part of some royal collection or group regarded as national treasures. Many of them are superb and satisfying examples of a unique art in which the Japanese have ever been preeminent, and in which the early masters endeavored to give form to the noble visions which the new religion of Buddha opened to them. So perfect was the skill of these old masters, so subtle their imagination, and so speedy their execution, that the museum (one of the three greatest in Japan) possesses in its storerooms ten times as many sculptured wood images as they have room to display, and 30 times as many kakemonos as are shown in the space devoted to them. While the display of statuary is practically permanent, the kakemonos and other paintings are changed about every 60 days — not only to present a more varied assortment, but also to prevent their ruin by strong sunlight, and other atmospheric agencies.

At rare intervals certain of the statues or other relics are sent to the Kyōto or Tōkyō Museums, thus to give them a wider circulation; and sometimes special ones are returned to the temples to which they belong. Again, certain precious objects are placed in certain private collections, where they are left for a time, so that the public may enjoy them. The collection of paintings, in kakemono and makemono form, by artists of the various Chinese and Japanese schools, is less valuable than those in the Kyōto and Tōkyō Museums. Some of the bronzes date from times as early as the Suiho period (6th-
are excellent and well-preserved specimens of an art that evidently sprang up soon after Japan's definite establishment as a nation. The collection is practically free from forgeries, and where there is uncertainty about the authenticity of an exhibit it is carefully noted. The classification in both Japanese and English is of particular benefit to the bi-lingual scholar, for purposes of comparison, etc. In rooms set apart for it is a small but excellent collection of early porcelains, and some beautiful little gem-like shrines well worth looking at. At present the first three of the 13 ground-floor rooms are devoted to wood, bronze, lacquer, and allied sculptures, and they are by far the most interesting. A number of skilled wood-carvers (some of them the direct descendants of the old-time workers) still pursue their profession at Nara, and they are referred to at the end of this article. — The museum officials are usually willing to show special kakemonos, etc., to interested persons with credentials.

The First Room contains a number of glass cases in which the ancient sculptural art of Yamato is seen at its best; the most striking figures (among the best in the museum) are those in the huge central case, as they command and hold the attention by their oddity. Certain of them are frankly Hindu in character, with long, straight bodies, flattish faces, pointed ears, blunt features, thick lips, and with torsos girded with strikingly graceful drapery that falls in straight folds to the feet. Some hold vases with lotus flowers in their hands, and the imagination easily pictures them the prototypes of the original teachers who came to Japan from India to implant more firmly the teachings of Buddha; their names indicate that they were saints (bosatsu) and the tall, oddly shaped pierced mandorlas which rise at the back of their heads confirm this. The most singular figure in the motley group is the Kōzan-zen-bosatsu (a Buddhist saint) loaned by the Hōryū-ji; a tall, willowy, sylph-like figure resembling an Egyptian goddess, of carved wood (sculptor unknown) with excellently chiseled drapery that falls below the feet. Of almost equal merit is the Kōzō-bosatsu (a Buddhist deity that resides in space; one of the personifications of wisdom) at the left, manifestly by the same artist and, like its companion, more than 1200 yrs. old. The splendidly vigorous and imposing images at the corners, Kōmoku-ten, Jikoku-ten, Tamon-ten, and Žōchō-ten, the four great kings that protect the world at the cardinal points, are instinct with fierce energy and implacable purpose, and along with the tall figure of Fukuen saku are the sole survivors of a bizarre style of sculpture popular during the 8th cent. The full-length statues, in the flat wall-cases, of the disciples of Shaka, are manifestly Hindu and are ascribed to Mondoshi, an 8th-cent. sculptor of Indian origin. They are noteworthy examples of a style commonly employed prior to the 12th cent. After carving a figure in wood, or building it up on a skeleton framework (one of which is shown in the case) it was covered with strong canvas, then lacquered, the resulting image being light and practically imperishable. The statues in one of the cases wear helmets and armor, and some have scarves about their loins. Some are painted and lacquered in black and old.
gold in low, rich tones, to which time has added a harmonious patina. Ashura-ō, with 3 faces and 6 slender arms, is very striking, while Kakura-ō (the Indian bird-god, Garuda), with a beak like a vulture, is strangely like certain of the old Astec gods. Kinara-ō has Mongoloid features, and Hiba-Kara-ō is distinctively 15th-cent. Spanish. All the figures are curios survivals of a period when the virile martial spirit found frequent expression in these guardians of the cherished doctrines of Buddha.

The figures in the opposite case are much less warlike; ‘Rakora, a gentle and ingenious figure, with closed eyes and folded arms, is draped in an ample cloak with black stripes, falling in supple folds over a red skirt; he wears wooden shoes turned up at the toes. Fusona is a figure in which the antique sentiment of the finest Greek statues appears: the mouth is somewhat full, the eyes widely opened, the naked feet display their admirable modeling in plaited wood sandals, the breast is bare, the ribs well indicated and also cunningly modeled; a mantle passes over the left arm in superb transversal folds. Subodai, with a round head, chubby face, and bare feet in sandals, is draped in a full striped mantle, from which the supple left hand emerges. Kasen-en is the most expressive of all: he is speaking with a very mournful air; the teeth are visible between the parted lips; his mantle has slipped from his bare shoulders, and, passing from the hip over the left wrist, falls in folds no sculptor has surpassed in nobility. These statues are strangely moving in their grand simplicity, achieving as they do the expression of spiritual life, beauty of drapery and attitude, and a general verity so absolute that no ethnic barriers interpose between our emotion and theirs.’ (Gaston Migeon.) — Mokkeuren, in the same case, is sadly mutilated, but is expressive. The curious bronze slab (Hokke-mandara) in one of the cases (a precious relic which dates from the 7th cent. and belongs to the Hase-dera Temple), is one of the earliest examples of religious bronze work, displaying in bas-relief a Buddhist temple, figures of the Shi-tenno, and (formerly) a thousand tiny Buddhas — some of which are now effaced. The lower right-hand corner has been broken and replaced by a strip of wood quite like the main body. The old wood masks in this room are 8th-cent. work and are worth looking at. The model of the 5-story pagoda shows the early Nara style of architecture, with beams sunk in the plaster. The clay figures in one of the cases belong to the set in the pagoda at Hōryū-ji and are by Tori Busshi (7th cent.). One of the bronze statuettes of Kwanzen-bosatsu in a case dates from the Suido period. Another bronze considered of great worth is the small figure of Buddha when born (rather a virile-looking infant) standing by a big bowl in the central case. The seated figure of the priest Gi-en, made of incense-wood lac-
quered, carved by his own hand in 728; and occupying a seat in a wall-case, is an excellent example of Temple work; as is also the seated figure (in the same case) of Yuima, which came from China and belongs to the Kokke-ji. There are many other statues, etc., in this room but they are surpassed by those of

The Second Room, which contains some of the great priest Kobo-Daisi's best work in the form of 10 pierced wood slabs (the remaining 2 of the set are in the Imperial Museum at Tokyō) of guardian deities in low relief so arranged as to be adjusted to a background; they are demoniac figures, convulsed in their movement, but so charged with virility and emphasis that their very hideousness attracts. Chief among the other statues here is a terrifying one of Jikoku-tenno (by Kobo-Daisi) in armor, brandishing a sword and with threatening eyes that seem to eject malignity like forked lightning. Noteworthy also are the two Deva Kings in gilded and lacquered wood, trampling on demons that squirm mightily beneath their huge feet. One can scarcely imagine how a sculptor could make wood images expressive of more irresistible strength and latent force than these short, massive, and amazingly muscular giants seem to possess. Their powerful outstretched arms, swelling muscles, and clenched, sledge-hammer fists make the timid recoil involuntarily at sight of them. They date from the Jōgwan period (794–887) and are perhaps by Kobo-Daishi. The always benevolent Buddha, in a glass case here, is ascribed (perhaps too hastily) to the master Jōchō (son of Kōshō), whose genius made the beginning of the 11th cent. one of the most notable epochs of Japanese sculpture. The greatest of his works (the efforts of a life-time) perished with the destruction of the Hōjō-ji built by the Fujiwara Regent Michinaga. The figure is shown with the right hand upraised in benediction, the breast bare under a robe that falls in harmonious curves, and with that admirable expression of abstraction and neutrality which every sculptor of Buddha's images has always striven to produce. In the same case is a strikingly archaic Monju-bosatsu seated on a lion; an old image dating from the Jōgwan period. A Fugen-bosatsu, seated on an elephant, in another case, is very old and dates from the early Fujiwara times. Of considerable historic interest (in that they show the costumes of their era) are the small carved wood images of the Fujiwara Empress Jingō-Kōgo, and of Nakatsu-Hime (a companion figure), belonging to the Yakushi-ji. The Negroid figure at the right, of Monju, once belonged to the bronze Ryōben. The immense seated figure of Dainichi-Nyorai (Jōgwan period) has been unskillfully repaired, and it shows the method of making such images of cloth and lacquer. The handsome Eleven-faced Kuannon of sculptured wood, on a gilded base, belongs to the Yakushi-ji, dates from the Fujiwara epoch, and is unusually graceful and well executed.
The Third Room contains some of the finest carved statuary that the immortal Unkei has left to a wondering posterity. Nowhere can the extraordinary work of this master be studied to better advantage, for the pieces here are unrivaled in their impressiveness and seductive charm. The student who has laboriously traced the handiwork of this 12th-cent. master in the maze of temples and mausolea throughout the length and breadth of Japan, and has more than once with difficulty repressed his indignation at the tawdry carpenter-work fatuously ascribed to him by ignorant priests and bonzes, realizes with a quiet, vindicated joy that here, at last, he stands in the presence of indisputable masterpieces — grandiose works fashioned with infinite patience and loving care by one whose soul belonged to Buddha, his master, and whose whole life was spent in giving tangible expression to his images or to those of his guardians and teachers. Some of the figures are marvels of animated expression, marred neither by carelessness, insipidity, nor exaggeration in form; there are no defects, no conventional stiffness, no cunningly contrived subterfuges. Had time dealt as gently with them as did Unkei's marvelous chisel, they would be to the Nara Museum what the Venus de Milo is to the Louvre, or the Apollo Belvedere to the Vatican — imperishable records of an art that faded with the master whose shadow only has since been thrown across the Land of Yamato.

Of the several figures from Unkei's chisel, extraordinarily expressive ones (attributed by some authorities to Kökei), are Anteira-tai-shō, of colored wood, with a tiny horse's head peering out of the backward-flowing masses of his red hair; and the companion image, Santeira-tai-shō, in the act of sighting an arrow, with a tiny monkey peering from amid his equally fiery hair. The remaining eight of the original ten figures are now scattered. Two of Unkei's most admirable pieces are unmarked because no records exist to prove they were his. One, Muchaku-bosatsu, is distinctively Unkei-esque and shows the marks of genius in every line of his magnificent head and wise old face; the thick but fine features, the prominent forehead lined with profound thought, and the toga-draped robe with the ancient colors showing dimly, might well allow him to pass for a Roman centurion in priestly garb. The other, one of the most splendidly realistic bits in the museum, shows Vimala-Kirti (sometimes called Yuima, a Chinese doctor, and ascribed by some to Tōkei, Unkei's son) seated tailor-fashion on a fine old temple chair, in an attitude of amiable argument, the right hand outstretched with two fingers extended, as if emphasizing something that he has said; the left holding up a corner of his flowing robe. The whole smiling genial figure radiates intense vitality and tolerant conviction, the one marring feature being the glass eyes, which are set so
closely together that they give rise to the suspicion that the original was cross-eyed. The polychrome statues in the same case, the embodiment of unrestrained anger and power, are of Kongō-rikishi, and are perhaps authentic specimens of Tōkei's best work. The near-by life-size image of Gigse-ten, with a graceful body (Temmyō period work of lacquer and incense) draped in clinging polychrome stuff, marked by an amused, incredulous expression, is curious in that the torso was carved by Unkei to fit the head. The companion statue of Bonten (carved by An-Nami during the Kamakura epoch) is decidedly feminine in suggestiveness. The wine-red face with which this Hindu divinity (with Vishnu and Siva comprising the Hindu Trimurti) is customarily shown, surmounts a graceful body adorned with anklets and enveloped in rich polychromatic drapery held in place by a knotted scarf and girdle. Like its companion it stands on an upturned lotus, and it looks more like a well-fed, finery-loving princess than the personified Brahma. — Other admirable specimens of Unkei's work in this room are the warlike figures of Kwoo-moku-ten-ō, Tamon-ten-ō, Zōochō-ten-ō, and Jikoku-ten-ō. Very early Yamato work (8th cent.) are the sculptured, weather-beaten images (by Gyōji) of Haira-Taishō, and Meishira-Taishō (of the 12 warrior deities). The wonderful old carved head with glass eyes in this case is by Tōkei. The bizarre, life-size wood figure of Shubodai is attributed to An-Nami (who died in 1253). Note the fleeing figure of Zenzai Doji, also by him. The celebrated demon lantern-bearers (by Köben, Kamakura period) upholding lamps in the central glass case, are Tentō-ki and Rytō-ki; both are owned by the Kōfuku-ji, and in the throat of each (detachable heads) are rolls of paper giving their history. Note the savage perplexity of one of the impes, and the vacuous stolidity of the other. The dumpy image of the immortal Gyōgi-bosatsu was perhaps carved by his own hand and is one of the few of this really great man that the traveler will see in Japan; it is owned by the Tōsho-dai-ji. The awe-inspiring seated figure of Emma-ō, the King of Hell, with an enormous body, vociferating terrible words from a mouth twitching with vindictiveness and emphasized by terrifying glass eyes, chills the marrow in one's bones and haunts the vision; it dates from the Kamakura period and is by some unknown but masterly hand (perhaps Kōun). There are many other distorted demons and divinities in this room, some of them badly mauled by the hand of time, but all representative of the greatest artistic epochs in Japan's history. One can scarcely overlook the two prodigious Nō (12th-cent. work) of carved and painted wood — half-naked figures with salient muscles and breast-bones, magnificent examples of learned anatomy, the faces and hands — the former resembling those of the Furies — marked by unusual vivacity of expression. Almost
The Workshop.  NARA  34. Route.  577

striking are the chiseled wood images (by An-Nami, whose name is carved on the bottom of the feet of the figures) of Shinjū-Daitō, Jizō-bosatsu, and Shi-Kongō-ji.

The succeeding rooms contain collections of makemono and kakemono by various artists, chiefly of the Tosa school (Mitsunobu, Yoshimitsu, Mutsuhige, and others); some are noteworthy, but they are always liable to change in position or to be withdrawn and sent to other museums. The several paintings of the Sixteen Rakkan are executed in rich, low tones in pleasing contrast to certain others here. Conspicuous among the historical objects (and by which the people set great store) are some examples of the chirography of famous emperors and bonzes, and some excellent pieces of 11th-cent. armor, equestrian trappings, and the like. Choice bits are the little religious symbols, veritable gems of early craftsmanship, in the form of pagoda-like shrines (of the style called Shari-tō) dating from the 13th cent. and bedecked with jewels and gold foil; the inner surface of the tiny doors is enriched by a host of delicate figurines like the painted graces on an ivory fan. Some are of wood, wonderfully carved; others of brass, bronze, or lacquer. The one of glass with the tiny pebbles inside has some legendary association with Buddha's early life. The bronze shutter of a lamp which anciently adorned the Nanen-dō is said to be more than a thousand yrs. old. The diminutive wood towers in the glass case are a part of the lot preserved in the reliquary at the Hōryū-ji.

Porcelainists will be interested in the miscellaneous collection of pieces exhumed in different parts of Yamato — the cradle of the Japanese race. Noteworthy among the bronze pieces is a much-copied group called Kugén-kei, from the Kōfuku-ji, formed by a lion supporting a stem composed of squirming dragons which terminate in a circle that girdles a shapely gong. Critics disagree as to its origin — some proclaiming it Chinese, others Japanese work of the Tempyō period. Certain curio-dealers make a business of selling what purports to be the original (worth 15,000 yen) to credulous foreigners. Among the imperial treasures are some fragments of stuff worn by Prince Shōtoku (in the 7th cent.), and 3 handsome black-lacquered shutters embellished with gold and silver characters, and gold lotus leaves and stems — a gift to one of the temples by Minamoto Yoritomo, in 1199. Noteworthy among the other bronze objects is a strange piece of 13th-cent. work (by Kōben) in the form of a demon with a lantern on his head, and about whom a serpent is coiled.

In a detached building not far from the museum is a Workshop (Sugimura-Tekkō) where expert sculptors may be seen duplicating some of the most famous wood statues exhibited in the museum. Visitors, particularly curio-lovers, should see the display in the showroom here if for no other reason than to convince themselves of the astonishing fidelity to detail...
with which old Japanese statuary can be duplicated by modern workmen. Various reasons are given for these authorised reproductions; one being that they diminish the number of spurious antiques sold by Nara dealers as originals ‘removed from such and such a temple.’ Another, that art-lovers can thus enjoy by purchase duplicates of pieces that no money could buy. Certain figures are carved out of well-seasoned sandalwood (byakudan), or camphor-wood (kusu-no-ki); or made lightly, strongly, and in an almost imperishable manner of a compound of cloth and lacquer. Great skill and considerable time are required for sculptured wood figures. Prices range from 25 to 1000 yen, according to size, etc. A complete pair of Shi-tennō, made with such embarrassing fidelity to the originals that experts only could detect the fraud, require the attention of 10 or 15 workmen for 6 months or more, and sell for about ¥1000. Reproductions in cement of the clay figures in the Hōryū-ji pagoda are also made.

Excursions. The admirer of ancient Buddhist temples, or the treasures which they often enshrine, will feel amply repaid by a visit to the Hokke-ji, the *Tōshōdai-ji, Saidai-ji, and *Yakushi-ji, a chain of tottering old relics scattered over the Nara Plain, and celebrated for their fine statuary. (Comp. the plan of the Environs of Nara.) By making an all-day excursion of it one may continue past the Yakushi-ji to Kōriyama, inspect the goldfish hatchery (about noon) and the ruins of a sometime famous castle there; proceed thence (by rly.) to *Hōryū-ji and return to the hotel late in the afternoon. Jinrikis are available (at about ¥1.25) as far as Kōriyama Station, but on a bright day the walk is so delightful that few will wish to resort to this infantile mode of locomotion. If one does the first part of the journey on foot it will be a good plan to take one of the hotel-boys along to act as guide (as the footpath across the rice-fields between Hokke-ji and Tōshōdai-ji is a bit twisty). He will be useful to carry the lunch-basket, and to act as interpreter at the temples. This is almost a necessity at the Hokke-ji, which is a nunnery where men are supposed to be conspicuous by their absence. Grandiose is the fitting word in the description of the colossal statues of bronze, gilded wood and lacquer that one finds in these sometime rich and powerful old fanes, and they are strongly suggestive of a period when Buddhism had a hard-and-fast grip on the native imagination and great wealth was lavished on the graven images of the ‘Enlightened One’ and his saintly retinue.

The road to the Hokke-ji (E, Pl. B, 2) leads past the red torii at the entrance to the Nara Park, thence on to the Kage-kiyo-mon, or gate to the Daibutsu Compound (E, Pl. C, 2), where it turns abruptly to the left and follows the Kyō-kaidō, or old Imperial highway to Kyōto. A 5 min. walk along this carries one past the base of a hill where a fence bars ingress to a car
fully kept gravelled walk leading up to the (right) inclosed tomb of the Emperor Shōmu. Beyond this (35 min. from the hotel) one passes (right) the Gov't Agricultural Experiment Station, and after crossing (10 min.) the rly., soon reaches the temple. According to tradition it was constructed (about A.D. 735) by the order of Shōmu's consort, as a retreat for women, inasmuch as when this emperor caused the Tōdai-ji to be erected no women were allowed in it. Having thus been constructed by an Imperial edict, the dynasty of abbesses has been of the royal blood. The Imperial crest is in evidence on the tiles of the surrounding wall and the buildings, but everything about the place excepting the rosy-cheeked nuns is fast falling to decay. A buxom lass radiating good health and shyness opens the creaking doors of the old honden and points out the modest treasures. Inside the queer old black-laquered shrine on the main altar is an unusually graceful Eleven-faced Kwannon of carved wood — a voluptuous figure, somewhat Hindu in type, with attractive flesh folds that seem to rebel against the restraint of the draperies and the airy banderolas that scarcely hide them. The slender right hand holds up the salient curves of this daintily sculptured drapery, while the left holds a vase from which springs a lotus in bloom. The bizarre mandorla is composed of chiseled lotus leaves suspended from the ends of graduated wires. According to the tradition referring to this figure, Kōmyō-kyō, wife of the Emperor Shōmu, was such a beautiful and saintly character that she was regarded by some as a material incarnation of the Goddess Kwannon. A celebrated Hindu sculptor sojourning in Japan fell madly in love with her and wanted to carve her image, but as her Imperial person was too sacred to be touched he was obliged to content himself, for his model, with her image as reflected from the surface of the adjacent lotus-pool — whence the background of lotus leaves. More than one of the temple relics hint at the forbidden subject of love. The next most precious possession belongs to this class and is represented by a pathetic kneeling figure of a shaven-headed nun with delicate hands emerging from ample sleeves. The body is of pounded and amalgamated paper riddled with tiny insect holes — true vermiculated work. According to the story it is the image of the unfortunate Yōkobuye, a dashing Court beauty of the 12th cent., who was loved by a gallant samurai whom she loved madly in return. As his parents refused to permit him to marry her, he retired to a monastery at Saga and became a bonze. Hearing of this the distracted maiden followed him and sought to have him withdraw, but the disappointed lover had already taken the oath and in obedience thereto was obliged to disavow her. Broken-hearted, she returned to Nara, shaved her head, and entered the Hokke-ji nunnery. Many passionates letters were exchanged during the years that followed,
and before she died she took these, pounded them to a pulp, moulded them into a statue of herself, and sent it to her lover as a proof of undying fidelity!

Hard by this image, which is tenderly enshrined in a glass case, is a seated and very lifelike figure of Kōbō-Daishi, said to have been carved by the hand of the great master himself. At the right of the room, in a recess, is a striking statue of Monju seated on a big lion. In the same reliquary is a curious Eleven-faced Kwannon (of Indian origin) noteworthy for technic, truth, and vigor; surrounding the figure are 11 white disks on each of which is a gold letter in Sanscrit. In an adjoining room is a Fudō with both legs doubled under him, and with imitation jewels on his breast. — As one leaves the compound with its group of low buildings behind its defensive wall, one is impressed by the calmness and serenity of the place; some fine old cherry trees and a few languid bananas show their heads above the garden wall as if startled at the temerity of the visitor. Far across the plain the spires of Nara glisten brightly at the foot of the mts.

The road to the Saidai-ji (E, Pl. B, 2) follows a devious course across the paddy-fields, with a S.E. trend; the main road to the Tōshōdai-ji is reached in about ½ hr., where the Yakushi-ji pagoda is seen at the far left, and the Saidai-ji among the trees about 1 M. to the right. As the images in this temple differ but little from those to be seen in the temples yet to be visited, the traveler will not lose much by omitting it. Conspicuous among the treasures is a huge gilt Kwannon of a plump Hindu woman type, with the slight curling mustachio one often notes on similar images; a Monju mounted on the customary lion led by an armed guard; a big Shaka carved in the natural wood and backed by a huge pierced mandorla covered with figurines; and a number of minor idols. The bronze images of the Shi-tenno are celebrated, but not so much so as those in the Yakushi-ji. Returning to the main road (the one-time populous highway from Kōriyama to Kyōto, and along which the powerful daimyōs went on their annual pilgrimage to the Yedo Court) we follow it for 15 min., then turn up at the right to a neglected park crowded with old temples, said to date from the Tempyō era.

The *Tōshōdai-ji (E, Pl. B, 2) was established by Ganjin, a Chinese bronze who on his voyage from China was shipwrecked and blinded by the salt water. The admirably carved wood image of him is considered so valuable that it is kept in a sealed godown forbidden even to the head priest, who cannot show it without written instructions from the chief of the Nara Prefecture. One well-known critic writes rapturously of the image, which though fine is scarcely equal to Unkei's best work. 'This supreme masterpiece is preserved in a niche inclosed by curtains of old silk. When they are drawn aside,
the spectator is face to face with a startling apparition. He is seated with clasped hands, his thumbs pressed together; his robe is crossed in two large black and red folds upon his breast; his shaven forehead is deeply wrinkled, and under the closed eyelids the pupils are suggested with extraordinary vivacity and sensibility. He was blind, and the veiled eyes are evidently those of a being whose whole life was internal, and who, in the obscurity of this mysterious retreat, placidly prolonged the unfathomable dream, the intoxications of which he had been spared. There is a strange calm on the face, which no earthly emotion seems ever to have ruffled. One has a sense of uneasy shame at having laid a profane hand upon the curtains of the shrine, disturbing by an indiscreet curiosity the touching and eternal dream of the sage.'—The old godowns (8th-cent. work) in log-cabin style, with overlapping beam-ends and resting above the ground on sturdy posts, look as primitive as the ark,—recalling in fact the lacustral abode of some prehistoric patriarch. The fine lotus-bloom bronze fountain, over whose dimpled edges tiny streams of crystal water well and fall with a musical tinkle, is the only animate thing in the great, solemn, deserted court. When the old bronze ambles into view carrying his bunch of dangling, rusted, prison-like keys, he seems like some queer, wrinkled old sprite from the dim past, returning to a home deserted by him a thousand yrs. ago. The robust wood columns which support the massive buildings are bound with rusted iron bands, and the beams and joists are embedded in the plaster, in the old Yamato style. The great draughty Kōdō with its frigid cement floor and the musty odor which time gives would resemble a prison were it not for the huge and splendid old gilded image of Miroku-bosatsu, backed by a superb mandorla covered with carved and gilded figures that recall the florid exuberance and the wanton capriciousness of Borromentico work. At the topmost point is a small gold Buddha carved in low relief, and trailing down the sides in beautiful, sinuous curves are lines of flying tennin that express in every attitude the rich flowering of an unrestrained art. So much is the work like the best efforts of Churriguera that, were it not for the Japanese environment, one could readily imagine one's self in some vast, forgotten cathedral of Southern Spain: nothing of the kind in Nara is finer in composition and execution. Two guardian figures with martial air stand at the right and left, but they pale into insignificance before the striking and unusually tall lion at the end of the room, polychrome in color, and dating from the Kamakura period. It is decidedly Persian in character, and when surmounted by the Monju which was stolen from it back some 300 yrs. ago it must have been a resplendent work of art.

The Kondō, across the court from the Kōdō, contains a large and curious Roshana, or Birushana-butsu (God of Light).
as typified by the *Nara Daibutsu), referred to locally as the 16-foot Buddha. It is made of bamboo lacquered and gilded over and is backed by an immense mandorla embellished by 3000 tiny Buddhas. At the right is a huge standing *Yakushi-Nyorai, and at the left a Thousand-handed Kwanon of overwhelming proportions; scores of the larger hands hold scepters, lotus flowers, and various Buddhist symbols, while others make the gesture of benediction with golden fingers. On and about the platform are various masterly figures: four *Shi-tennō in armor and helmets, watching with menacing gestures and contracted faces; statues of *Indra and of *Brahma, both with heavy, voluptuous features that betray their Hindu origin, and both enveloped in revealing robes that fall in straight folds from the waist, festoon over the feet in front, and curve out in trains behind. The old coffered ceiling with its polychrome decorations shows traces of former beauty, and the great bronze bell in the outer yard has a voice strangely sweet to be so old — more than 1200 yrs. ! The graceful Drum-Tower near by, which is opened only on special occasions, enshrines a delicate *Monju on a lion — a national treasure, with a gilded crown and sword dating from the *Tempyō period.

— Leaving the extraordinarily attractive old court with its masterpieces and its saddening memories, and passing through the E. gate, first to the right, then to the left, we come, in about 10 min. to

The *Yakushi-ji, (E, Pl. B–C, 2) founded by the (40th) Emperor Temmu sometime between 673 and 686, removed hither between 708 and 715, and at present one of the oldest temple structures in the Nara region. Formerly one of the richest and most brilliant of the Yamato fanes, it long since fell from its high estate, and is now a crumbling and melancholy reminder of a golden past. It stands in what was once a magnificent park where the remaining trees are centuries old, and though sadly neglected it is celebrated far and wide for its unique art-treasures in the form of gigantic bronze images that date from the early years of the 7th cent. The custodian dwells at the left of the entrance to the unkempt yard. We enter first the Kōdō, where, sitting on a wide quartzite platform (called white agate and said to be from China) is one of the most extraordinary examples of early bronze statuary in Japan — a superb green bronze *Yakushi-Nyorai, of majestic and noble proportions, 9 ft. high, fashioned with original vigor and grace, and shown in the attitude of making the gesture of benediction. The flight of steps which leads up to the pedestal is adorned with delicate bas-reliefs, while behind is a (new) richly gilded mandorla embellished with Sanscrit characters in gold. Flanking this central figure are colossal bronze upright statues 13 ft. high of (right) Guakkō-bosatsu, and Nikkō-bosatsu — all reputed to have been cast at Okumoto upward
of 1300 yrs. ago! The head of the Guakkō was melted off by the fire which scarred his skirts 200 yrs. ago, and was replaced. According to one art critic 'there is an elegance in their grandeur and a character in their beauty which have been attained only in the great epochs of bronze statuary in ancient Greece and in the Italy of the Renaissance. Around these majestic divinities of somber bronze, the rich patina of which envelops them in soft reflections, the four Shi-tennō of green-lacquered and gilded wood, in their rich armor, add a picturesque note of the happiest harmony.' The sculptured wood figure of Yakushi at the left of the bronze figure dates from the Fujiwara period and is noteworthy for fine carving. A jarring note is imparted by a stack of disabled wood demons near by and which remind one strongly of modern cigar-store Indians. — Crossing the yard between the twin lotus-ponds we come to

The Kondō, misnamed the Golden Hall, where there are reproductions in a highly polished black copper alloy of the images in the Kōdō; here the benevolent Yakushi, God of Medicine, and mitigator of man’s sufferings, is seated on a great square bronze base of unique design and Indian workmanship — one of the most striking examples of its kind in Japan. Traces of gold foil shine out in certain spots, and the intricate bas-reliefs and tracery are relics of a skilful hand. Beneath a shallow arcade divided by a caryatid crouch two naked figures with loin-cloths, in the midst of serpents; their strangely dressed hair and their gnome-like ugliness suggest alien origin. They are unlike anything else in Japan and are representative of an art (perhaps Dravidian) which happily has not been extensively copied. The Shi-tennō in their green robes and gilded armor are handsome examples of the best work of Jōchō.

The Pagoda (p. cliii) is extraordinarily well preserved for its age — about 1200 yrs. The 3 stories rise one above the other in pairs, the 6th being surmounted by a bronze demon-arrester 115 ft. above the ground. The style of architecture is distinctively that of the remote Nara period — emphasized in the curious manner in which the compound brackets are supported by the beam-ends; and in the host of intercommunicating beams themselves. The demon antefixes are the prototypes of those which one sees in many parts of Old Yamato.

The To-in-do, hard by, contains a curiously decorated shrine with a very graceful and womanly bronze Kwannon, 7 ft. tall; the carefully modeled drapery, and the barbaric girdle with pendants that falls over and clings round her thighs, the high chignon with tendrils, the wide scarves which undulate from her arms to her shapely legs, and her general foreign attributes place the image in a class apart. Tradition avers that it came from Korea over a millennium ago. The gem on the tongue-head is said to be a diamond; the decoration of the shrine is
strangely out of keeping with the excellence of the figure. The odd Fudō near by, with the heads of birds showing in his flaming aureola, is ascribed to Kōbō-Daishi. — Crossing an arched stone bridge spanning a neglected lotus-pool one enters.

The Busoku-dō, a small building (usually locked) enshrining a much venerated and oddly chiseled stone on whose upper surface, elaborately incised in geometrical fashion, are the outlines of two human feet 19 in. long and 9 in. wide — said to be the impress of the feet of Buddha! According to the undutious old bonze who unlocks the sacred inclosure, this stone came from India, and is the original one on which Buddha stood — the spurious copy having been retained at the point of origin! The inscription on the upright stone behind it was made by the Emperor Shōmu.

Leaving the temple grounds through the near-by gateway, one turns first to the right, then to the left; a 30 min. leisurely walk brings one to the entrance to Count Yanagisawa’s Goldfish Garden, where the custodian (fees unnecessary) conducts the visitor to a pretty summer-house in the midst of a dozen or more small intercommunicating ponds. These form a thriving hatchery where thousands of goldfish (p. civ) from very tiny ones to big fellows 6 or more yrs. old are reared and sold. While one eats one’s luncheon in the rest-house (table and chairs provided) bowlful of wriggling little golden sprites are captured and placed near for one’s enjoyment; the fish with broad, bulbous heads are called shishi-ga-shira, or lion-heads.

— On the way to (20 min.) the Kōriyama rly. station, one traverses the old castle grounds and sees the vast moat and massive, crumbling walls of the fortress erected by Odagiri Harutaka in 1565. Hideyoshi wrested it from him in 1585 and gave it to his brother Hidenaga along with the provinces of Kii, Yamato, and Izumi. At the time of the Restoration (in 1868) it belonged to the Yanagisawa family. The upper terrace is now crowned by the Middle School, where excellent English is taught by native professors. Many boys from Nara come hither daily to attend the school. A short walk through the town of Kōriyama (pop. 15,000) brings one to the station, linked by rly. to (4 M. distant) Hōryū-ji (E, Pl. B, 2), at the S. Consult the rly. time-table. A good walker can easily compass the distance (follow the track) in an hour. Jinrikis are available.

The *Hōryū-ji Temple (called also Ikaruga-dera), a Buddhist fane (oldest extant in Japan) founded in A.D. 607 by Prince Shōtoku (or Šōtoku-taishi), the 2d son of the (31st) Emperor Yomei (586–87), now hoary with age and tottering beneath the weight of centuries, is a celebrated Mecca for those interested in the dawn of Buddhism in the Japanese Empire, as well as the highly interesting architecture which came with it. Nowhere in Japan can one study to better advantage
The Pagoda.  

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the masterful influences — artistic, ecclesiastical, and architectural — which, imported along with this pleasing cult, were destined to run like a red thread through the course of Japanese history; and nowhere can be seen a Buddhist temple constructed in a purer Buddhist style unenriched by later ideas, expedients, or decorations, and unaffected by Shintoism and its attributes. The student concerned in the virtual starting-point of Japanese art while still intimately associated with the inspirational Hindu and Korean sources, will find the Hōryū-ji a mine of revelation. So close to the veritable fountain head is this bizarre old relic that the white-haired priests who totter about the park-like grounds, and unconsciously harmonize with the ancient character of the buildings, will even recount to the visitor how the very temples themselves are built after the lines of Buddha’s face — the great Dai-Kōdō and the two flanking structures forming his head; the Pagoda and the Kondō his eyes, and the huge Niō-mon his mouth!

The temples and their subsidiary structures stand within and without a walled inclosure, on the slope of a hill behind Hōryū-ji village (Inn: Daikokuya, ¥2 to ¥3 a day), about 1 M. S.W. of the station (20 min. walk; Jinrikic, 40 sen for the round trip, with a wait of about 1 hr.), at the end of a wide highway. The gate here is the Nandai-mon (S. gate), and the one beyond — the main gateway — the Niō-mon, or Gate of the Two Deva Kings (one painted black, the other red). One can scarcely avoid employing one of the several local guides who loiter about the Niō-mon (25 sen for one person or a small party is ample), since they sometimes carry the quaint keys which unlock the medieval Chinese and Korean locks, and the long, slender hook with which to shoot the massive bars. An entrance fee of 2 sen is exacted at the gate, another of 20 sen to see the Kondō, and 20 more for the godown where the chief treasures are kept. If possible the interiors should be inspected on a bright day, as some of them are so stained and blackened by the incense smoke of centuries that they look gloomy even at midday. Twilight comes early in the winter, and at all seasons the doors clank and grind to at 4 p.m. The wide corridors of posts and paling which flank the ancient structures also inclose them. The method of viewing the several buildings varies according to whether visitors come in the ordinary way or bring special letters of admission to rooms closed customarily and opened only to them. We begin our inspection of the group with

The Pagoda, an antique 5-storied structure which stands at the left in the compound, a harmony of reds and yellows surmounted by a spiral, bronze demon-arrester. Barring the tiles of the roof the construction is in the old Nara style, with the beams sunk in the whitewashed plaster. The placement of these, illustrative of a period when the effects of thrust and strain were imperfectly understood, strikes the critical eye of the architect as very peculiar. Equally so are the squat demonlets (Oriental Atlases) which support the beams of the lower story, and the larger, sculptured wood images which uphold those above; the structure is low for the number of its stories (between which the customary spaces have been lessened), and its general massiveness and its air of snuggling closely to the ground suggest that it was constructed at a time when earthquakes were more violent than at present. In the
chapel on the lower floor are four curious grottoes (sometimes called Buddha's Grottoes) which the traveler will often see duplicated in other parts of the Empire. By means of groups of figurines made of white and polychrome terra-cotta mixed with vegetable fiber, and stalactites and stalagmites of the same materials, coupled with stucco, various scenes are depicted: one being Shumisen, a sort of fabled Hindu Olympus; Buddha's Death and Entombment; the Guarding of his mortal remains by his faithful adherents; His Entry into Nirvana; and Amida with Kwanon and Daisetsu. The attitudes of the small figures are surprisingly realistic, and they seem to possess a strong attraction for Japanese (perhaps because the work is that of Tori Busshi, or Kuratsukuribe no Tori, a famous painter and sculptor who lived during the reign of the Empress Suiko, 593–628). Some are shown plunged in the deepest despair; others in the attitude of prayer or adoration; others on guard, like soldiers; and still others indulging in vociferous lamentation.

The Kondō, which stands at the right of the pagoda, is a bizarre, double (or triple) roofed structure with wide overhanging eaves, and roofs with a decidedly lower pitch than those of present-day Buddhist temples. It looks its great age and seems almost ready to fall by its own weight; the roof tiles, and the scowling demons, with minatory tusks and great hooked noses that form the antefixes, are not as aged as the building itself. Note the well-carved ascending and descending dragons of wood which are entwined about the four supporting posts of the upper roof, and the mythological animals which have the appearance of being crushed beneath the brackets of the porch-like extension of the ground floor. The supporting beams rest on great flat undressed stones, and the general appearance of the structure is of great strength coupled with medieval simplicity. The time-blackened interior, with its rough-hewn beams, is a surprise to one accustomed to the blazing gold and the sprightly decorations of other Buddhist fanes, but the treasures enshrined offset the impression and gladden the eye of the antiquary. Among the score or more figures on the central platform, the most conspicuous is the strange central group beneath the smudgy baldachin. Sitting on a square pedestal and backed each by an aureola of the form called vesica piscis, is an inspiring image of Sakya-muni flanked by (left) Nikkō-bosatsu, and (right) Gwakko-bosatsu—all strangely archaic and with a hieratic charm that differentiates them from any similar group in Japan. It is attributed to Tori Busshi, dates from A.D. 625, and is believed to be the most ancient copper-bronze sculpture in Japan. The voluminous folds of the drapery are characteristic of the most primitive Japanese art under Sino-Korean influences, while the unmistakable Hindu features point to the source of the inspiration. The
sculptured wood image at the right is Bishamonten, and the
datequesque one at the left, Kichijō-tenno (his sister). On a
square pedestal at the left is a seated figure of Yakushi-Nyorai
surrounded by 4 minor figures. Among the host of bizarre
sculptured wood images are 4 noteworthy Shi-tenno standing
on venomous Indian origin. Certain of the statues have thin faces
with pointed, bat-like ears; others have ideally calm faces,
while still others seem, by their fierce looks and angry gestures,
to resent their smoke-begrimed surroundings.

Behind the central shrine is a portable one containing a re-
markably faithful reproduction, on a much smaller scale, and
in gilded bronze, of the prominent group mentioned above —
Sakya-muni, with Nikkō- and Gwakkō-bosatsu; the common
belief is that it is very early Japanese work or a Korean copy
of the original. It is greatly revered because it was the chosen
shrine of the Empress Kōmyō. Among the most noteworthy
of the treasures, one which the traveler should not omit to see,
is a square shrine or reliquary of red- and black-lacquered wood
and bronze, delicately and intricately chiseled, and mounted
on a pedestal, like a missal-stand. It enshrines a small gilded
Kiwannon, is of Hindu origin, and is perhaps the most ancient
object of its class in Japan. The interior is enriched with slips
of gilded bronze on which are hundreds of exquisitely painted
little Buddhas seated on lotus flowers; while the small paneled
doors are adorned with refined paintings of tiny birds and
landscapes. Time was when the entire outer skin was formed
of the iridescent golden-green wings of the tiny Chrysochlora
(Tamamushi), whence the name Tamamushi-no-Zushi. It was
the personal property of the Empress Suiko, who died A.D. 628!

The great frescoes which cover the walls, mayhap the most
splendid mural paintings that ever adorned a Japanese temple,
are ascribed to the Korean bronze Donchō, who came to Japan
in A.D. 610 and brought with him many Buddhist images and
books. Inexorable time and the elements have united to de-
stroy these grandiose specimens of antique art, and only the
most salient details can now be deciphered. They are strongly
Byzantine in suggestion, and possess an affinity with Assyrio-
Byzantine art. — The Dai-Kōdō, or Great Lecture Hall, at the
back of the inclosure, is less interesting than the Kōdō, and the
immense gilded and seated image of Yakushi-Nyorai, flanked by
Nikkō- and Gwakkō-bosatsu, differ but little from those in the
other rooms. — The Taishi-den, or Shōryō-den (Room of the
soul spirit of the Prince), dedicated to the memory of Shō-
toku-taishi, is reached through a gate in the wall at the right
of the Kōdō, but it is rarely shown to visitors.

Shōtoku-taishi (b. 572; d. 621), the 2d son of the Emperor Yamato, is one
of the greatest figures in the history of Buddhism in Japan. The natives
usually refer to him by his surname of Umeyado, given to him because his
mother, whilst walking in the palace grounds, was suddenly seized with the pangs of child-birth and was obliged to take refuge in the palace stables (umaya) where her child was born. At the accession of his aunt, Sutko (in 593), he was named heir to the throne, and thereafter he gave material support to the Buddhist cause; selecting three sutras of the Mahayana doctrine (p. 226) he ordered them to be taught everywhere. He favored the teaching of Ei, a Korean bosse, and among other temples constructed the Horyu-ji. At the time of his death (aged 49) there were 46 temples, 520 bosse, and 680 nuns in the Empire. It was during his reign that the first embassy was sent to China. Sacred literature was one of his specialties, and he had published two works of historical value: the Tennō-ki, and the Koku-ki. He promulgated a code of laws in 17 chapters, and adopted the Chinese calendar (in 604). He is usually pictured standing between his two little sons — his favorites among the 8 sons and 6 daughters left by him.

Obvious features of the interior are 3 reliquaries in a long, black-lacquered, metal-adorned case (always kept locked) which extends along the back wall; the metal locks of this are quite curious, being boat-shaped and called Nori-no-fune — from the fancied shape of the boat in which departed souls are borne across the river of death to the Buddhist Paradise. The inner decorations of all the reliquaries are of the same design — painted panels showing lotus flowers and leaves on a gold ground. The central one contains a seated wood image of the Prince at 35 yrs. of age; the right one a standing Jizō of sculptured wood, an image of one of the Prince’s children and of his Buddhist teacher; and that at the left an unusually handsome gilded and seated Kwannon (the personal property of the Prince) in an attitude of deep reflection; the right hand held against the rounded cheek, and the right leg crossed over the lap. The two kneeling figures with soft, sweet, cherubic faces, are the Taishi’s favorite children. The position of the three figures is singularly like that of the two cherubs and the Madonna of San Sisto. The gilded wall panels at the right and left of the apartment display flying phœnixes and are said to have been copied from the decorations of the Imperial Palace erected at Nara in the 8th cent. From this room a series of ancient corridors adorned with swinging bronze lanterns lead to the astonishingly old

Hōzō, or storehouse, which stands about 6 ft. above the ground, on superannuated uprights whose cross-beams are piled high with pebbles placed there by the credulous as prayers to the spirits associated in life with the relics inside. The (uncatalogued) exhibits are displayed in glass cases backed up against the walls, or in the center of the several rooms. There are many scores of curious old things: wonderful shrines and images, still beautiful kakemonos of celebrities who died a thousand or more yrs. ago, musical instruments, antique bronzes, and many miscellaneous things. Duplicates of objects which the traveler will have observed in many other collections of antiquities in Japan are the small cylindrical pagoda-like towers of turned wood, about 10 in. high; the residue of 100,000 which the Horyu-ji once possessed, and part of the
million which the Empress Köken (46th sovereign from 759 to 764) ordered made (with a primitive turning-lathe) and distributed to ten of the chief temples in the Nara region. They are generally referred to as Hyakuman-tō (Million Pagodas), and, as will be seen by the relics here, each carries within its hollow interior a written Buddhist text. History often refers to this early suffragette, for she it was who ordered 5000 bonzes from all parts of the Empire to foregather at the Nara Tōdai-ji, and hearken as she read to them from the sacred books. She was instrumental in carrying forward the plans for the Nara Daibutsu, and when she assumed office she passed a law forbidding under severe penalty the killing of any living thing.

Among the strange old carved wood masks are some of admirable workmanship, and these are accompanied by the drums and swords used along with them in the ancient dances. Of more interest than the specimen of Kōbō-Daishi’s chirography is the exquisite little gold-leaf (paper) prayer-book (called Hokkekyō because it contains a secret scripture of Buddhism read specially by the Buddhists of the Hokke denomination), roll-shaped and written in a charmingly delicate and graceful hand by Sugawara Michizane (one of the three most famous penmen in the Empire; comp. p. 496) in the 9th cent.!

Some of the old painted kakemonos are marvels of composition expressed in light-proof colors; a beautiful one, slightly torn but with its color-tones still low, luminous, and rich, shows Shaka-Nyorai seated on an upturned lotus bloom with his ever-faithful Monju and Fugen — both with sweet, pensive, womanly faces — snuggling at his feet. The same elegance marks a very interesting Buddhist Heaven, wherein are a score of delicately painted figurines, temples, and other heavenly attributes of peculiar hieratic beauty. Equally charming is a precious treasure in the form of a kakemono showing a standing figure of Shōtoku-taishi at the age of 16, in a red robe covered with a black mantle. It is one of the most attractive in the collection; the chubby, boyish face has frank, innocent eyes that look straight out with engaging friendliness; the auburn-black hair is bound up at the sides after a very antique style; a censer is held in one hand, and a mauve curtain is draped behind the figure. When one reflects that this picture was painted by the loving hands of an artist who has been dust for a thousand yrs., one is apt to return to it and eagerly to search the bright, youthful face with the hope of surprising therein some secret of the long-dead past. The antiquarian will wish to spend hours in this wonderful old reliquary — next to the Shōsō-in the most fascinating in Japan — for the relics themselves betoken their authenticity, and their historical associations are as interesting as they are manifold. — The bronze fountains and other objects in the temple yard are worth glancing at as one proceeds to the main gate before quitting the inclosure. Once ou
side, we turn to the right and approach, by a succession of steps.

The Mine no Yakushi, an octagonal shrine on a terrace where there is a handsome bronze dragon and a laver of the same metal (left). Here Yakushi is deified as the God of Medicine, and the structure which houses his finely gilded image (ascribed to Gyōgi-bosatsu) is as cluttered up with tawdry offerings as the shrine of some alleged miracle-working Spanish virgin. Outside and inside almost every inch is covered with ex-votos and gifts of some kind; the swords represent the heart of man, the mirrors that of woman. The hundreds of bundles of little wood drills (used by the Medicine God to puncture the unhearing ear) are acknowledgments of persons cured of deafness. The most casual eye cannot overlook the scores of lurid little pictures portraying semi-nude, gratified mothers, in many attitudes, but chiefly sitting before pans, buckets, and even tubs of foaming milk that has spurted from abnormally developed fountains of youth — the results of prayers put up for a sufficiency of the lacteal fluid to keep young Japan alive! The interior of the shrine bears a striking resemblance to a junk-shop, and will detain the traveler only long enough to inspect some of the quaint sword-guards tacked against the walls, and the 12 Signs of the Zodiac (by Tori Busshi) which flank the figure of Yakushi. — At the opposite end of the temple compound is

The Yume-dono, or Hall of Dreams (so-called because Shō-toku-taishi used to sit here and ponder over the truths of the Buddhist faith), an octagonal structure which stands on a raised granite platform and is surmounted by a hōshū-no-tama. The few images it contains are not of much interest; the big gilt one is Amida, the standing figure is Shōtoku-taishi at 16; the Kwanon in the central reliquary was the Prince’s special favorite. The seated figures of priests are well-carved — as is almost everything of this nature in Japan. The building at the right is the Worshiping Hall and is of no interest; that at the left is divided into the Shari-den (at the right of the short hall) and the Eden. The former is celebrated locally for a small crystal reliquary swathed in numerous silk wrappings and exposed each day at noon so that the credulous may see (for 10 sen) the pupil of Buddha’s left eye! — a small, whitish bit of rubbish that bears a strong resemblance to a quartz pebble. The Eden contains a series of wall-panels painted in noisy and inharmonious colors portraying scenes in the life of Shōtoku-taishi — the site of whose palace the present structure is said to occupy. Just behind the Shari-den and Eden is the old (erected by Emperor Shōmu in 740) Dembō-dō, which contains a number of statues, chief among them Jizō and 9 figures illustrative of episodes in the life of Amida. Still farther back in the compound is the Chugu-ji, a conventual building inhabited solely by nuns;
Excursions.  NARA TO HASE-DERA  34. Rts. 591

here are kept some bits of embroidery nearly 1300 yrs. old; some faded kakemonos, and, in the main shrine, a fine and rare, time-blackened wood image of a Nyorin Kannon, said to have been carved by Shōoku-taishi. The gateway at this end of the compound is nearer to the rly. station than the main gate.

The Temples of Miwa and *Hase-dera, thence via Sakurai to Unebi and the Tumulus and Mausoleum of Jimmu Tennō (E. Pl. C, 3), may be included in a popular, all-day excursion; a luncheon should be taken, and a guide is useful. An early start is advisable unless one elects to visit the temples only. There are frequent trains, and the short trip through ancient Yamato, the very heart of old Japan, is replete with charm. Hase-dera, 8th on the list of the Thirty-three Holy Places Sacred to Kannon, is one of the most famous temples in Japan and is of a picturesqueness which must be seen to be appreciated. The 1½ M. walk (jinriki, 25 sen) from Miwa Station to Jionji, where one boards the tram for Hase village, can be made in 30 min.; the road is excellent. If the traveler does not concern himself about Jimmu Tennō, the mythical founder of the Japanese Empire, he may vary the excursion by going first to Hase, thence to Sakurai, and on to Tonomine, but this will involve an 8 M. walk (going and returning) over a roughish road. In springtime, when the farmers are busy with their fields, jinrikis are apt to be scarce, and those who want them should have the hotel manager telephone ahead to the station master at Sakurai to have them in readiness. The train leaves from (a fast 20 min. walk) Kyobate Station (Pl. B, 4), 15 min. by rikisha (25 sen). The town of Miwa (fare, 1st cl. 48 sen; 2d cl. 29 sen), where one leaves the train is 11 M. distant (a 40 min. run). The rly. (a branch line between Nara and Ōji Jct.) traverses a level country delimned by high hills clothed in deciduous, evergreen, and maple trees and dotted with farmsteads. The fine Yamato Plain — the earliest historic center of Japanese culture — is very fertile, and the farmhouses, many with plastered walls newly whitewashed, look comfortable and thrifty. The roofs embody various architectural differences, and are unusually picturesque. Conspicuous among them are the small square roof-sections, like miniature temple-roses, which sit astride the ridges a foot or so above them and serve as exits for smoke and as ventilating holes. Not a few of the pan-tiled roofs are embellished with scowling demon faces, sprightly little Dogs of Fo standing on their fore legs and with their hindquarters upraised, fishes standing on their tails, gods of good luck, and what-not. Again some are of golden brown straw with ridges held down by lines of tightly corded sheaves; others have tile ridges, and certain ones have adopted the style of roof used on Shintō shrines excepting that the ridges and borders are of tiles.

The Miwa Jinsha is 5 min. walk N.E. of the Miwa Station.
(cross the rly. line by the stone bridge at the right), at the upper
end of a long avenue flanked on both sides by lanterns; it
is picturesquely situated on the side of a conifer- and crypto-
meria-covered hill (which serves as the inner shrine and is wor-
shiped in lieu thereof), and is dedicated to the Shintō god,
Omononushi no kami. The entrance is guarded by two big
gray granite Dogs of Fo. The glistening 16-petal chrysan-
themum crests which adorn the roof of the Haiden proclaim
the royal patronage. Many bronze lanterns swing beneath the
eaves; according to the Shintō custom the interior is plain to
austerity and contains nothing to interest the traveler. — In-
stead of returning to (and beyond) the station, walkers may
strike the highway from Miwa to Jionji (starting-point for
Hase village) by following the path at the right as it winds
cross the fields. The broad road runs N.E. and parallels
(right) the narrow but swift and sparkling Hase River. Jionji
is soon described nestling in a pocket of the hills, with a pretty,
well-cultivated little valley as its front yard. The tram-cars
which run from Sakurai to Hase (over the Hase Kido Line)
stop frequently at Jionji (time to Hase, 10 min.; fare, 9 sen).
At the village we turn up at the left and follow the main street
—the old highway between Osaka and (about 75 M.) Yamada-
Ise, with its renowned shrine. Scattered among the pretty
little shops which flank the street are numerous inns (Itani-ya,
and others) which cater to the wants of the hundreds of pilgrims
who come each year to the temple. This stands near the top of
the town (left of the main street, 15 min. from the station;
jinriki, 20 sen) on a commanding site on the upper slope of
a thickly wooded hill, whence one may enjoy a superb view
over the house-tops to other hills across the valley. The situ-
ation is strikingly picturesque, and in its apparent effort to
maintain its equilibrium the old temple and its satellites rest
on scores of huge beams, and sections of scaffolding that re-
mind one of the Kiyomizu-dera at Kyoto.

Successive flights of stone steps lead up from the end of
the street to the lower gate — which is finished in the natu-
ral wood and has a graceful roof and balcony with many spir-
ited carvings (phoenixes, birds, monkeys, etc.) harmoniously
blended with the background. The kiku crests so much in
evidence are those of the reigning Mikado. From this gate
(note the rich carvings on the inner side, and the loggias with
their great Deva Kings) there slopes upward a long, tile-cov-
ered gallery (236 steps) with a host of carved keyaki beams
from which swing scores of bronze lanterns. The peony-beds
at the right and left are at their best about mid-May. After
inspecting the fine hōrin-ving-fountain at the first landing
(left), one crosses a crowded stone bridge and mounts
(72 steps) a la
rden (adorable
in spring, when the azaleas flame out in a burst of color that rivals the exquisite cherry blooms for which the temple is famous) are held in place on the hillside by massive stone retaining-walls. A third corridor leads up at an angle from the 2d landing, and 90 steepish steps bring one to the final terrace, blown but triumphant, and amazed at the beauty of the panorama spread out below. The eye of the architect will not fail to note the curious old bell-tower which sits astride the top of the gallery here, as if to hold it down and prevent it from sliding down upon the town far below.

Before beginning the inspection of the temple one may elect to step to the Jizō Shrine, at the extreme right of the terrace and from the platform there (seats on which to rest) enjoy the sweeping view of the town, the Hase-gawa, and the verdurous hills which rise beyond them. The lordly hill at the left, with its trees of many shades of green, is Yokt-san. The brilliant sunshine which pours into this sheltered pocket of the hills keeps the roses blooming in the temple garden until January. Forever basking in the genial beams of the sun, within the doorway of the Jizō Shrine, is an old fortune-telling priest, who ekes out a scanty livelihood by selling printed slips to credulous pilgrims — all of whom draw the lucky number, and each of whom fervently thanks his stars that his fate is not as pictured on the lurid painting in the corridor. Here a Buddhist Heaven — a doleful-looking place — has been planned out by some one with an eye for color and a vivid imagination: at the bottom of the picture a host of gleeful demons are seen bludgeoning a squad of unhappy wights tied to posts, pitchforking others into cauldrons of boiling oil, or turning them over to expose the uncooked side to the sizzling gridiron. At another point a half-score of sinful beings stand waist-deep in a lake of blue fire or suffer being pushed back as they essay to scamble out!

The *Main Temple, or Kwannon-dō (Hall of Kwannon — known also as Hase-dera, and as the Chōkoku-ji), dates from 1650 and stands on the site of the original temple founded in the 8th cent. It is known throughout Japan for a colossal gilded figure (26 ft. high) of the Jū-ichi-men, or Eleven-faced Kwannon, said to have been carved (presumably in 1191) from a single piece of camphor-wood, by a Chinese sculptor. [It is believed that originally there were two pieces of this wood and that the 2d half was used in the carving of the gigantic Kwannon at the Hase-no-Kwannon Temple at Kamakura.] If the main (rear) doors are closed the priestly custodian will be found in the temple-office behind the side door at the right. On payment of 3 sen one is conducted down through a darksome corridor, then into a lofty but crowded room where the great image stands. It looks 30 ft. tall, and is heavily gilded, from the minor heads which surmount the small Kwannon on the main
down to the huge, highly polished feet. In the
the idol is a vase with a lotus flower, and in the right a pu-
mah’s staff (shakujō) with its top armed with metal rings.
the great gilt mandorla is adorned with gold Sanscrit charac-
ters. As the figure stands it brings the broad face level with
the aperture formed by the tall swinging doors opening on to
the Naijin (where it is seen as a great framed picture), and the
Effect, as it gazes out through the ex-voto hall to the distant
ants, is peculiarly striking. — The four large paintings on the
wall at the right and left represent the gaudy and piratical-
appearing ruffians known as the Shi-tenno; beneath, extending
quite round the room, are painted wood panels portraying
the Thirty-three Terrestrial Manifestations of Kwannon—as
curious in conception as The Revelation in the New Testa-
ment. Passing round the flanking corridor we come to the
handsome gilded shrine commemorating the soldiers who died
in the Japan-Russia War; the huge banner with its hundreds of
written names is a sort of register of those who have contrib-
buted appreciable sums to the improvement of the temple.
In a side room at the left is a big carved and seated wood figure
of Jizo, surrounded by hundreds of offerings. Returning to the
corridor at the rear we come to a standing gilt figure of Kwanno-
non before a large mural painting, in harmonious colors, of
Jizo and 25 other Bosatsu. Just outside the doors here are
two small metal wheels hung loosely on pivots, and tied around
with paper prayers. The pilgrims set these to whirling and if
the wheel stops when the prayer is at the bottom, the wish
written on it will be fulfilled. The many thin bamboo strips
in a box are used as tallies by the pilgrims, who wash them-
selves clean of all their sins by circling the building 1000 times!

Among the well-carved wood figures of saints in the last cor-
rider is one of Kōbō-Daishi. A time-blackened statue of Dai-
nichi-Nyorai sits before a large mandorla showing a duplicate
bust of him. The glass-eyed figure at the left, also badly black-
ened by the smoke of incense during centuries, is of Tokudo-
Shōnin, founder of the temple. The face of the great Kwannon
is very attractive when seen from the Naijin. The decora-
tions of the frame must have been admirable when new; those
on the tall swinging door panels portray the Jū-ni-ten and are
still barbarically opulent. The space in front is crowded with
metal lanterns, lotus leaves, artificial flowers, and the usual
temple altar fittings; the panels of the altar-base carry des-
signs of lotus flowers and leaves. A host of little bowls before
the shrine are filled with daikon, rice-cakes, and other vege-
table offerings to the deity. — The Ex-voto Hall in front,
from the balcony of which a splendid view is had over the
valley, is filled with strange offerings — lurid paintings and
the huge circular box inclosed in a wire net and
photographs is a compass. The seated red
figure at the right is the ostracized Binzuru. The tortoise-pond beneath a wisteria arbor, near the entrance to the temple, contains many tortoises which here live a long and easy life. From the yard one gets a good view of the fine old temple-roofs (of which there are 8, counting the gables) supported by 96 immense keyaki pillars, some of which are nearly 3 ft. in diameter. The two big mandaras showing each a half of the Buddhist universe, which formerly hung in the temple, are now boxed, and may be seen on application at the temple office. A celebrated building known as the Sen-jo-jiki, which contains a thousand mats, and which was formerly the abbot’s residence, was recently burned.

There are a number of pretty walks over the hills beyond the temple, as well as along the crest of those which face it. The town differs so little from the ordinary native settlement that it need not detain one. — Returning, therefore, to the tram-station we proceed (10 min., 13 sen) to Sakurai, a non-descript town in the fertile valley of the Hase-gawa, thence (by steam rly., 3 M., 10 sen) to Unebi, known as the spot near which (at the foot of Unebi-yama, visible 1 M. at the left — N.E. — of the station) stands the (uninteresting) Tumulus of Jimmu Tennō (a 15 min. walk), and the locally extolled (10 min. beyond) Kashikabara Jingū — a Shinto shrine on the site of his ancient palace. Jinrikis will make trip from the station and back for 40 sen. A local specialty is the making of cotton yarn and the weaving of cloth; almost every dwelling is an embryonic factory, and not only does one stumble over the yarns stretched through the streets, but the waters of every near-by stream are stained with their dyes. — Turning left from the station we traverse the main street, which, after bending farther to the left and passing beneath the rly. track, broadens into a good macadam road. The (uninteresting) Commercial Museum is passed (right) and then (left) the Tumulus (a low mound in the center of a tree-dotted inclosure to which entrance is forbidden) of the (2d) Emperor Suisei (b.c. 581-49), the 3d son of Jimmu Tennō, who succeeded his (legendary) father at 51. The stone monument beyond, at the right, commemorates the Japan-Russia War. There are several Imperial tumuli (misasagi) in the neighborhood, surrounded by the granite fences which characterize them. A long, low, neatly trimmed hedge flanks the street side of the plot containing the supposed grave of Jimmu. Beyond the first torii is a well-cared-for gravelly inclosure where the traveler may go, provided no repairs are under way; the grave or mound is imperfectly seen at the right, beyond an iron gate amidst the trees. A lively imagination is necessary to make it appear interesting, particularly in view of the fact that until a few yrs. ago the Japanese themselves were undecided regarding the exact location of the burial-place of this shadowy emperor of whom no writ
ten records existed until 1100 yrs. after his supposed life and demise! No inscription marked the spot, but Jimmu's capital is thought to have been hereabout, and the gold and silver ornaments, pottery, swords, and what-not dug up convinced the people that some important personage was interred here. The inclosure with its Imperial insignia lies within the Imperial domain and dates from 1863.

Continuing along the main road we come (10 min.) to the Kashiwabara Jingū, in the town of the same name; there are some unusual stone lanterns and some machine-guns and iron baskets for fagots near the shrine inclosure, which is the supposed site of Jimmu's palace; at the left is a pretty lotus-pond with a stone bridge adorned with 8 bronze giboshu. The main shrine (no admittance), called Shinka-den, is supplemented by an interior Naishi-dokoro, half-encircling which is an open gallery that terminates in a central gate called Norito-ya. The edifices are in the customary Shintō style with beautiful seal-brown roofs of hinoki bark, and handsome copper-bronze gutters. They were removed hither from Kyōto in 1890, and are planned somewhat after the Imperial Palace there. The low rear wall with its 5 horizontal lines betokens its Imperial character. The inner structure is divided into two departments; one (right) where the custodian (a lady of royal lineage) dwells, and (left) the Kashiki-dokoro, or 'Awe-inspiring Place,' wherein is a copy (original at Isé) of the sacred mirror given to Jimmu Tennō, by the Sun Goddess. According to tradition the Imperial Palace here was burned in A.D. 690, and the sacred mirror flew out and alighted upon a cherry tree, where it was discovered by one of the Emperor's female attendants (naishi) — whence the name of the right-hand apartment, Naishi-dokoro, or 'Imperial Court' apartment where the Imperial insignia is kept.' Henceforth only a woman of royal lineage was permitted to guard the treasure. The edifices at the right are the godowns and the Shinsen-jo, or place where the sacred offerings are prepared. — The annual festival of the shrine falls on April 3. Many of the alleged relics claimed to have been dug up in the neighborhood are spurious.

Tō-no-mine, or Tamu-no-Mine (or Tan-san), a mt., in Yamato (E, Pl. C, 3), distinguished for the temple erected there in the 7th cent. by Fujiwara no Ōe in honor of his father Kamatari, is rarely visited by the hurried traveler, because of the minor difficulties of reaching it. Japanese sometimes refer to it as the Nikkō of the Kansai region, because of the fine forests in the neighborhood, and also because the decorations of the Nikkō mausolea are thought to have been inspired by those of this structure. The road from Sakurai (the point of departure) is rocky, and jinrikis are of little use; a good walker can make the outward trip (4 M. to the S.) in about 1½ hrs., but if he has seen other Japanese temples he won't feel repaid
Excursions. YOSHINO-YAMA 34. Route. 597

for the exertion. The 25 superb sculptured and gilded figures which composed the so-called Heavenly Band, and which long made the temple worth going to see, are now at Mr. Okura's private museum in Tōkyō. The old, weather-beaten structure is a good example of Ryōbu-Shintō architecture, and the 13-roofed pagoda is unique. Tradition has it that Jōe brought 12 stories of the structure with him from China and that there was not enough room in the junk for the 13th, but that this, refusing to be separated from its companions, flew after the craft and rejoined them here! The decorations of all the now decaying structures are faded, and with the sculptures differ but little from those of other temples. Some fine maples surround the buildings, and the cherry-blossom display in April is pretty. On the return down the mt. one gets good views of distant hills and valleys.

Tō-no-mine, or Conference Peak, is often referred to in history in connection with the (36th) Empress Kōgyoku (642-45), whom a bold nobleman, Soga-no-Iruka, wished to replace, and whom Fujiwara Kamatarı (614-69) planned with friends to assassinate. At one time the temple was prosperous and powerful and it bore an unpleasant reputation for the political intrigues hatched there. 'The years 1081 and 1082 (says Mr. Murdoch) were convulsed with armed strife between the Nara Kōfuku-ji and the monastery of Tamu-no-mine. When about 970 the abbot of Hiei-zen formed a corps of mercenaries to protect the monastery and its possessions, and to prosecute its quarrels with its rivals and foes, the example was promptly followed by other great religious foundations, among which the Kōfuku-ji of Nara came to be notorious. By the end of the 11th cent. a number of great fane could readily place several thousand men in the field at a very short notice. Each of them had become a huge Cave of Adullam, — a refuge for every sturdy knave with a soul above earning a livelihood by the commonplace drudgery of work. Each of them had in truth assumed the aspect of a great fortress garrisoned by a turbulent rabble of armed ruffians. And each of them had degenerated into a hotbed of vice, where the most important precepts of the moral code were openly and wantonly flouted. In truth, at this date, 1100 A.D., Buddhism in Japan from a moral point of view was in not a whit better case than was the Church of Rome between the death of Sylvestre II and the election of Leo IX.'

Yoshino-yama (E, Pl. C, 4), a hill 9 M. to the S.E. of Tō-no-mine (in Nara Prefecture, Yamato Province), praised throughout Japan for its attractive cherry trees (blossoms in April), and for its many historical associations, is best reached by rly. from Nara to (24 M.) Yoshinoguchi, thence on foot (in 4 hrs.) or by jininki (in 3 hrs.; fare ¥3.60; lower in the off season) via the Muda Bridge to Yoshino town (pop. 1500). The place is composed almost solely of inns (Kado-ya, Tatsumi-ya, etc., ¥2-3) erected to accommodate the hordes of pilgrims and sightseers who come hither in the spring to view the most superb exhibition of cherry blossoms to be seen in Japan, and to pray in the numerous temples which dot the environs. One of the numerous hills which shut in the town is entirely covered with patriarchal trees, the sons of earlier ones planted here ages ago. They are grouped in masses supposed to contain a thousand trees each, which, because of different exposures, bloom successively. From a point called Hitome Sembon,
or ‘Survey of a Thousand Trees at a Glance,’ the vision sweeps a vast extent and enjoys a floral display perhaps unequalled. Trees to adorn palaces gardens and parks throughout the Empire are usually drawn from this source, while farther down the valley of the Yoshino River (one of the longest in the country) is obtained the fire-garnet sand, or pyrope (which belongs to the magnesia-alumina variety of the species), used in the polishing of rock-crystals. The region is mountainous, the highest peaks averaging 6000 ft. The Emperor Go-Daigo established his Court here in 1336 (after his expulsion from Kyōto) and died 2 yrs. later. The brave Yoshitsune and his faithful Benkei sought refuge here in 1185 from the unnatural Yoritomo, and the scenery roundabout has inspired Japanese poets for centuries. Chief among the temples is the Zō-ō-dō with a 26-ft. image (ascribed to Gyōdi-bosatsu) of Zō-ō Gongen. A specialty of the town is a starchy sweet called Kuzudamari, with which cherry blossoms are covered and sold in pretty boxes. The Yoshino-gami, or paper, used throughout the country in the lacquer manufacture, is made in the vicinity. The lac of the trees grown here is greatly valued in the preparation of lacquer-wares.

There are a number of other attractive places in the vicinity of Nara, to which excursions can be made. For data referring to them consult the hotel manager. Tsuki-gase is radiant with plum blossoms in March, and there is excellent trout-fishing in the Kizu River near (12½ M.) Kasagi-yama.

35. From Nara to Yamada and the Shrines of Ise.

Kansai and San’yu Lines of the Imperial Government Railways.

79 M. Several trains daily in about 5 hrs.; fare, 1st cl., ¥3.03; 2d cl., ¥1.52.) Unless one boards a car marked Toba (the station at the end of the line), a change may be necessary (in same station) at Kameyama. Then pilgrims to the shrines are on the move (usually in springtime), the 2d. cl. cars are apt to be uncomfortably crowded. From Yamato Province the train goes through the lower end of Yamashiro, then crosses Iga before entering Ise (Chinsese, Seishū) — whence the shrines derive their name. The two first provinces belong to the Five-Home group; the others to the 15 provinces or states comprising the Eastern Sea Road. Because the shrines are at the town of Yamada, in the province of Ise (E’say), the place is often referred to as Yamada-Ise. Southbound travelers who find themselves at Nagoa can reverse Rte. 26, visit Yamada, and travel thence to Nara. There is a platform restaurant at Kameyama and warm bentō is offered for sale.

From Nara the train runs back toward Kyōto to 4 M. Kizu, then branches to the right (E.) and enters a hilly region drained by the flanking Kizu-gawa. [If one’s motor-car is not too heavy to negotiate the rather flimsy bridges, the auto road seen from the train will afford a pleasant highway between Nara and Yamada.] The region roundabout is carefully cultivated, and in Nov. it flames with turning maples. 8 M. Kamo, in a hilly district through which winds the Kizu River, is a shipping-point for the tea which grows in the neighborhood. The ry.
to Nagoya. NARA TO YAMADA-ISE 35. Rte. 39

compasses the hills on terraces cut from them and held in place by huge and costly stone embankments. 12 M. Kasagi, a poor but picturesque town on the banks of the Shinono-gawa, sprawls up the flank of Kasagi-yama, and is the place where the Emperor Go-Daigo took refuge to escape Hōjō Takatoki (in 1331). Soon afterward he was besieged on the mt., made prisoner, and banished to Oki Island. — Immense rocks fleck the mt. side and seem ready to fall upon the train as it edges gingerly along below. Many bamboo articles are made from this arborescent grass, which grows in groves on the slopes hereabout. As the train enters a wild gorge, great rocks are descried in the bed of the dashing river, to which the steel flumes that come down the hillsides add their quota of spume. The line follows the sinuosities of the stream, then crosses it and runs over a steadily ascending grade to Ōkawara, beyond which a big tunnel (1266 ft. long), then a smaller one, both of the same name, are threaded before the rly. descends through the Shimagawara Tunnel to the nondescript Shimagawara Station. Fine gray granite is quarried hereabout, and a yellow clay employed in the manufacture of earthenware is shipped hence to the Kyōto potteries. Tsukigase, a small town 6 M. to the S. W. in Yamato Province, is a popular resort for Nara folks who come hither in March to see the display of flamboyant plum blossoms on the trees which flank the Kiso River. 25 M. Ueno. 30 M. Tsuge Jct., in Iga Province. A branch line of the Kansai Line runs hence (several trains daily) to 22 M. Kusatsu, a station near the Lake of Omi, on the Tōkaidō (Rte. 26). Between Tsuge and 39 M. Seki the rly. ascends over a gradient of 1 in 40 to the Kabuto Tunnel (3044 ft. long and 1062 ft. above the sea), then descends through two more tunnels and across three bridges to 43 M. Kameyama (273 ft.), where it turns and runs toward the S.E. along the W. shore of Ise Bay.

From Kameyama to Nagoya, over the Kansai Main Line, is 37 M., and the several daily trains compass the trip in about 2 hrs. Fare, 1st cl., 3½; 2d cl., 3½. The first part is over a broken country marked by dense pine groves and tea plantations. Beyond 10 M. Kasarada the country flattens out and the rly. crosses a wide prairie-like region drained by the Uchibe River. It is subject to overflows in spring, and the numerous transversal dikes are aimed to keep the water where it belongs. 14 M. Yokkaichi, an important port on Ise Bay, in Ise Province, with 31,000 inhab., is known locally for its manufactures of paper and for the Banko falence sold at Ise. In ancient times it was a well-known point on the Tōkaidō, which still runs through it; at present its many factory chimneys cause it to look like a miniature Osaka. For some distance the rly. flanks the Tōkaidō, which is still bordered by ancient pine trees. The Bulky mt. range at the left is the dividing line between the provinces of Ise and Omi. The country is thickly settled and intensively cultivated; dogs help the farmers in their work, and immense quantities of vegetables are produced on the level, rich land. 23 M. Kusuma, with 22,000 inhab. (Inn: Funatsu-yo) is an old castle town which during the 15th century was the home of the Ise family. Its several temples are of no interest to the casual traveler. Traversing a level country and then sweeping broadly to the right, the rly. crosses the Horima-gawa, then the wide Ebi-gawa, spanned by a 16-arch steel bridge 3255 ft. long. The country between this point and Nagoya is flat and is furrowed by 8 rivers, most of which
have to be held in place by low dikes and all of which join in inundating the lowlands during the rainy season. While these overflows have increased the engineering difficulties of the rly. line, and each year embarrasses the farmers, they add to the richness of their lands by depositing quantities of silt that materially augment the production. Many of the vegetables sold in the Nagoya markets are raised hereabout. 37 M. Nagoya, see p. 375.

50 M. Ishinden, the first station of importance on the Sanga (lit., 'Pilgrimage to the Grand Imperial Shrine in Ise') Line, is known for a big temple (2 min. walk from the station, left) called the Senshū-ji (or Takata-no-Gobō), the principal seat of the Takata branch of the Jōdo-shin sect of Buddhists.

52 M. Tsu (Inn: Chōchō-kwan, ¥2.50 to ¥3), capital of Mie Prefecture, with 41,230 inhabs., was formerly called Anotsu and was the residence of a branch of the Taira family. The two temples near the center of the city, the Kwannon-ji and Ko-no-Amidō, though of considerable importance to the natives are of but little interest to foreigners. Near by, on the W. shore of Ise Bay, stands the nondescript town of Shirako, known to artistic designers of many countries for its unique industry. The designs and patterns for many of the best woven stuffs (towels, clothing, etc.) in general use throughout Japan originate here and have done so for centuries. The industry is said to owe its origin to a bonze of the local temple, who about a thousand yrs. ago cut the first figures from thick paper and gave them to the temple devotees. To this repository of ancient designs come copyists from many places to see and to buy. — The train passes the unimportant towns of Akoji, Takachaya, Rokken, and Matsuzaka, the birthplace of Motoori Norinaga, a famous man of letters (b. 1730; d. 1801).

79 M. (36 from Kameyama Jct.) Yamada (Yamada-Ise, or Uji-Yamada), a clean and handsome town (pop. 39,000) near the sea in Ise Province, is celebrated for its sacred shrines. According to the local guidebook the occupation of the people is to feed peacefully upon tourists, upwards of 700,000 of whom, chiefly Japanese, come hither each year. Like Nara, Yamada nestles cozily at the base of a range of wooded hills which rise behind it, prominent among them the lofty Asama-yama.

Arrival. Most foreign travelers go to the popular (foreign style) Onikai Hotel (¥6 a day and upward, according to room), on a commanding slope of Tora o (Tiger-Tall Hill), whence there are fine views. English spoken. Jinriki from the station, 15 sen, in 15 min. — The wide street which leads from the rly. station to the entrance to the Gekū Shrine is flanked by numerous inns in the native style (Abaraya, Takachihi-kwan, Saiki, etc.; all from ¥2.50 and upward for lodging and 2 meals), but they cater chiefly to pilgrims. Many of the old-fashioned inns in the town are almost smothered in signs and banners brought by pilgrims from different parts of the Empire, and used by the innkeepers as testimonials and advertisements.

Electric tram-cars run at frequent intervals between the two big shrines (terminus near the station), thence from the Naiku Shrine at Uji to the popular seaside resort of Futami. Automobiles complete at ¥2.50 per hr. per day, and ¥3.50 an hr. A cursory view of the two shrines and Futami (including Toba) can be had in about 3 hrs., but the traveler with time to
The Shrines of Ise.  

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spare should devote more to them. The views from the hilltops behind Toba are superb, and the walk back through Futami is delightful. By boarding a rly. train at Yama, for Toba, climbing the hill behind it, then walking back to Futami and boarding a tram-car there for Naiku, one can get a comprehensive view of the surrounding country. Asama-yama are ascended from Naiku, but the trip should be undertaken early in the morning. The Museum and the old Furuichi quarter lie between Naiku and the hotel, and may conveniently be inspected on the way back.

Hakone—fare 35 sen an hour; to Toba and back via Futami and the Naiku Shrine, with 2 men, ¥3.20.

The Yamada Shops contain but little of real worth. The chief specialties are pills, chop-sticks made from the wood of demolished shrines, and the rather coarse earthenware called Banko-yaki.

The Shrines of Ise, or Ise Daijingū, the 'Two Great Divine Palaces' of the primitive Shintō cult (comp. p. cvxiv); archaic and greatly venerated structures erected on the site of originals dating from the 5th cent. are consecrated to the Sun-Goddess Amaterasu and other tutelar saints, and while not as ancient as those of Kisuki, in Isumo (p. 543), in point of sanctity they rank highest of all the Shintō temples in Japan. Here the ancient ceremonial is conducted in their pristine simplicity, without innovations of any kind, and here also what is claimed to be the pure Shintō style of architecture can be studied to the best advantage. So unwavering is the belief of the proletariat that they are the specially chosen terrestrial abode of the Kami or god-which watches over the Japanese, that a horde of pilgrims, devout and otherwise, foregather here during each year and worship in their own behalf, or that of the scores of hamlets and villages, individuals and associations, that consecrate to make the holy pilgrimage in their names. To countless millions of the Nipponese the sanctified spot is what Mecca is to the Mahometans, Jerusalem to the Christians, and Guadalupe to the Mexicans. According to an accepted authority (Sir Ernest Satow), no artisan in Tōkyō who is a devotee of the creed considers it possible to gain a livelihood unless he has invoked the protection of Daijingū Sama, as the common people are accustomed to call the gods of Ise, by performing the journey thither once at least, and the peasants are even more devout believers. In former years it was a common thing for the little shop-boys of Yedo to abscend for a while from their master's houses and to wander along the Tōkaidō as far as Ise, subsisting on the alms which they begged from travelers; and having obtained the bundle of charms, consisting of pieces of the wood of which each temple is built, they made their way back home in the same manner. The Ise pilgrims are distinguished on their return by large bundles of charms, wrapped in oiled paper, which they carry suspended from their necks by a string.

Photographing or sketching, and smoking, are forbidden in the grounds, and the relig-maniac should refrain from detaching souvenirs of his visit. So sacred are the structures in the eyes of the Japanese that the carpenters who work on them must not only bathe frequently, but are required also to wear spotless white clothes and to discard them at the first appearance of any stain. If a workman cuts his finger and permits a drop of the blood to fall on a piece of wood, this is instantly rejected. The wood itself is specially selected hinoki and cryptomeria of the finest grain, cut from the Imperial Forests on the Kiso Mts., on the border-line between Mino and Shinano Provinces. Ceremonies almost as elaborate as when a new shrine is built mark the felling of the trees—properly to consecrate them. Branches of the Ise Shrines are located at various points in the Empire, and all the island roads are supposed to center at Ise.

The Gekū, or Outer Shrine (or Palace), dedicated to Togo-uke Daijin (or Togo-uke-bime no kami), Goddess of Cereals and daughter of Izanagi and Izanami, is said to have been founded in A.D. 478. It stands in the midst of a magnificent grove of aged and lofty cryptomerias near the rly. station, at the S. side of the town, about 4 M. from its companion, the Naiku, or Inner Shrine. Surrounded near Uji village, at turn of the last century, boulevard, the Miyuki-dōri, constructed, as its name implies, especially for the use of the Imperial Family, lays its length through the continuous villages of Mioken-machi, Furuichi, Ushidani, and Uji, and is now used by all.

Electric tram-cars (10 sen, in 25 min.) and automobiles (12 sen) ply continuously between the two shrines, which are so much alike architecturally that
seeing one is almost equivalent to seeing both. The Naikū is the larger and holier of the two, and has the most pleasing environment.

The pretty lotus-pond just within the entrance of the park adorning the Gekū is called Magatama-ike, from its fancied resemblance to one of these ancient ornaments. An arched wood bridge with 8 metal giboshi gives access to the enclosure, where the first objects to attract the attention are numerous war-trophies in the form of cannon and what-not captured in the Chinese and Russian wars. The same number of torii, gateways, fences, and edifices to be found in the Naikū Shrine are grouped beside the superb avenue of giant trees which leads up to them. The splendid old camphor tree which stands at the right of this, upheld by many supporting beams, and called Kyōmorin no kusunoki, is said to have been planted by the valiant warrior, Taiara Kyōmorin, in the 12th cent. Passing beneath the noble ichi no torii, which has fresh sakaki twigs and wisps of white paper nailed to the uprights, one continues beneath the lofty trees to a fenced enclosure (right) containing the building where royalty changes its costume before praying in the temple. The Kagura-den is beyond, and following this, on the far side of the 2nd torii, is the Jyuō-ito, where offerings, etc., are sold. The next structure at the right is the Gojō-den where certain of the numerous festivals are held. The little pond at the left here, with its hungry carp, is the Mi-ike, and the stone layer is used by the pilgrims before they approach the shrine. The Gekū itself, stands within the compound at the left and is unapproachable by the casual visitor. The open space awaits the next new temple to be erected. Some of the great trees have accorded them or are fenced in to prevent the bark being stripped from them by zealous devotees. The small enclosure at the left, piled with pebbles and fenced with stakes tied with shimennawa, or straw ropes flecked with wisps of white paper (representing purity), is where many pray rather than mount the adjacent hill to the shrines there. A better and closer view of the inner shrine can be had from the rear. Scattered amidst the immense camphor and cryptomeria trees in the park are maples, cherry trees, cedars, and several varieties of conifers.

The Naikū Shrine stands within a beautiful 164-acre park at the foot of the tall Asama-yama, and is dedicated to all the divine ancestors of the Mikado. A handsome, picturesque, and so-called sacred bridge adorned with 16 big bronze giboshi, arches above the brawling Iseju-gawa, gives ingress to the enclosure, and is flanked at both ends by huge wood torii. In the outer park are several shut-in spaces holding grim relics of Japan’s titanic struggle against the Moslem and Chinese. The tall obelisk on the front of a shattered gun rising from a circular granite base at the left of the bridge commemorates the unforgettable Battle of the Japan Sea; the smaller one hard by was a gift from Admiral Togo. Conspicuous among the groups at the right is a big Krupp gun captured from the Russians at Port Arthur; and a huge black one (made at the Osaka Arsenal) which played a prominent part in the bombardment and capture of that sturdily defended fortress. Crossing the smaller bridge with 10 giboshi, one enters the site of the two-fold enclosure. At the end of the graveled and beautifully shaded avenue, overhung with lofty trees—the home of many cawing rooks—is the Ichin no (or first) torii, the silent symbol of all Shinto shrines. At the right glisten the limpid waters of the Iseju River, where pilgrims go to purify themselves before penetrating farther into the sacred precinct. The edifice at the left of the second, or mi no torii, is the stable for the sacred horse. The adjacent structure with the lovely brown, time-stained roof, is where the Kannushi, or attendants of the temple, who are to Shinto what the boxers are to Buddhism, sell wrapped bits of the wood used in the construction of the temple; packets of the rice which has been offered to the gods; paper charms, and other offerings. Following it is the Kagura-den, where the sacred dances are performed, a graceful structure with many brass enrichments incised with the Imperial 16-petal chrysanthemum, and other symbols. Splendidly straight and lofty cryptomeria centuries old rise by the side of the avenue here, and for the protecting fences, the common folk, who regard them as quasi-divine, would strip all the bark from them as talismans against evil.

The shrines proper, with their accompanying buildings, all unpainted, in the natural (hinoki) wood stand within double enclosures, the outer tene
YAMADA

Itagaki) of cryptomeria measuring 195 ft. long in front, 300 at the side, and 202 at the rear; the innermost one (Midzuzaki), 149 ft. in front, 150 back, and 144 at each side. The principal deity worshiped in the veiled sanctuary interior is Amaterasu, who is believed to be represented by the sacred mirror bequeathed to the progenitors of the race. It is kept in a special casket of flawless hinoki, wrapped in silk, and never shown. As all save the priests and notables are excluded from the sacred compound, travelers must view the buildings from without. These are constructed of white hinoki, roofed over with hinoki bark, and are supposed to represent the purest style of Shinto architecture — notwithstanding the primitive structures admitted of no ornamentation. The glittering brass enrichments incised with crests and mystic symbols replace the elaborate wood carvings of Buddhist fane.

White silken curtains that sway in the breeze, and new branches of Clevera japonica attached to the posts and doors complete the outer adornments. The Haiden, or treasury, are preserved silken stuffs, saddlery for the sacred horses, and what-not. The numerous barnyard fowls about the premises are gifts of devotees, and they symbolize the supposed origin of the torii. Custom requires that all the buildings be razed every 20 yrs. and new ones erected on the adjacent plots reserved for the purpose. Elaborate and costly ceremonies attend the dedication of new shrines. The present buildings date from 1869. The well pond in the park at the left is called Magatama-ike.

Most of the things for sale in the Uji shops have a bearing on the shrines or the Shinto cult. The microscopic rice-grains carved to imitate one of the 7 Gods of Good Luck are curious. More sensible remembrances are the bits of gray, brown, and green Banko-ware, with raised enamel decorations (a product of Ise Province).

About midway of the fine boulevard which stretches from the bridge at Uji to the Goeki Shrine, on a hill commanding a broad prospect, is the museum described below. Automobile in 10 min., 3 sen. The walk is attractive and takes but little longer.

The Chûkô-kuw, or Museum of Ancient Things (open daily from 9 to 4; admission, 6 sen, which also includes the entrance fee to the Agricultural Hall; English spoken) is housed in a handsome new structure built specially or it in 1909 at a cost of 200,000 yen. The exhibits, though differing but little from those of other high-class museums, are of considerable interest. A number of the pieces are duplicates of originals in the Kyôto, Tokyo, and Nara Museums; as are also of the coins in the extensive collection. The life-size wax figures of ancient men and women clad in the strikingly rich and voluminous costumes of the Nara, Fujiwara, Ashikaga, and Tokugawa periods, are startlingly lifelike; the beautiful long hair of certain of the women is characteristic of the remote Fujiwara epoch. Noteworthy among the many curious old weapons are the Magari employed anciently by the police to hook into the clothing of fleeing criminals. The daishô procession relates to the Tokugawa régime and contains scores of elaborately designed figures fashioned with exquisite care and wonderful fidelity to details. The two old Portuguese maps are very odd, and are thought to have been brought here by the first Portingalls (maybe Mendes Pinto himself) who came juryly a-trading in 1542. The several specimens of prehistoric pottery from Kyôshû are interesting solely for their decorations, which are the same as those employed by present-day artists. Equally significant are the several originally gilded bronze objects of native manufacture, but isplaying unmistakable Grecian influence. The vermiculated camphor-wood dragon which formed the figure head of the Nihon Maru, built to convey the fighting Hideyoshi to Korea in 1592, is a genuine curio, and for centuries was preserved as an heirloom in the Toba Castle, by the descendant of Admiral Kuki Yoshihara (who built the Toba Castle; was commander of Hideyoshi's fleet; and was governor of Shima Province, and was killed in 1600, when a sash against Ieyasu). The old palanquin near by belonged to one of the officials of the Ise Shrines in the 17th cent. The numerous relics of the Stone Age in Japan are not devoid of interest to antiquarians. — In the museum are a series of quaint and precious relics of the Russian and Chinese wars — cannon, battered funnels from war-ships, submarine mines, torpedoes, and what-not. In a smaller edifice hard by are collections of relics from Yesso, the Lochos Islands, Formosa, and Korea. — Across the road is
The Nogyo-kwan, or Agricultural Hall, with a number of exhibits well worth looking at. With the infinite patience and care which are characteristics of the Japanese, there have been assembled here, and arranged in highly interesting groups, many of the products for which Japan is specially noted. The processes of growing and preparing tea, seaweed, rice, camphor, peppermint, silk, and a host of native products, are portrayed in wax and the like, the silk process being extremely interesting, as every stage from the silk cocoon to the woven habutae is ingeniously demonstrated. There is a large collection of marine and land products, fish-traps, models of boats, a life-history of the oyster, with specimens of this bivalve in various stages of development, cases of stuffed birds, butterflies, and what-not. The department for the instruction of farmers and fishermen is the best equipped in Japan and corresponds in a smaller way to the Bureau of Agriculture at Washington, D.C. Housewives will be interested in the process of converting seaweed into gelatine, while Western farmers may learn here of a score of uses to which the straw, regarded in the United States as of little economical importance, can be put. Not the least interesting in this regard are the beautifully soft mats (tatami) which serve in Japan as carpets and are made of the reed known as Juncus communis (Jap. 1). Included in the exhibit of native woods are many from the fertile and productive forests of Formosa.

The traveler with time to spare should, on leaving the museum grounds, stroll back through Yama-ton through the older settlement of Furuki, then to note the peculiar style of architecture of the more ancient of the houses, many of which have gables, and stand with the wrong end to the street. Under certain of the bizarre tiled roofs with a pronounced overhang are quaint windows opening on to tiny balconies that suggest Venice rather than Japan. The principal street, formerly the chief thoroughfare between the two great Ise Shrines, lacks the odor of sanctity which these hallowed structures are supposed to impart, but it makes up for this in a measure, by its picturesqueness. Not a few of the more sumptuous houses which face it are of questionable repute, and are known far and wide for a nationally (in) famous dance, the Ise Ondo, which has obtained here since time immemorial. With that singular inconsistency which sometimes permits certain Japanese to mix spiritual with material affairs, pilgrims deputised by distant communities to represent them at the Ise Shrines have been known first to purify themselves at those superlatively sacred institutions, then to engage in a little debauchery as an indulgence for so much praying. Those uninitiated foreigners who with one or more friends have chipped in ¥3.50 in order to witness an Ise Ondo arranged for their special entertainment, and who per chance have been puzzled at the decorum and brevity of the exhibition (which consists of not ungraceful posturing set to music, and which lasts for about 5 min.), may be interested in the following: The room is provided with a miniature stage with flanking wings on the order of the hanamichi, or 'flowery path,' leading to the stage of ordinary native theaters. A number of women samisen-players seat themselves on mats below these passageways, and the several spectators squat on the floor directly facing the proscenium. At a given moment the floor of this rises to the stage level and brings up with it perhaps a dozen gayly but modestly clad women, with statuesque figures, crimson lips, flashing eyes, and bepowdered, smiling faces. They present a curious spectacle as they blink at the sudden light and sweep the room with inquiring glances. Their costumes are more significant to Japanese than to the unknowing stranger. The music strikes up, each woman executes a brief pas seul, the floor sinks with its glittering, musky burden, and closes with a snap, and the exhibition is over — for the foreigner! But the industrious Japanese, if there be any present, has been more interested in the women than in the celebrated dance, and he now proceeds forthwith to the proprietor of the establishment, demands the courtesan whose salient characteristics he has made a mental note of, orders her to work his will with her! At similar questionable places in this district other trashy dances are performed before those willing to pay for them. One not without a certain frivolous interest is the sprightly O Sugí O Tama, conducted by aged girls who are such artful dodgers that they are rarely if ever struck by the coins which the men among the spectators fling at their faces. One of the shops on the main street is noted among Japanese as the headquarters of a nationally
known medicine called Mankin-tan — small anodyne pills made on Asama-
yama and sold as cure-alls to ailing pilgrims.

Excursions from Yamada.

To Toba and Futami. Trains leave the Yamada Station at frequent inter-
vals, cross the wide estuary of the Issui River and parallel the tramway to
4 M. (fare, 18 sen) Futami-no-ura. Here, if the traveler so wishes, he may
(in spring or summer) board a small steamer which plies hence to Toba and
crosses an island-studded sea similar to that about Matsushima. The shel-
tered bay, seen from the left of the train, is charmingly tranquil, and the
sinuous coast is one of great natural beauty. The train soon crosses a long
bridge over an arm of the bay that makes in between pine-clad promontories
and comes to 8 M. (fare, 35 sen) Toba (in Shima Province), at the foot of a
high hill surmounted by a steel lighthouse. Behind it, a public garden called
Koraku-en spreads over the summits of several hills, whence magnificent
views are had of land and sea. Proceeding past the boat-landing (for the
Pearl Fisheries mentioned hereinafter) to midway of the village, one descries
a zigzag path leading up the hill at the right. The small island at the left,
now a garden, was once the graveyard, was once the graveyard of the
castle of a daimyō. From the summit of Fujino-dai, which we now climb,
one gets a far-reaching view, but a more extensive and satisfying one is had
from the higher crest of

Hiyori-yama, or Weather-Hill, surmounted by a picturesque tea-house
and belted with fantastic pine trees. The panorama which spreads before
one here easily takes rank among the finest in the Empire, as it is marked by
penetrating gorges, revealing to the spectator the pine-clad shores or merging into the ghostly mist which enshrouds them,
lie a thousand square miles of placid, junk-flecked, island-dotted sea as ten-
derly blue as the wonderful sky arching like an inverted porcelain bowl
above it. Far to the N.E., in the distant province of Kai, with a portion of
its bulk hidden by the sky-line, the lordly Fuji rises in faultless grandeur,
adorable, dreamy shape, glistening with snow and blending into the haze
embodied spirit of the embossed peacock of the embossed peacock of the
Ise Sea, the sea which lie yet undisturbed in their nacreous beds beneath the sea
off Sugeshima Island. In the foreground are the mts. of Ovari and Mino,
while still nearer, at the left, stands the lofty Asama-yama, namesake of,
but no kin to, the restless giant of the Karuizawa Plain. The W. shore of
Ise Bay stretches away at the left, and with a single sweep of the vision one
may count a hundred flashing sails, of junk and fishing-craft, bending before,
or beating against, the wind, and forming a picture which one may see in
no waste of the world save those of Nippon. Because of its proximity to the
sea, the vista here is finer and sharper than that from the summit of Asama,
despite the fact that from that vantage-point one can see more and farther.

Following the shaded woods-road leading down at the rear of Hiyori-
yama, and passing the small Shinto shrine tucked away in a ferny dell, we
proceed through Toba town (tri-weekly steamers to Gamagori, on the Tō-
kaidō; 3 hrs.; $2) and continue (right) along the excellent road which winds
between verdure-covered hills. The cherry blooms in spires, and the turning
maple leaves in autumn attract many pedestrians hither, among them
scores of women who with skirts tucked under their girdles stroll quietly
along and drink in the tranquil beauty of the scene. The highway soon
emerges on a level stretch and affords fascinating glimpses of the sea where
it swishes in and out between woodsy promontories. Many varieties of
flowers and ferns grow hereabout, and where the fine pines spring up in dense
groups above the countryside. A leisurely tramp of 1½ hrs. brings one to the outskirts of Yemura village, where a long
foot-bridge spans an arm of the sea. Continuing over the crest of the hill,
along a shaded road, one comes in 20 min. to the wide ocean and a local curi-
osity (as well as a favorite theme with poets) in the form of twin rocks
called Miyōto-iwa, or ‘Wife and Husband Rock’ near the shore. A straw
rope (shimenawa) 18 ft. long, of the kind hung before Shinto shrines, is
laid over these stones (one of which is 12, the other 30 ft. long, and both
of which are often pictured in the native art), and because the sentiment
pleases the Japanese, and the sunset effect is particularly fine, many come
hither to pray in the little Sōmin shozai no yashiro on a ledge of rock at the shore. The broad shelving beach of Putami begins just beyond here, and pedestrians will find it worth while to leave the highroad and follow the sea to the town. The beach is deservedly popular with Yamada folks, and there is good fishing. The conspicuous stone slab overlooking the water commemorates a visit of the present Emperor when he was Crown Prince. The clean little shops which flank the shore sell awabi shells and other marine products, along with a host of tinsely kickshaws attractive to country people. The market at the little Tōō-kan makes a specialty of buckwheat macaroni (soba). The tram-cars which leave from the upper end of the village go to (25 min., 15 sen) Uji village and stop near the Naičū Shrine.

Asama-yama (1700 ft.) is a popular resort with the townspeople, since from the tea-house and the temple near the summit (much cooler than at Yamada) magnificent views are obtainable over land and sea. The climb to the top (about 5 M. from the entrance to the Naičū Shrine) presents no difficulties. Coolie to act as guide and carry the lunch-basket, ¥2.

The Mikimoto Pearl Fisheries of Shinse-ura (referred to in detail at p. cxxviii), may be reached (about 16 M. in 2½ hrs.) by sailboat from Toba, but unless the day is fine and the sea fairly smooth the trip had better be postponed. The prices demanded by the boatmen (who accost all strangers passing the boat-landing) are flexible, and a bargain should be struck before embarking; ¥5 for one person, for the round trip (in about 6 hrs.) is ample, and 50 sen for each additional person in a small party is enough. The Woman Divian (sao) of Tōō, can be seen at work in the summer in the sea off Sugeshima, near Sakate, visible from Toba and about one hour's ride in a sailboat. Several score women are employed here to dive for shell-fish and other marine products, chiefly sea-ears (awabi) and agar-agar, a seaweed of which a gelatinous substance called kanten is made (and exported). Their costumes are scantier even than those of ballet-dancers; the saline water soon turns their hair a repulsive reddish-brown (like that of the Somalis boys who dive in their little Tōō-kan 11n in makes a specialty of buckwheat women, they work while their men-folks loaf. They bark at cold water, and prefer not to work in winter, but the traveler intent upon seeing the operation can arrange (in Toba) for it at a cost of about five yen.

36. From (Yokohama, Nagoya) Kyōto to Ōsaka and Kobe.

Yokohama-Kobe Rte. (24-26), continued from p. 400. Southward from Kyōto the rly. crosses the fertile Yamashiro Plain, with fine mts. at the right, and bluer, more distant ones, at the left. The Tōji Pagoda is soon passed at the left. At the right of the far end of the (1196 ft.) Katsura River bridge stands the Katsura Summer Palace, hidden by trees. The thick groves of the lissome Bambusa which grows here in such wanton profusion would furnish a fishing-pole for nearly every piscatorially inclined youngster in the Midōkō’s Empire. Plodding oxen aid the simple husbandmen in their lowly tasks in the paddy-fields, and sometimes have gaudy scarves wound round the base of their horns, or are sheltered from the searching rays of the sun by swaying canopies that cover them from head to tail. Conspicuous objects in the fields are the crude irrigating devices — species of breast-wheels (perchance of Persian origin) with radial steps in lieu of buckets, up which men and women climb and fill the sluices with water raised by their dead weight. The omnipresent Tōkaidō winds like a white ribbon across the green fields, which seem never without their laborers. Beyond 319 M. Yamazaki a score or more smok-
Arrival.  

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ing factory chimneys start up at the left to advertise the industries of bustling Osaka. The progress developed in this moilful manufacturing center seems to have communicated itself, like an insidious poison, to the people roundabout, for occasionally one sees a greedy fisherman on the bank of a stream fishing with six or more poles at a time!—The Akuta- and the Yodo-gawa are crossed between Takatsuki and Ibaraki, beyond which, at 333 M. Suita, is the immense brewery of the Dai Nippon Brewery Co. The rly. now curves to the left, crosses the Kami-Kanzaki-gawa, then the Kami-Yodo-gawa, and enters the Umeda Station (restaurant upstairs) of 338 M. Osaka (see below). For a continuation of the journey see p. 618.

Arrival. The 4 principal rly. stations are: Umeda, in the N. quarter (Pl. D, 2), where north- and south-bound trains of the Tōkaidō Rly. arrive and depart; Minamiomachi, in the S. Central quarter (Pl. D, 3), starting-point for Tennōji, Ōji, Kōyauchi (Kōya-san), Wakayama, Nara, Yamada, and Nagoya; Namba Station, hard by the Minatomachi; Nankai Rly. Co.'s trains to Sumiyoshi, Sakai, and Wakayama; and the Shio-bashi, W. of the last-named (Pl. D, 3); also for Kōya-san. Foreign visitors are usually concerned only with the Umeda Station. So many disapprove of the hotel accommodations at Osaka that visitors to the city make it usually the objective point of an all-day excursion up from Kobe (20 M., frequent trains and electric tram-cars in about 1 hr.) or down from (27 M.) Kyōto (with similar transportation facilities). Osaka does not enjoy a reputation for cleanliness, and prudent travelers will beware of the drinking-water unless it is boiled. Tansan from the near-by Takarazuka Spring should be demanded rather than drink the stuff bottled locally, as it is apt to be river-water charged with additional microscopic matter. The Asahi beer brewed by the Dai Nippon Brewery Co. is well spoken of.

Hotels and Inns (comp. p. xxix). Osaka Hotel, on Naka-no-shima Island (Pl. D, 2), overlooking the river; English spoken; rates from ¥5 a day and upward; leaves much to be desired. The inn next door (native food) is the Ginzai-ō, rates from ¥3.50 and upward. The Hana-ya Inn (same rates) is between the Nippon Ginkō and the Central Post-Office.

Jinrikis (p. lxxxviii); 35 sen for the 1st hr.; 25 the 2d; and 25 for each succeeding hr. From the Umeda Station to the castle and return, with 1 hr. wait, 40 sen; to any of the hotels on Naka-no-shima, 16 sen; by the day, ¥1.50; 1 day, 50 sen; a jinrik full of luggage at the same prices. Trunks from the hotel. We have a hotel. 25 sen each where the hotel is 16 sen each for several.

Tram-cars (densha) run to all parts of the city and are speedy, safe, and cheap. The conductors do not always speak English, but a key-word usually suffices for them, and the traveler seldom has any difficulty in getting about, if he knows how to pronounce the name of his destination. A Belt Line half-circles the city, stopping at many stations and linking up the several rly. stations. Cars on the Takarazuka Line (comp. p. 629) leave every 5 min. (from the terminus near the Umeda Station) between 5 A.M. and 12:30 A.M. making the trip (single fare, 20 sen; round trip, 38) in 40 min.

Banks (comp. p. xxiii): Yokohama Specie Bank; Awaji-machi Shichome, Higashi-ku. — Nippon Ginkō; Naka-no-shima Itchome, Kita-ku. — Mitsu Ginkō; Korai-bashi Nichome, Higashi-ku. — Bank of Taiwan (Taiwan Ginkō); Korai-bashi Itchome. There are in addition 15 or more native banks.

Steamships. The head office of the Osaka Shosen Kaisha (Osaka Mercantile Steamship Co.; tel. add.: 'Shosen, Osaka') is in the former Settlement, Toyomi-chō (Pl. C, 3). English is spoken in all the departments. The excellent ships of the company (comp. p. 139) sail from the near-by dock and ply weekly (or oftener) to many of the Japan coast ports; to ports on the E. and W. coasts of Korea, and to (1090 M. in 5 days) Tientsin (N. China); fare, ¥66, 1st cl.; ¥36, 2d cl. The Guidebooks (free) to 'Dairen,' 'Chosen,' and 'Manchuria and Beyond' (all in English) are filled with information (steamers rates, sailing dates, etc.) of value to travelers. The Inland Sea Service (frequent sailings to the chief ports) offers
delightful excursions, and enables one to get a much better idea of the charming towns and coast of this sea than is possible from a big through liner. Among the ports touched at are Sakate, Takamatu, Tadate, Itosaki, Tadonumi, Takahara, Kure, Ujina, Miyajima, Yanai, Shimonoseki, Moji, Takahama, Oka, and the picturesque Beppu. The company's folder, 'Our Inland Sea Service,' is replete with information (in English) and charming views of the places called at. Foreign food is served on most of the ships, and English is spoken. Trips can be planned to the best advantage with the management or one of the agents of the company. A number of ports are visited in a day, and at those like Beppu the ships of the huge and steadily increasing fleet (about 125 ships) call in six or seven times a day.

Shops (comp. p. cxxii). Few of the native shops cater to foreign trade, and travelers may find it more advantageous to make purchases in Kyōto, Kobe, Yokohama, or Tōkyō. For a classified list of native and foreign firms, religious organizations, and the like, consult the Directory.

**Osaka** (from Ō, great river, or bay; and zaka, hill), a huge manufacturing city (2d in size in the Empire, with 1,273,658 inhs. and 266,494 houses) covering 9 sq. M. of the wide Osaka Plain at the N.E. end of the bay of the same name; capital and chief city of Osaka Prefecture (and fu), in Settsu Province, lies in lat. 34° 41' N., and long. 135° 45' E. of Greenwich (4° 16' W. from Tōkyō), and is at once the busiest, most productive, and least picturesque of the Japanese cities. It stretches along the low delta at the mouths of several rivers, chief among them the Yodo-gawa (a prolongation of the Kal-sura and the Uji rivers), with the bulk of the city on the S. bank of this polluted stream. Both the city and its rapidly expanding suburbs are intersected by such a multiplicity of canals, rivulets, and arms of the near-by sea that the former, with its 800 odd bridges, has earned the title of the Japanese Venice. Other critics, cognizant of its host of factories and of the vast output of manufactured goods, call it the Manchester (and the Chicago) of Japan. Despite the water to be found on every hand, the city is not unfrequently the theater of vast and terrifying conflagrations. The great fire of 1910 burned 11,500 houses and other property valued at millions of yen, while that of Jan., 1912 (which burned steadily for 24 hrs.), devastated an area of 1 sq. M. (in the S. quarter of the city), obliterated 18 streets, destroyed 4330 houses, temples, and shrines, and caused a loss of 10 million yen.

For administrative purposes the city is divided into 4 wards or ku: Kita, at the N.; Higashi to the S. of it; Minami still farther S., and Nishi at the W. Its greatest extension is from N.E. to S.W., and across this wide area run miles upon miles of apparently interminable streets, many of them not above 15 ft. wide, and all flanked by endless rows of dumpy, unhandsome brown houses as much alike as dried beans. In summer certain of these blistering lanes are covered with awnings, like the streets of old Canton, and throngs of carts, jinrikis, and grunting, perspiring, half-naked people pulse through them like gasping ferrets in a superheated runway. Towering massively above these small frame structures are certain modern
ones, symbolic of New Japan and its growing wealth and importance. The best known and busiest of the city streets is the long but narrow Shinsai-bashi-sugi which runs N. and S. through the Senba district (Pl. D, 2-3), — marked near its S. terminus by the equally well-known Shinsai Bridge. The great castle stands at the E. edge of the metropolis in a district called Uyemachi, flanked on the N. by the Okawa, or Big River. A short distance N.W., at the extreme E. end of Kita-ku, in a bend made by the Yodo-gawa, is the Mint, where the gold, silver, and copper coins of the realm are made. The Umeda Station of the Tōkaidō Rly. stands near the center of this rhomboidal island, and midway, slightly toward the N., is the big Osaka Prison. Flanking the S. side, and between it and the city proper, lies the crescent-shaped Naka-no-shima (Middle Island), with the Dojima-gawa on its N. side and the narrow, canal-like Tosabori-gawa at the S. On this strip are the Naka-no-shima Park, with its Public Library and bronze statue of Toyotomi Hideyoshi, — regarded as the founder of the modern city; the Central Post-Office, and the Osaka, and several native hotels. The big and much-traveled Yodoya Bridge is one of the several which connect it with the main city at the S. Farther down the stream is a second, smaller, boat-shaped island often called Kawaguchi (River's Mouth), the site of the Foreign Quarter, the Kenchō, or Municipal Office; many docks, and the headquarters of the great Osaka Shosen Kaisha (the second largest steamship company in Japan), whose flag is familiar to the civilized world and whose well-appointed ships ply across the Pacific Ocean and to many distant ports.

Dōtombori, or Theater Street, a well-known thoroughfare S. of the Senba district, in a busy section beyond the narrow Dōtombori-gawa, in Minami-ku, is very gay after nightfall, and is to Osaka what Isezakichō is to Yokohama. In the yards of some of its tea-houses are huge cages filled in summer with fireflies (p. 554), which are liberated for the pleasure of the guests, or put into tiny bamboo cages for them to take home. The river on summer nights is strikingly Venetian in aspect, with its pleasure-boats thronged with joyous merry-makers and illuminated by swinging lanterns. Prominent among the city bridges is the Korai Bashì, or Bridge of the Koreans, an ancient structure commemorating the early immigrants from that peninsula, and bearing the same relation to Osaka that the Nihon-bashi does to Tokyo, and the Sanjō-bashi to Kyōto; anciently all distances were measured therefrom, and thither all roads were supposed to center. Two of the most important vernacular newspapers in Japan, the Osaka Mainichi and the Asahi, are published in the city. The resources and business knowledge of the Osaka merchants, and the strong banks and great warehouses crammed with home manufactures for ex-
port and imports for home consumption, influence materially the commerce of the Empire. Several of the big foreign importing houses of Yokohama and Kobe have branch offices here, for the pulse of commercial Osaka is more important than that of more artistic Kyōto. In the 6000 or more industrial establishments all manner of goods (including fake curios) are manufactured and exported to Korea, China, Formosa, and the southern countries. Merchants from the most distant parts of the Empire draw their supplies hence, and a feverish activity is manifest in the ever-extending line of smoking factories that now almost girdle the broad bay. Nearly 60 million yen worth of cotton yarn is produced each year by the 27 huge cotton-spinning companies operating in the Osaka Prefecture. The Osaka Clearing House, founded in 1879, is said to have been the first of its class in New Japan. The fine new Bank of Japan, a handsome gray granite structure of the composite order, facing the Naka-no-shima Park, is one of the most imposing in the Empire.

Tempō-zan, an artificial hill near the mouth of the Ajikawa, at the extreme E. edge of the city, overlooks Osaka Bay and is a favorite bathing-resort. The N. breakwater near by is 9124 ft. long; the S. one (14,631 ft.) extends from the N. side of the Kizu-gawa, and leaves a channel between the two breakwaters 220 yds. wide. The harbor is to be dredged to 28 ft., and 22 million yen are to be spent in harbor improvements. The rise of the tide is 3–6 ft. The white fixed light which shines from a white hexagonal tower 30 ft. high on the summit of Tempō-zan, on the S. side of the Aji-kawa-guchi, 52 ft. above high water, is visible 12 M. over an arc of 246°. A fixed red light, visible about 7 M. is shown from a red iron tower 25 ft. high on the head of the S. breakwater; and a fixed white light, visible 9 M. from a white iron tower 25 ft. high on the head of the N. breakwater; both lights are 45 ft. above high water. Frequent trains of the Nishinari Line run from Umeda Station to the main Custom-House, near the E. end of the N. breakwater, at Sakurajima.

The Local Products Museum, or Hakubutsu-jō (Pl. E, 2), contains exhibits of local products for sale.

History. Until the end of the 15th cent. the spot where the modern Osaka stands was called Namaco, a name (thought to be a corruption of Nami-haya, or 'swift waves') said to have been applied to it by the mythical Jimmu Tenno when he landed here from Kyūshū in B.C. 660. It was the residence of the (16th) Emperor Ninotoku, in the 4th cent.; of Kiōoku (the 36th), in the 7th cent., and of Shōmu (45th) from 744 to 748. From the establishment of Kyōto, in 794, it became an important mart for trade, and a seaport for war-junks and commercial craft. It came prominently into history in 1532 when Kenna Kiō, the head basonic of the Nishi Hongwanji at Kyōto, incurred the enmity of Oda Nobunaga, and built for himself a huge castle which he successfully defended for 5 yrs. Toyotomi Hideyoshi chose the city for his residence in 1583, enlarged the castle, and drew hither a number of titled families. Its greatest prosperity dates from that period. In the 17th cent., when Kyōto had upward of a million inhab., most of its supplies came through
Osaka port, and this was the greatest emporium of trade in Japan. Its castle was the strongest fortress, and its merchants the wealthiest. The junk traffic was immense. Miles of these clumsy but picturesque craft floated on the bosom of the bay or lay moored to its shores—many of them in fact swinging at anchor above what at present is a part of the populous city, for natural and artificial alterations have greatly changed the topographical features of the district, and the sea was then much nearer the castle than it is to-day. The city really owes its prominence to the near-by and now decadent port of Sakai, in the 17th cent., the great distributing center for this section of Japan.

Travelers familiar with the finer and more elaborate temples of Kyōto may not find those of Osaka of any great interest, and may perhaps consider the Castle, the Mint, and the Big Bell the only sights worth devoting time to. These can easily be inspected in one forenoon, and a fair idea secured of the city on the journey to and from them. The temples other than those hereinafter described are not worth much.—The Hokoku jinsha, a Shintō shrine hard by the Osaka Hotel, was erected to the memory of Toyotomi Hideyoshi; it need detain no one, as the handsome granite torii can be seen from the street while passing it.

The Nishi Hongwanji (Pl. D, 2) differs but little from similar fanes of the same sect in other cities. A high, massive wall with medieval turrets at the corners incloses the vast compound, to which a penthouse gateway, with some noteworthy carvings in the natural keyaki, gives ingress. Conspicuous among these are enfoliated chrysanthemums, the customary Dogs of Fo (with gilded eyes), squirming dragons, and whatnot. The supporting pillars are sheathed in copper-bronze, and broad sheets of this enrich the big doors, swung on stout pivots and let into the beams above and below. Of the several buildings in the inclosure the main temple is the only one worth looking at. Its clean and spacious interior contains some richly gilded, pierced and sculptured panels carrying kiku designs, and some heavily gilded keyaki pillars whose capitals, cross-beams, and compound brackets are decorated in unusually harmonious colors. The skilfully carved polychromatic figures of flying tennin in the upper panels are worth looking at, as well as the elaborately gilded altar with an enshrined figure of Amida. Architects will be interested in the decorative expedients grouped along the huge cross-beams above the vast nave, in the form of carved and painted figurines of ancient sages and the like. Many huge brass lanterns swing from the coffered ceiling in the natural wood. This differs from that of the adjoining temple at the right (connected to the main fane by a covered passageway) where each of the 192 panels carries a group of painted flowers, no two of which are alike. This conceit is further elaborated in the side aisles, with 144 panels. The six carved and painted panels above the chancel, showing storks in various attitudes, are excellent examples of this class of work. There is some very passable metal-work and some good wood sculptures in the spandrels (at both ends of the
building) formed by the struts and the joggle-post at the apex of the great slanting roof. Note that the sembei, or brittle cracknels, sold at the temple are stamped with a Billikin — evidently regarded by some devout Japanese as an Occidental goddikin! Five min. walk along the same street (S.), behind the same kind of a wall perforated by a gate less striking than that of the Nishi Hongwanji, is

The Higashi Hongwanji, similar in many ways to its sister edifice. The heavily gilded sculptured panels above the altar here display well-executed phœnixes and chrysanthemums in high relief, while above them are smaller and less effective groups of angels of the Buddhist Heaven. The magnificent supporting columns of the huge nave are heavily sheathed in gold foil and are unusually splendid specimens of the long-lived keyaki; some of them are 24 in. in diameter and the great room seems filled with broad waves of flashing yellow light when the early morning sun slants in. The standing figure in the central shrine is Amida, and the seated figure in the shrine at the right, Kenshin-Daishi. The groups of figures carved in the natural wood and seated high up on the cross-beams are Chinese sages.

The Osaka Castle (Ôshiro), in the N.E. quarter of the city (Pl. E, 2), is of historic rather than present interest, since only the foundation and a portion of the old walls and moat remain as evidences of its once splendid estate. A special permit, obtainable at the Kencho (Kawaguchi tram-car from the Post-Office corner), where one must sign one’s name in a register, is necessary, and should be applied for in person (English spoken). The Tenjin-bashi car, leaving from the Nippon Ginkô corner, passes (5 min. walk) quite near the castle. The building at the left of the approach is the Military Club; the tall iron shaft in front of it, surmounted by a globe radiating light, stands to the memory of the soldiers who fell in the various civil wars consequent to the Restoration. We enter the castle by the Ôte-guchi, or old front gate; the permit (read the instructions on the back) must be shown to the sentry on entering, and delivered to him on passing out. The inner moat is dry; the immense stones in the girdling wall and the huge iron-sheathed doors are worth noting. Some of the stones of the wall beyond the 3d gate are 18 ft. high and 35 ft. long. An arsenal stands to the E. of the wall, and within are a number of storehouses for ammunition, and other military structures, all guarded by soldiery (of the Fourth Army Division). The best views are obtainable from the walls of the inner keep, where there are some antique machine-guns and a covered well which formerly supplied the immense garrison with drinking-water. Even in ruins, the once colossal structure, with its mighty encircling walls of great square granite blocks, presents an imposing appearance. Photographing or sketching is forbidden.
The Castle.

Historical Sketch. The original structure, referred to by historians as Ishiyama-jo, or 'Stony Mountain Fortress,' stood on the site of a huge, fortified monastery erected about 1575 by the Shinshu monks as a defense against the repeated assaults of the arch-enemy of their order, Oda Nobunaga. The lofty plateau on which it stood, high above the Yodo River, was of splendid strategic value, since it commanded not only the river but also the entire city and country roundabout. Appreciating this, Toyotomi Hideyoshi (Nobunaga's ward) set to work in 1583 to build the greatest and strongest fort ever seen in Japan, one that would be the keystone in regaining Kyoto itself. Between 30,000 and 60,000 laborers toiled day and night for 3 yrs., constructing the huge building and the wide encircling moats. Louis Froez, the Portuguese Jesuit, writing in 1586, says:

'The walls are of great amplitude and height, — all of stone. In order that the multitude of workers should not cause confusion, it was ordained that each master should have his determined place, where he should work, a great number of people being employed during the night in emptying the water which continually rose in the fosses. What is the cause of such marvel in this matter is to see whence such a great number of stones of all kinds of sizes have been taken; there being a great lack of them there. For this reason he commanded the neighboring lords for 20 or 30 leagues around to send boats loaded with them. In this way the city of Sakai alone had been charged to dispatch 200 vessels every day. So that from our house we sometimes saw as many as 1000 entering under full sail and in good order together. On discharging, the stones are placed with such care and heed that no man (without leaving his head there) might take a single one of them to place it elsewhere. And in order that the work might go forward with greater heat, it happening that a lord who supervised fell short either in men or industry, he was at once sent into exile, and stripped of his states and revenues. Besides the towers and the bulwarks around the fortresses, which are visible from afar by reason of their height, and the splendor of the tiles which are all gilt, and many other remarkable edifices there.'

'The plan of the fortress,' says Brinckley, 'showed three surrounding moats and escarpments, an arrangement which has always been adopted whenever possible by the architects of Japanese castles. These moats were about 150 ft. wide and 20 ft. deep, and they not only contained from 6 to 10 ft. of water, but had numbers of wooden stakes fixed in the bottom to prevent an enemy from wading across. The revetment of the escarp was built with polygonal granite blocks, put together in the fashion of Japanese masonry, the blocks being pyramidal and having the small end of the pyramid turned inward and the broad base outward. No mortar was used, and thus the revetment presented a slightly irregular rubble face. The corners and angles were strengthened with large quoins of carefully squared ashlar, usually bound together by strong cramps of iron or copper. Each escarpment was crowned by a series of loopholed curtain-walls, 1½ ft. thick, 10 in. in the outermost, 6 in. in each of the three others, or parapets, there were trenches, 12 ft. wide and 18 ft. deep, covered with bamboos and earth so as to constitute pitfalls. The parapets were 8 ft. high on the face, but had on the inner side a banquette approached by stone steps. In building these walls clay mixed with salt was used, an old recipe which gave a hard and durable composition. The general trace was irregular, having salient and reentering angles for purposes of flank defense, and the salient angles were crowned with pagoda-shaped turrets from 20 to 30 ft. high. The outermost most inclined 100 acres, and the innermost, the hammaru, or keep, 12½ acres.'

Hideyoshi's residence, surrounded by extensive barracks, and two score or more godowns for provisions, ammunition, fuel, and what not, stood in the inner belt, near the great donjon, which in turn was walled with copper, had a base of about 100 ft. sq., and rose 40 ft. from a battering stone base at 46 ft. high. Many of the huge granite blocks used in the construction of A. The stones remain to this day as a peculiar feature of the main wooden bridge spanning the moat was that, by the removal of a single pin, the whole structure would fall to pieces — whence its name, the Ascasus (Soroban) Bridge. Each gate opened up an inner court surrounded by a lofty parapet, from which a cross-fire could be poured upon the enemy after he had forced the gate, as well as upon the
bridge leading to the gate. An assailant, who, having broken through the massive, iron-bound timbers of an outer gate, with the expectation of finding himself within the enceinte, found himself instead, perhaps to his amusement, in a kind of cul-de-sac, and the target for bullets, arrows, and other missiles rained upon him from all sides by hidden foes; in the face of such a fire he had to turn and face another gate at right angles to the original entrance.

The dismantled old building revives many stirring memories. Here, in 1586, Hideyoshi received in audience Fros, Coelho, 7 other Jesuits, and 15 Catechists, with their petition to be allowed further to spread the Christian faith, and here in 1614 Ieyasu, with 180,000 men, besieged the castle and its 90,000 fighting ronin under Tokugawa Hideyori. In Jan., 1615, after the signing of the peace conditions, the inner and outer moats were filled in and the outer ramparts demolished. Upward of 270,000 Tokugawa troops were employed in the second siege of the castle during the summer of 1615, which resulted (June 4) in the burning of the citadel and the killing of thousands of its defenders. Hideyori committed suicide in his shot-proof refuge in the donjon; his consort was killed by one of his retainers; and while 30 men and women who had accompanied him set fire to the building and dismembered themselves, the Osaka Castle fell, and with it perished the House of Toyotomi.

The *Mint*, or Zōheikyoku (‘Money-making office’) is a short walk N. of the castle, on the other side of the Ōkawa (river). Cross the bridge and turn to the right. Permits obtainable (no fees) from the hotel management. The main building, in the Roman style of architecture, which was constructed in 1871, has a clock-tower over the porch and carries Imperial chrysanthemum enrichments. Here one is conducted (English spoken) through the barred, prison-like rooms guarded by sentries, and is shown all the processes, from refining gold, silver, and copper to the stamping and finishing of them into glistening coins of the realm. Great precautions are taken against theft, and visitors are supposed to abide by the rules of the establishment. On leaving, one is requested to scrape one’s feet thoroughly on the door-mat, to remove any particles of metal that may have adhered to them. The region roundabout is noted for its cherry blossoms (in April).

The Tennō-ji (more properly Shi-Tennō-ji), an ancient Buddhist temple (Pl. E, 4) in the S. E. quarter of the city (tram-car from the Nippon Ginkō to the Post-Office, where change to a Namba Station car, then into a Tennō-ji car), is of considerable historic interest to ecclesiologists in that it is intimately associated with the introduction of Buddhism in Japan; materially it is not worth visiting, save for the big bell, which is reputed the largest in the Empire. The original fane is said to have been founded in A.D. 600 by Shōtoku-taishi. History does not record how long the primitive structure stood, but the present one, now tottering with age, replaced one burned in 1802. It is dedicated, as its name implies, to the martial Shi-tennō, or guardian gods of the four sides of the universe. A big stone torii marks the entrance to the extensive grounds, in which are a number of dilapidated shrines and a decrepit old pagoda, 5 stories high, showing traces of former beauty. The only thing of interest in the sadly defaced and misnamed
**Kondō** or Golden Hall, is a gilded copper Buddha said to have been presented to the temple by the King of Kudara (Korea) more than a thousand yrs. ago, and to have been the first of its kind to reach Japan. There are a number of rubbishy relics in the darksome interior of no interest to foreigners. In one of the adjoining courts a man keeps a stock of turtles for sale, each unfortunate reptile centered on a low bamboo stick stuck in the ground, waving its feet as in the act of swimming, and waiting for some charitable person to come along and liberate it. In passing through this court note the remarkable bronze horse tethered to a bamboo, with a blanket embossed with a gilded 16-petal *kiku* crest on his rump. In other courts are other turtle-sellers with water-buckets filled with the wriggling chelonians. One crafty wight has his stand near a pond, and when his stock in trade is bought and liberated therein, he replenishes it by a single swoop of a capacious net. Scores of happy turtles swim about and scramble for the little pink balls of sweets fed to them; sun themselves on a wooden platform near the center, and perchance wonder when their next expatriation will occur. The small bell which overlooks this pond is not to be confounded with the one mentioned below. — At the left of the grounds stands a rooted structure enclosing a sunken well about 10 by 12 ft., walled in with granite blocks. The oblong stone basin at the bottom is filled with water on which float hundreds of thin wood strips bearing the names of persons recently deceased. The credulous believe that if these strips are placed in a tiny cup, held under the trickle falling from the mouth of the huge stone tortoise, then immersed in the water of the well, the flowing stream will carry their petitions to the spirit of the deified *Shūtoku-taishi*. — The great pine tree in the temple yard (63 ft. high with a trunk 14 ft. in circumference) is the oldest in the city and is said to have been planted 850 yrs. ago.

The *Bronze Bell* for which the temple is noted, and which the Ōsaka people believe is the biggest in the world, hangs 10 ft. from the floor, in an immense belfry that rises from a wide granite plinth at one end of the compound. Admission, 5 sen. The dragon on the ceiling is by a local painter. The leviathan is 26 ft. high, 34 in circumference, 16 across the mouth, 1½ ft. thick at the rim, weighs upward of 155 tons, and is struck by a heavy beam swung on the outside. The upper part is covered with umbones, and nearly all the remaining greenish surface is inscribed with extracts from the Buddhist classics and with the names of persons who subscribed to the casting of it in 1902.

It is undoubtedly the greatest hanging bell in the world. The 'Česar Kolokol,' the great Moscow bell (which is in the yard of the Kremlin, is 19 ft. in diameter, the same in height, was cast in 1733, and is computed to weigh 440,000 lbs.) is supposed never to have been hung. It is now used as a chapel, the great piece falling out of its side by a fire serving as a sort of doorway. There is another bell in Moscow which weighs 128 tons. Perhaps the next.
in size is that near a ruined temple at Mingun, about 9 M. above Mandalay, in Burma; the diameter at the lip is 18 ft., the height to the top of the shackle, 31 ft., and the weight about 80 tons. The belfry in which it once stood was long since shaken down by an earthquake and the bell is now shored up, but does not swing free of the ground. The great bell of the Chion-in Temple at Kyūto weighs 74 tons; that of the Tōdai-ji, at Nara, 48 tons. The bell in the Ya-chung-si, or Bell-Tower, near Peking, is 14 ft. high, 34 ft. in circumference at the rim, 9 in. thick, was cast about 1406, and weighs 120,000 lbs. The so-called big bells of Europe seem pygmies compared to these giants, for the bourdon of Notre Dame weighs but 17 tons; that of the Sens Cathedral, 16; and that of the Amiens Cathedral, 11 tons. The new 'Kaiserglocke' of the Cologne Cathedral weighs 25 tons, but the 'Big Ben' of Westminster weighs only 13 tons. The 'Great Peter,' at York is of 10 tons weight, and the 'Great Tom' at Oxford, 7 tons. The largest bell on the American continent is perhaps the Santa Maria de Guadalupe, in the W. tower of the Mexico City Cathedral. It was cast in Tacubaya (a suburb of Mexico City) in 1792, is 10 ft. across at the rim, 16½ ft. high, weighs 27,000 lbs., and cost 10,400 pesos. Its voice is grave, melodious, and penetrating, while that of the Osaka monster shatters the atmosphere for miles around and sounds something like the crack of doom accompanied by a million angry bees heard through a megaphone!

At the rear of the belfry, housed in a dilapidated structure, is a sort of ecclesiological museum called Tennōji Hōbutshukan (no fees), where among other tawdry relics one may see two huge polychromatic festival drums, an old illuminated kake-mono of the Buddhist Heaven, some curious masks, figures, and what-not. — The near-by Imamiya Park is the most popular of the city's pleasure-grounds, and is usually filled with peep-shows, hucksters, wrestlers, 'movies,' and the like. — The returning tram-car (9 sen) goes direct to the Post-Office corner, where one changes into one for the Japan Bank, if the hotel be one's destination.

Excursions to Sumiyoshi, Sakai, and Wakayama (Nan-Kai Rly.). Trains leave at frequent intervals from the Namba Station (Pl. D. 3) and follow the contour of Osaka Bay. The best of the attractive views are seen from the right side of the car. The big island visible across the bay is Awaji (p. 632). By starting early in the A.M. one may inspect the three places in a leisurely fashion and return to Osaka in the afternoon.

Sumiyoshi, a suburb of Osaka (3 M., 18 sen), contains a locally celebrated temple revered by fishermen because they are under the special protection of its deity. The three gods whom legend avers assisted the Empress Jingō on her invasion of Korea are worshiped here. The grounds contain almost as many tanks as an aquarium. Conspicuous among the marine specimens are goldfish and tortoises, the latter with backs usually covered with seaweed and called minogame (mīnō, a straw or hempen rain-coat; kame, a tortoise), from their resemblance to the straw coats worn by peasants. The region roundabout is known for its splendid old trees, prominent among which are camphor laurels, Chinese Pagoda trees (Sophora japonica), Pride-of-India (Melia Azedarach, or false sycamore), Salisburia, tree-lotuses (Celtis sinensis; Jap. enoki), and magnificent old pines.
Sakai (7 M., 30 sen), chief city of Izumi Province, with 61,000 inhabs., on the E. shore of the Izumi Nada, was, during the Middle Ages, the greatest seaport of Japan. Originally called Sakai-no-Tsu, the "boundary seaport," it derives its name from its position on the boundary of Settsu, Kawanishi, and Izumi. Its early life was similar to that of a self-reliant medieval Italian republic, a sort of Japanese Venice, with an administration unique in the Empire, and with vast fleets of ships and many rich merchants. Its prosperity declined when Hideyoshi undertook the development of Osaka, and it is now merely a manufacturing center for cutlery and for the cotton rugs or carpets known as Sakai dantsu. The locally renowned temples are of no interest to foreigners. Sakai's early history is intimately associated with the introduction of Jesuitism in Japan, and the hatred which certain of the samurai entertained for all foreigners culminated in 1868 in the murder of an officer and 10 sailors of a French man-of-war—a crime expiated by 11 of the participants, who committed harakiri in one of the local temples, in the presence of Japanese and Frenchmen.

Wakayama (40 M. from Osaka; fare, ¥1.65; time, 2 hrs.), the chief city (pop. 77,300) of Wakayama Prefecture, Kiō Province, stands near the mouth of the Kiso River, and is the junction of the Wakayama Section of the Kansai Line of the Imperial Government Railways. The region roundabout forms the southernmost part or the rounded peninsula of Yamato, belongs to the Nankai-dō, or Southern Sea Road, and is regarded by the Japanese as one of the loveliest in the Empire. The province combines most of the natural beauties of Japanese scenery, and produces many valuable products. The warm waters of the Kiō Channel (or Linschoten Strait) wash the W. shores, the indented bays of which are exotol for their exquisite views. Carefully cultivated fields stretch southward and bring forth bountiful crops of rice, cotton, and grain. The valleys between the hills flame with orange plantations, the hills themselves are studded all over with rounded tea-bushes that look like the umbones on a big bell. Noble conifers, paper mulberries, cryptomerias, retinosporas, and tallow-trees adorn the mt. slopes, and equally splendid camphor laurels the temple yards. The mandarin-oranges (Chinese chu-sha kih; Jap. mikan) of this district are in the truest sense the Citrus nobilis, for they are delicious and deservedly famous. Quantities of them are produced in the Arida district, S.E. of Wakayama, and are sent throughout N. Japan. When ripe, the skin of the fruit is of a cinnabar red color, and adheres to the pulp by a few loose fibers.

The Wakayama Castle, erected (in 1850) just prior to the Restoration, is excellently preserved, and is considered a good example of this style of architecture. A fine view is obtainable from the upper (3d) story, over the wooded hill on which it
stands, to the sea on one side, and to mts. on the other. The old castle, built in 1586 by Hideyoshi's brother Hidenaga, has perished. — Kimii-dera, a Buddhist temple 2d in the list of the 33 sacred to Kannon, finely situated on the slope of Nakusa-yama (754 ft.) 3 M. S.E. of the city, is the vantage-point whence Japanese usually view the charming stretch of sandy beach known as Waka-no-ura, which extends westward along Waka-no-ura-kan. — Kōya-san, the holy mt. described at p. 511, lies 30 M. to the E. of Wakayama, and is often approached by pilgrims from this region. Foreigners will perhaps find it easier and more convenient to make the excursion from Kyōto. The nearest point by rly. (several trains daily in about 1 hr.) is (24 M.) Kōya-guchi. Coasting-steamers leave Wakayama almost daily for various small ports near by.

Yokohama-Kobe Rte. (24–25–36), continued from p. 607. Westward from Osaka Station the train runs through vast, busy freight-yards that recall those of Kansas City. Miles of narrow streets dodge away at the left, and scores of factory chimneys rise high above the roofs of the diminutive houses. From 342 M. Kanzaki Jct., a branch line runs N.W. to the Takaradzuka Mineral Springs (p. 629); the Hot Springs of Arima, and Maizuru, which with the near-by Amanohashidate are described in Rte. 29. — The extensive godowns that flank the rly. between Kanzaki and 347 M. Nishinomiya are usually filled with ripening sake — the region roundabout being celebrated for the production of the best brands of this tipple. Beyond Shiba, with its Eta Settlement (right of the track), a bulky ridge of seared hills protects the district from the keen winter blasts and aids the farmers to produce bumper crops on their land. The extensive system of dikes hereabout often fails to keep the turbulent streams in check, and the land is not unfrequently submerged. The electric trolley at the left links Kobe with Kyōto. The sea now comes into view and adds a charming quality to the landscape. The two short tunnels through which the train runs are beneath the sandy beds of small rivers. Bismarck Hill stands out boldly at the N.W.; the many attractive homes perched on the hill-slopes beyond Sumiyoshi are of Kobe residents. The views at the left of the splendid Kobe Harbor with hundreds of ships riding at anchor are enchanting. Far beyond are the beautiful reaches of the Inland Sea, one of the loveliest sheets of water in the world. The Kobe Steel Works are passed at the left. 358 M. Kobe (Sannomiya Station). See below.

37. Kobe and Neighborhood.

Arrival and Departure. Railway Stations, Steamship-Landings, Hotels.

Railway Stations. 1. Sannomiya (P. D. 2), on Motomachi, in the N.E. quarter (near the N. limit of the former Foreign Concession), to which bag-
gage should be checked, and where travelers bound for either of the foreign hotels should alight—2. Kobe Station (Pl. C, 2), 4 M. to the S.W., on Aoi-cho, near the center of Japanese Kobe. — 3. Hyōgo Station (Pl. B, 3), on Hamazaki-dōri, 1 M. from Sannomiya, in the center of Hyōgo. Electric trams run near the Sannomiya Station and past the others. Hotel omnibuses do not always meet trains. Jinrikis from the Sannomiya Station to the (1 M.) Oriental Hotel, 15 sen; to the Tor Hotel, 20; from the Kobe Station, 25–30 sen; from the Hyōgo Station, 35–40 sen respectively. The customary hotel charge for trunks from Sannomiya is 15 sen each (20–25 sen from the others). Give checks to the hotel manager or runner. If there are a number of trunks a special price will be made. When sending luggage to the Sannomiya Station, say whether it is bound E. or W., as there are two baggage rooms, the west-bound on the S. side of the track. — Commercial and other houses in Kobe are usually known by their numbers (rather than names), as in Yokohama.

Steamship-Landing (Pl. D, 2). The Hatoba, or American Pier, is at the W. end of the Bund, 2 min. walk from the Oriental Hotel and 15 min. from the Tor. Ships’ launches usually land passengers (no charge) on the pier. Hotel launches meet incoming ships, and English-speaking runners conduct passengers shore (free), take charge of luggage at 25c. per package and pass it through the Custom-House (left of the landing). The examination is prompt, courteous, and lenient. Passengers are asked if they have any tobacco, cigars, or cigarettes (see p. xxiv). Sampans (bargaining necessary) are hired to land passengers. Nippon Yuen Kaisa, and other piers, to which some ships go, are at the E. edge of the Settlement and the Bund, practically the same distance from the hotels.

Hotels (comp. p. xxix). *Tor Hotel, Ltd. (Tel. add.: ‘Tor, Kobe’), a new, modern hotel with 70 rooms (each with a bath-room) and accommodations for 100 guests, stands in the midst of fine grounds backed by pine woods at the foot of Susukino (Pl. D, 1), on Yamamoto-dōri, at the top of Naka-yama-dōri. Good air; magnificent views. English and German spoken. Rates from ¥7 a day and upward, Am. pl. Good food. Naval and Army men and their families from ¥6 and upward. Reduction for a long stay.

Garage; motor-cars.

*Oriental Hotel, Ltd. (Tel. add.: ‘Oriental, Kobe’), a huge, up-to-date fireproof structure (cost 1 million yen) on the Bund, in the Foreign Settlement (Pl. D, 2) overlooking the sea (fine views), close to the banks and business houses. Good English management; good food. Elevators, roof-garden, hot and cold running water in rooms; set bowls. Popular with all classes. Reading room with many foreign periodicals. Music. Excellent Grill Room. Rates from ¥7.50 and upward; Am. pl.; less for 2 in a room, and for a long stay. — Minor hotels in less desirable situations are: The Mikado, 62 Higashi Kawasaki-cho; native management; from ¥5 and upward. — Central Hotel, Shimoyamaté-dōri, Nichome; ¥5 to ¥6. — Pleasanton Hotel, 80 Nakayamate-dōri, Sanchome, ¥5.

Means of Transportation.

In the absence of cars, jinrikis (p. lxxviii) are the popular means of conveyance; fares have a steadily rising tendency, and certain of the men do not hesitate to fleece tourists who may not know the correct price. Travelers on shore for the day from ships in the harbor should arrive at an understanding with jinrikí-men before engaging them, else there may be a discussion when payment is proffered. Hyōgo is oftentimes considered by the men as out of the Kobe limit, and extra money is demanded. In case of dispute, consult a policeman, or the hotel manager. An agreement must always be arrived at for out-of-town trips. A pushman usually expects about 50% of the sum paid to the puller. The traveler may wish to bear in mind that he can always employ a jinrikí at a lower rate a block or two distant from the hotel or rly. station. Men with rubber-tired jinrikis expect about 4 more than those with the old-style vehicles. One of the latter can most always be hired on the street at 20–23 sen the hr. (50% more after 10 P.M.), but the runner will expect more if he is kept constantly on the move at a brisk pace. The rate per day in the city is ¥1.70; ½ day, ¥1. The usual rate demanded by a hotel jinrikí-man is 40 sen for the 1st hr.; 20 for the 2nd,
and 15 for each succeeding hr. Sight-seeing can usually be done to better advantage on foot.

An Electric Street-Car Line operates a cheap, speedy, and efficient service to nearly all points in the amalgamated city, and is rapidly reaching out to suburban places. An Interurban line connects Kobe with Osaka (and Takarazuka), thence to (47 M.) Kyoto, and maintains a frequent and reliable service. This does not, however, compare in speed and comfort with the ry. line.


Railway Offices are scattered throughout the city, but the traveler will find those at the ry. stations the most convenient. The hotel manager will always attend to the buying of tickets, checking of luggage, and the engaging of sleeping-berths.

The Steamship Offices are nearly all in the Foreign Settlement (see the plan of this, within a few min. walk of the hotel. Toyo Kisen Kaisha (Tel. add.: 'Toyo Asano'), 81 Kyō-machi. Nippon Yuen Kaisha (Tel. add.: 'Yusen'), 10 Kaigan-dōri Itchome. — Canadian Pacific Railway Company (Royal Mail S.S. Line; Tel. add.: 'Citamprag'), 14 Maye-machi. — North German Lloyd (H. Ahrens & Co., Nachif. Tel. add.: 'Ahrens,' and 'North German Lloyd'), 91 Iyo-machi. — Osaka Shosen Kaisha (Tel. add.: 'Shosen'), 7 Kaigan-dōri (the native Bund, a prolongation of that of the Foreign Settlement, W. of the American Pier). Peninsular & Oriental Steam Navigation Co. (Tel. add.: 'Peninsular'), 109 Ito-machi. — Pacific Mail S.S. Co. (Tel. add.: 'Solano'), 83 Kyō-machi. — Cie Des Messageries Maritimes (Tel. add.: 'Messagerie'), 8-B Maye-machi. — Cornes & Co., 7 Kaigan-dōri, are agents for the Eastern & Australian S.S. Line; South African Line, and others. — Dodwell & Co. Ltd., 32 Iyo-machi, for the Northern Pacific Rly. Co.; Bank Line; Asiatic Steam Navigation Co., and others. — The American Trading Co., 99 Kita-machi, for the American & Oriental Transport Line Steamers; Indian-African Line, etc. For other addresses consult the directories mentioned below. — Kobe is a port of call for all the big passenger steamers plying to Europe and the West, and some of the lines make it their terminal. Ships of the Nippon Yuen Kaisha (p. 139) sail hence at frequent intervals to the Philippines, Australia, Europe, India, China, Korea, and the many coastal ports of Japan. In many instances, tickets are sold at many hotels and agencies, quoting rates, sailing-dates, etc., free on application to any of the company's agents. Many of the Osaka Shosen Kaisha ships touch here on voyages to the Inland Sea, Korea, and North China. Information relating to ports in the near-by Awaji and Shikoku Islands can always be had of the hotel management.

Express Offices. Helm Bros., Ltd. (Tel. add.: 'Helm'), 14-B Naniwa-machi. Landing, Shipping, Forwarding Agents, and Customs Brokers; agents for Pitt & Scott and other foreign express companies; travelers' luggage, curios, etc., packed stored and shipped; English spoken.

Post- and Telegraph-Offices (see p. xcvii) are usually in the same building; there is one in the Foreign Settlement, and several others in various parts of the city.

Consulates. The American Consulate is on the Bund, next to the Oriental Hotel; the English at 9 Naniwa-machi; the German at 115 Higashi-machi; Austria-Hungary, The Argentine Republic, Belgium, Brazil, Chili, China, Denmark, France, Italy, The Netherlands, Norway, Peru, Portugal, Roumania, Russia, Spain, Sweden, and Switzerland has consuls here, but as locations are apt to change, the traveler is referred to the directories on file at the hotels, etc.

Banks (comp. p. xcvii) where travelers' checks, money-orders, letters of credit, etc., may be cashed: Yokohama Specie Bank, Ltd. (Pl. D, 2), 27 Sakayemachi (English spoken); Australian and China, 26 Naniwa-machi. — International Banking Corporation, 38 Naka-machi. — Deutsch-Asiatische Bank, 25 Kyō-machi. — Hongkong & Shanghai Banking Co., 2 Bund. Money can be exchanged at any of the above, as well as at the shops of the several
KOBE 
FORMER FOREIGN SETTLEMENT 

LEGEND FOR THE ABOVE.

5. American Consulate
9. British Consulate
14. Canadian Pacific Railway Co.'s
Royal Mail S.S. Line
26. Chartered Bank
88. China & Japan Trading Co., Ltd.
82. Clifford-Wilkinson Tansan
Mineral Water Co., Ltd.
25. Deutsch-Asiatische Bank
82. Dodwell & Co., Ltd.
42. French Consulate
8. French Mail S.S. Co.
115. German Consulate

10. L. J. Healing & Co., Ltd.
14. Helm Bros., Ltd.
2. Hongkong & Shanghai Bank
38. International Banking Co.
65. Japan Chronicle
83. Jardine, Matheson & Co., Ltd.
22. Kobe Herald
86. Lane, Crawford & Co., Ltd.
10. North German Lloyd S.S. Co.
5. Oriental Hotel
83. Pacific Mail S.S. Co.
32. Post Office
37. Roman Catholic Church
48. Union Church
History.

Money-Changers (usually Chinese) on Nishi-machi. Consult the rate quotations in the newspapers before putting through important transactions.

Clubs. The Kobe Club, an international organization housed in fine quarters at 14 Konochō Rokuchome (at the S. end of the Recreation Ground, Pl. D, 2), is the most popular of the city clubs and is one of the best in Japan. Card from some resident member. The Club-House and Links of the Kobe Golf Club are at Rokkosan. Kobe Masonic Club, 48 Nakayamate-dōri Nichome.

Newspapers (comp. p. clvii) and Directories. The Japan Chronicle (Robert Young, editor and proprietor) 65 Naniwa-machi (Pl. D, 2). Daily, morning, in English; 10 sen a copy. The Chronicle Folder Directory (¥3) contains the names of residents in Kobe, Ōsaka, Kyōto, Moji, Shimonoseki, Nagasaki, Korea, and Dairen. — The Kobe Herald (A. W. Curtis, editor and proprietor), 23 Naniwa-machi (Pl. D, 2). Daily, afternoon, in English, 10 sen. The Herald Directory (¥3) includes Kobe, Kyōto, Ōsaka, Moji, and Shimonoseki, besides a list of the foreign missionaries residing in Japan. Both the above papers are new, and well written, and contain foreign telegrams and other matters of interest and value to travelers.

Churches. Kobe Union Church, 48 Akashi-machi. — Roman Catholic Church, 37 Naka-machi. — All Saints' Church, 53 Nakayamate-dōri, Sancho-me. The Y.M.C.A. is in the same neighborhood. For information relating to the different Church Missions and Associations, the Bible Society, Salvation Army, etc., consult the local directories.

Shops (comp. p. xxvii). Foreign Department Store: Lane, Crawford & Co. (a branch of the Yokohama house), 36 Naka-machi; English spoken; Tourists' requisites: Delicatessen goods; Imported Cigars and Tobaccos; Wines and Liquors; Provisions, etc. Many of the most attractive native shops are in Moto-machi; bargaining is usually necessary. Harishin, 138 Moto-machi, Sancho-me, has a good collection of curios. Attractive specimens of Locohoo Lacquered Ware may be seen at C. Nakamura's, 311 Moto-machi dōri, Sancho-me; prices fixed and reasonable. The traveler may like to be reminded that Kyōto is headquarters for silks, fans, dolls, embroidered screens, damascene-ware, gold-bronze, fine porcelain, and the like; that the best ivory and silver is produced in Tōkyō, and that the big shops of these two cities and Yokohama usually have the assortments most liked by foreigners. There are 9 native bazaars scattered throughout the city. The lustrous blue and purple glazed faience displayed in certain of the porcelain shops is made locally and is known as Kobeyaki; the delicate turquoise-blue pieces with a slight greenish tinge on the surface are considered the most desirable.


Guides (comp. p. xxvi) can be secured at any of the hotels at ¥4 a day, for one or 2 persons, and 50 sen additional for others in a party. Traveling expenses must be paid by the employer.

Kobe, or Kobe-Hyōgo (as it is sometimes miscalled), a busy, beautiful, bustling city of brains and energy at the head of Ōsaka Bay, in Settsu Province, Hyōgo-ken, is 5th in point of size in the Empire, and indubitably is one of the cleanest and most attractive ports in Japan. It is finely situated on the N.W. shore of its broad harbor in lat. 34° 41' N. and in long. 135° 11' E. of Greenwich, and albeit it has 100,000 houses and 436,000 inhabs. (700 of whom are British and 4000 of various nationalities — chiefly Chinese), and covers, an area of approximately 14 sq. M., it is growing at a rate that threatens to absorb all the country immediately surrounding it. It is the best and most significant example in Japan of what a few hundred intelligent foreigners and Japanese, imbued with civic ideals and a spirit of helpfulness, can make of a nondescript,
decadent port with only a good climate and a superb situation to recommend it. Prior to 1868, when the old native town of Hyōgo was opened to foreign trade and residence, the E. quarter, where the handsome, Europeanized city of Kobe now stands, was the site of three rambling suburban villages — Hashudō, Futatsuuchaya, and Kobe. Hyōgo was decrepit and was hoary with age when the Portuguese landed in Japan in 1542, and history mentions it in A.D. 743 (under the name Owada-Tomari) as a fishing-port. Taira-no-Kiyomori brought it prominently into the foreground when he made it the royal residence for a few months in 1181, but it attained no real commercial importance until 1868, when the first alert British merchants settled there. From that period its growth was rapid. Fortunately for the new colony, British influence and the Britain’s genius for colonizing and organization were paramount, and to this fact is unquestionably due the city’s permanent advancement and its present status.

Kobe and Hyōgo are separated by a dusty trickle referred to as the Minato River and spanned by short bridges, but they were united politically in 1878. In 1889 the astonished Hyōgo, which had obtained for centuries, capitulated to necessity, swallowed its chagrin, delivered up its identity, and was absorbed by Kobe-shi (city). The early English, German, and American settlers cooperated and worked for its enhancement to such purpose that ere long it bore the proud title, the ‘Model Settlement’ — one which it has never relinquished. Its clean, tree-shaded streets, its handsome buildings; its phenomenal commercial activity, and its magnificent environment all confirm its title as the finest ‘foreign’ city in Japan. Conspicuous among its most valuable assets, and important factors in its upbuilding, are its two daily newspapers, printed in English — the wholly admirable Japan Chronicle, and the Kobe Herald. Both are known for their militancy; and one, in particular, for such an embarrassing aptitude for defending the city’s menaced interests that poachers often find themselves in the unhappy position of a man riding a tiger — very willing to get off but uncertain as to the best method!

The amalgamated city occupies a long, narrow strip of land flanked on the S. by the sea and on the N. by a densely wooded range of lofty and splendidly uneven hills (referred to locally as the ‘Kobe Alps’), down whose ravines plunge lovely waterfalls, and from whose summits are obtainable views so grand and so extensive that one is held spellbound by their beauty. The far-famed Inland Sea — most beautiful of marine prospects in Japan — stretches away southwestward, and when the wide bay is flecked with white-sailed junks standing in the offing and making for, or emerging from, the entrance, the sight is singularly beguiling. The Tōkaidō Rly., from (375 M.) Tōkyō, (357 M.) Yokohama, and (47 M.) Kyōto enters the
city from the east, and after passing through both settlements goes westward (as the Sanyō Line) to (329 M.) Shimonoseki, then to (567 M.) Kagoshima, and (493 M.) Nagasaki, on Kyūshū Island. As the commercial head of all the Japanese ports, Kobe's statistical returns numb the senses by their magnitude. The total annual trade is something like 195 million American dollars, or about 40% of the total trade of the Empire. The imports, of approximately 305 million yen, and the 151 million of exports, represent about 25% and 50% respectively of the total trade. Imports are increasing at the rate of about 45 millions a year, and exports 30 millions. Raw cotton from the United States and British India represents about 45% of the imports, which are brought in 2500 steamships (1600 Japanese) of various countries. The number of ships which anchor each year in the broad and placid harbor (which will permit ships of 20,000 tons to moor inside) is increasing so steadily that harbor improvements involving foreshore reclamation, the deepening of the bay, the increasing of the area (of 1715 acres), and the addition of three detached breakwaters with a combined length of nearly 3 miles and to cost 9 million yen, are under construction. In the 1500 manufacturing plants scattered throughout the city (many small home workshops) 25,000 industrious people make articles that are exported to the uttermost ends of the earth. In the 32 match-factories employing 5334 workmen, safety-matches worth 10 million yen are made each year and shipped to the Asiatic littoral. Whale-Oil, Tea, Sake, Vegetable Wax, Refined Camphor (see Rte. 52), Peppermint-Oil, Agar-agar, or isinglass (kanten) made from seaweed (and exported to China), Pearl Buttons (made from sea-shells brought from the Loochoo, and the South Sea Islands), Straw-Matting, Toothbrushes, and Porcelain and Earthenwares of various provinces, figure largely among the picturesque exports. Tucked away somewhere in the city is an obscure printing-office where 'old' postage-stamps are made with such fidelity to the originals that the shrewdest traveler is apt to be deceived into buying them. Among the important manufacturing interests is the huge Kawasaki Dockyard Company, on the W. shore of the bay, one of the largest in Japan, with 3000 workmen. A varied assortment of machinery, and ships up to 20,000 tons burden, are made here, as well as in the almost equally large Mitsubishi Dockyard & Engine Works. The Kanegafuchi Spinning-Mill is considered a model of its kind. From the first-named dockyard (says the Japan Chronicle) 'battleships as massive and murderous as any floated by the most Christian and civilized nations in the West, are built and launched. Where 40 yrs. ago wooden junks and sampans were being built, there are now dockyards where steamships of all classes and sizes are constructed, from tub-like tramps to turbined torpedo-boats.
This transformation is typical of what is going on right round
the coast of Osaka Bay. The dawn is no longer poetically her-
alded by the deep booming of the temple bell, but by the shrill
blasts of steam hooters and sirens whose strident notes fall
discordantly upon the ears of those whom they awaken, and re-
moreselessly upon the ears of those whom they summon to the
daily task in factory or workshop. . . . On every side there
are indications of a steady development of industrial and com-
mercial activity, and though lovers of the picturesque may be-
moan the fact that one-time moss-grown shrines and torii are
now soot-begrimed from the surrounding factories, it remains
an incontrovertible fact that smoking factory chimneys are
much more valuable as a national asset in these prosaic days
than the most mossy of temples or the most mystic of shrines.'

Despite its commercialism, none more than the Kobe people
strive to retain the picturesqueness which characterizes the
port. Though its 41 banks are indications of modernism, its
90 Buddhist temples and 74 Shinto shrines remain to impart a
pleasing ecclesiastical flavor to the city. The booming temple
bells still compete with the ear-splitting steam-whistles of the
'foreign devils,' and the satisfying tenets of Buddhism are
preached side by side with those of the Occidental Christians.
There are several foreign churches, 6 comfortable clubs, 28
public and private hospitals, numerous libraries, a Chamber of
Commerce (established in 1887), and a host of Common, Tech-
ical, Commercial, and other schools in which 3300 Chinese
students are learning what it means to live and grow up in
a civilized community. Kobe's excellent foreign hotels, the
beauty of its surrounding hills, the never-fading charm of its
sea views, its balmy climate, and the purity and dryness of its
air are fast converting it into a sort of open-air sanatorium
for the sun-baked, wilted residents of Manila, Hongkong, and
the Chinese littoral. Few Japanese ports have so many places
of beauty and interest near by, and few offer more creature
comforts to the tourist seeking such. Days or even weeks may
be spent contentedly, according to one's temperament. The
social life among the foreigners (who are hospitable to a fault)
is delightful, and the recollections one carries away of the city
and its people are not soon forgotten. Many of the streets of
the Settlement are shaded by fine old acacias, maples, pines,
willows, and flowering specimens of the Paulownia imperialis.
A massive sea-wall runs along the attractive foreign Bund, and
the luxurious houses which stand back from it impart an air
of prosperity and solidity not always features of Japanese ports.
Many of the foreigners dwell in flower-embowered houses high
poised on the wooded ridge behind the city, and the seascapes
visible from the glassed-in balconies are replete with charm.

—The promontory at the S. edge of the city and bay, where
the lighthouse stands, is the Wada Misaki. The Kasasagi spit
divides the two harbors. — The gray granite monument in the Recreation Ground commemorates Alexander Cameron Sim (b. 1840; d. 1900), a public-spirited Scotchman who was a prominent figure in the upbuilding of the port.

The temples and shrines in Kobe are inferior to those of Kyōto, but are worth seeing by the traveler who may not have seen those of the latter place. — The Nankō Jinja (or Nankōsha), a Shintō shrine (Pl. C, 2) near the center of the city, founded in 1871 and dedicated to Kusunoki Masashige, stands in spacious grounds where there are usually a host of peep-shows, itinerant peddlers, etc. Two spirited bronze horses repose in front of the shrine, where at certain times one may witness impressive Shintō ceremonies conducted by priests in mediaeval robes. The big machine-gun in the yard is a relic of the Japan-Russia War. On May 25, when the anniversary of Masashige's death (b. 1294; d. 1336) is celebrated, the place is thronged, and special festivities are conducted.

The Bronze Daibutsu, a huge seated figure of Buddha 48 ft. high and 85 ft. in circumference, erected by Nanjō Shōbei (a paper manufacturer of Hyōgo) in 1891, in the Nōjukujī Temple grounds at Kita-Sakasekawa-machi (Pl. B, 3), near the Hyōgo rly. station (1½ M. from the Oriental Hotel), is without artistic merit and is decidedly inferior to the fine Daibutsu at Kamakura. The facial expression lacks spirituality. The caretaker dwells in a cubby-hole at the rear where swinging bronze doors admit one (fee, 3 sen) to the interior of the statue. The gilded figure of Amida at one of the interior shrines is said to be over 300 yrs. old. The small bronze figure (Tanjō Shaka) of a nude infant, supposed to represent Buddha at birth, is greatly reverenced; the right hand pointing upward, and the left downward, symbolize his power over heaven and earth. The trashy wood figures attributed to Unkei are perhaps by some local carpenter. The English-speaking guide who sometimes gratuitously attaches himself to foreigners hereabouts conducts a curio-store near by, and is out for business. A 5 min. walk farther along the street brings one to

The Shinkōji (Pl. B, 3), in the yard of which is an attractive seated bronze figure of Buddha with a Hebraic cast of features. Buddhists throughout Japan know the temple for its association with the bronze Ochi Michihide (or Ippen-Shōnin; b. 1239; d. 1289), who in his youth successively studied under priests of the Tendai, Jōdo, and Nembutsu sects, and who afterwards traveled through the provinces trying to gain adherents for a new doctrine which he named the Ji-shū. On account of his peregrinations the people dubbed him Yuge Shōnin, or the Traveling Bronze; he died here, and in 1886 received the posthumous title Enshō Daishi. A little farther along, diagonally across the street, and standing a bit back therefrom, is a ruinous 13-story Pagoda, the Jūsansō-sekitōdo, 20 ft. high,
and erected to the memory of one of the ears of Taira-no-Kiyomori!

The Ikuta Jinja (Pl. D, 2) a small Shintō shrine near the Sannomiya rly. station, dedicated to the Goddess Waka-hime-no-Mikoto, and said to have been founded in the 3d cent. by the Empress Jingō, is embowered in camphor and cryptomeria trees.

Suwayama Park (Pl. D, 1), an elevated spot behind the port (follow the street to the Tor Hotel, then turn to the left), commands a splendid panorama of the city, the bay, and the distant mts. of Kii Province and Awaji Island. The stone monument commemorates certain French astronomers who from this point once observed the transit of Venus. By following the zigzag road leading along the ridge one soon comes to Okurayama (Pl. C, 1), with a still wider view and a bronze statue (unveiled Oct. 26, 1911) to the late Prince Ito.

Excursions. Many pleasant short excursions are possible from Kobe, and a host of attractive spots lie within easy walking distance of it. The paths to many of them lead over hills from whose summits wonderful and inspiring views of land and sea are obtainable. Gorgeous wild flowers in spring and summer, more flowers and glorious autumn tints later in the year, and graceful waterfalls which plunge into, and flow out of, ferny dells and picturesque gorges at all times are some of the accompaniments. The excellent state of the mt. paths is due in great part to the Kobe Walking Society, a popular organization to which many of the foreign residents belong, and from the members of which the pedestrian can get helpful information. Good sketch maps of the Kobe hinterland are on sale at reasonable prices at the office of the Japan Chronicle. The numerous sign-boards which the progressive Walking Society (badge useful) has placed along the highways render a guide unnecessary in the Kobe neighborhood. Certain members of this organization are alive to the ethereal beauty of the hill-paths on moonlit nights, and if the traveler can secure an invitation to be one of a party on a nocturnal tramp to one of the many vantage-points back of the port, whence the magnificent bay with its ghostly junks and flitting gray shapes with glistening eyes can be seen, or Kobe illuminated like some splendid stadium, he will not soon forget the impression received.

The *Nunobiki* Waterfall (Pl. E, 1) which plunges down from the hills (1 1/2 M. from the Oriental Hotel; 30 min. walk; tram-car) at the N.E. limit of the city, is one of the most delightful spots in the vicinity. The road (*Nonosiki-chō*) leads

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1 The many waterfalls (*taki*) of this name in Japan is accounted for by the fact that *Nunobiki* means "spreading cotton cloth on the ground for bleaching," and suggests falling water. It is often used as a "pillow-word" — a meaningless expression prefixed in Japanese to other words for the sake of euphony.
left from the N. end of the Recreation Ground, and continues through the native quarter, passing on its way a number of small kilns where porcelain may be seen in the process of making. At the foot of the hill the path bends to the left, then zigzags up the cliff. Signs point the way, and splendid views unfold themselves in retrospect as one ascends. The lower (me-daki, or female fall) is 43 ft. high; the upper (o-dake, or male fall) is 80 ft. and it tumbles over a perpendicular granite wall into a green swirling pool in a fine gorge. The customary tea-house sits astride the point whence the best views are obtainable, but one can get fairly good ones by climbing a trifle higher up. The trail which follows the stream round to the left beyond the upper fall leads (10 min.) to the gigantic retaining-wall that forms one side of the reservoir holding Kobe’s water-supply. A still higher road rounds the profile of the hill to (1½ M.) Futatobi-san, with an old Buddhist temple, the Taigyō-ji, said to date from the 8th cent. and dedicated to Kōbō-Daishi (the founder of Kōya-san). A somewhat roughish trail goes (right) over the shoulder of Maya-san (see below) to Rokkosan.

The *Maya-san Temple can be included with Nunobiki in a forenoon walk by following the forest path down at the right of the point immediately above the tea-house at the upper fall, then through Kumochi village to the main road. In summer the small sequestered gardens hereabout flame with bright flowers, and the dewy dingles down which the numerous whispering streamlets slither are beautiful with reddening maples. Good walkers will choose the upper road, near the crest of the ridge, as the views for about a mile along the terrace following the contour of the hills are superb. — From the hotel one may take a jinriki (60 sen to the foot of Maya-san; round trip, ¥1. 20) or proceed in a tram-car to Higure-dōri, then turn left and walk to the foot of the hill. Hence to the terrace on which the temple stands is a 1 hr. walk. The first half is up through a picturesque gorge where an excellent gray granite flecked with black spots is quarried. The highroad is usually thronged on Sundays with people decked in their best, going to or coming from the temple. The scores of tiny paper prayers stuck in the earth are petitions to the tutelar deity. Several small shrines, numerous tea-houses, and not a few whining beggars mark the upward course, the last half of which (½ hr.) is through a lovely forest of maples, pines, and unusually lofty cryptomerias. Stones and tree-roots take the place of steps in many places. The temple belongs to the Shingon sect of Buddhists, is called Tenjōji (but is better known locally as the Moon Temple), and occupies the site of an original fane erected in 645 A.D. by Hōō-SENnin. It stands on an artificial terrace at the top of several long flights of (341) steps, at a point several hundred feet below the summit (2450 ft.) of the hill. The views from the flagged atrium are entrancing, and are worth going
many miles to see. From this great elevation the wide Osaka Bay seems tipped on one edge, and the junks and steamships that furrow its blue surface resemble flies creeping along a cerulean curtain hung against the distant mts. Few of the panoramas in this spectacular country are finer or more fascinating. Several refreshment stands, a big stone laver half-encircled by a bronze dragon, and numerous fine bronze figures dispute the restricted space with the fane. Upward of 300,000 persons come hither each year to worship a small carved wood figure (not shown) of Maya Buntin (Buddha’s mother), said to have been brought from China (in the 9th cent.) by Kōbō-Daishi. Pictures purporting to be like the image are sold at the temple for 1 sen. At the great annual festival (movable feast, usually Aug.) many thousands of devotees visit the temple, chiefly at night. Each carries a lighted paper lantern, and the procession as it climbs the hill is strikingly picturesque. Whosoever ascends at this time is supposed to acquire merit that lasts through life. The return to the hotel can be made in 1½ hr. by walking to the tram station and boarding the car there. The rikisha fare from the foot of the hill to the hotel is 60 sen. A tramway similar to the incline at Hongkong is under discussion.

*Rokkosan (3050 ft.), a popular hill-station with a good club, golf links, a number of bessō (country villas), and sea views perhaps unrivaled in their beauty and extensiveness, was established in 1890 by Mr. Arthur H. Groom (monument unveiled in 1912), and is about 6 M. N. of Kobe (4 M. beyond Maya-san). It is reached by jinriki to Gomo village (½ hr.; 2 men, 80 sen), thence by kago or chair (1½ hrs.; 70 sen for each man) or on foot (stiffish climb) in about 2 hrs. Horse, ¥1.30; coolie for carrying luncheon, etc., 65 sen. The trip can be planned to better advantage with the assistance of the hotel manager, who will arrange for a conveyance. The air is delightfully pure and the views are inspiring. Furnished cottages can often be rented for the summer season; consult the Kobe newspapers for advertisements.

*Arima (1400 ft.), a popular resort 4 M. N. of Rokkosan (9 M. over the hills from Kobe), is beautifully situated amid picturesque mts. and is known for its good hotel (Arima Hotel, ¥5 a day and upward; English spoken; open all the year); its iron-impregnated springs (warm, steel-blue, chalybeate waters; odorless, strongly saline and astringent to the taste); its good baths (cold springs of colorless water impregnated with free carbonic acid and sulphuretted hydrogen); its fine maple trees (in autumn), and its Arima baskets. The latter are made (in numerous small home work-shops) of several varieties of bamboo grown in the neighborhood — chiefly the matake (‘real bamboo’) and the black variety known as hachiku. After being carefully polished with a special sand found in the vicinity the
finished product (of many shapes) is stained a rich maroon and sold (many exported) at reasonable prices. The usual method of reaching Arima is by train (Tōkaidō Rly.) to (15 M.) Kanzyaki Station (½ hr.; 65 sen), thence (over the Fukuchiyama Line of the Gov’t Rlys.) to (12 M. in ¾ hr.; 53 sen) Namase (with hot springs), whence it is a beautiful 6 M. walk (uphill, good going, 1½ hrs.) through scenery which is more European than Japanese. If the traveler will write ahead or telephone, the hotel manager will have a motor-car or a jinriki waiting at the station. From Sanda Station (10 M. farther up the rly. line where travelers returning from Amanohashidate should alight), the (6 M.) road to the hotel is flat, but is not so wild or picturesque as that from Namase. There are a number of pretty waterfalls and scores of attractive walks in the neighborhood. The summer climate is cool, and the several mineral springs are reputed to be efficacious in rheumatic and other ailments. — The excursion described below can be included in the Arima trip.

The *Takaradzuka Mineral Springs at Takaradzuka, in Hyōgo-ken, Settsu Province, 11 M. N. of Kanzaki Jct. (frequent trains over the Fukuchiyama Line of the Gov’t Rlys. in ¾ hr.; fare, 45 sen) and 26 M. from Kobe (total rly. fare ¥1.13), perhaps rank highest of all the important mineral springs of Japan. They are possibly the best and most favorably known of any carbonated springs in the Far East, since the excellent Takaradzuka Tansan table-water bottled there is of worldwide repute. The charmingly picturesque environment (250 ft. above the sea), the many bathing-resorts, and the hunting, fishing, and walking possible in the immediate neighborhood, combine to make it an almost ideal resort — particularly with persons of ‘nerves’ seeking tranquillity amid pleasant surroundings. West-bound travelers on the Tōkaidō Rly. may, by alighting at the Umeda Station at Osaka (p. 607), board an electric car (station near by) of the Osaka-Takaradzuka (or the Mino-Arima) line (cars every 5 min. between 5 and 12.30 A.M.) and go direct (¾ hr. fare, 20 sen) to Takaradzuka town. The highways from Osaka and Kobe are suitable for motor-cars. The picturesque and rapidly growing town, with its numerous inns and bath-houses overlooking the brawling Muko River, is a popular resort with Japanese. It is celebrated locally for its palatable mushrooms, which are gathered (in Oct.) on the conical hill behind the Tansan Springs, and shipped as far E. as Yokohama and Tōkyō. The pretty basket-work in almost endless variety on sale in the local shops comes from Arima. The big new bath-house (baths from 5 to 50 sen) at the left of the rly. station, is operated by the electric traction company.

From Kanzaki the rly. runs N. across a rich and highly cultivated region to 3 M. Itami (known for its fine sake), thence through a smiling valley where many grapes (California red
variety), pears, and peaches are grown. The peach trees present an odd spectacle in summer, as each peach is usually done up in a little bag to protect if from the sun and prevent it acquiring the unsatisfactory (to the native) ruddy color. — 7 M. Ikeda, has car-shops, a power-station (for the electric line), and orange groves. At 9 M. Nakayama, there is a famous Buddhist temple, the Nakayama-dera, hoary with age, rich in traditions, and 34th on the list of the 33 holy places sacred to Kwannon. [Beyond 11 M. Takaradzuka, the rly. climbs into the hills and traverses a fruitful region marked by extensive views and sweet with wild flowers. Namase, the station for Arima, is a mile beyond.]

The Tansan Hotel (English management and cooking) is 10 min. up the hill (go past the bath-house, cross the footbridge and turn up right) from the Takaradzuka Station, in a handsome, flower-embowered garden whence there are sweeping views over the valley and river to the distant mts. Rates from ¥5 a day and upward, Am. pl. Rooms may be engaged at the office of the J. Clifford-Wilkinson Tansan Mineral Water Co., Ltd., at 82 Kyō-machi, Kobe. The milk is from the hotel dairy. The strawberries and other ground fruits and vegetables, which grow nearly all the time in this favored spot, are enriched with bean-cake only (as a precaution against typhoid). The mineral water is from the Tansan Springs.

The Tansan Springs (discovered by Mr. Wilkinson in 1885) lie ½ M. beyond the rly. station (and practically an equal distance along the river-road from the hotel) on the far bank of the turbulent Muko-gawa (good trout-fishing in May and Sept.) — which flows to the sea between the Tōkaidō stations of Nishinomiya and Kanzaki. The water bubbles up in an unvarying flow of about 700 gallons an hr., from the volcanic rock forming the heart of the lofty hill which overlooks the river. The deep well is protected by a granite lining and a locked cover to prevent contamination. From this well the water is conducted through sealed pipes to spotless filters (where the iron salts are eliminated) of vitrified white tile, thence it flows by gravity, in a state of crystalline purity and with a temperature of 52° F., to the bottling department. The plant covers 4 acres, and automatic machinery made upon a system with a scrupulous regard for cleanliness, charges the undiluted water.

Tansan Water as marketed (often called the Apollinaris of Japan, and freely imitated) is of unusual purity and belongs to the category of chalybeate and carbonated mineral waters. It contains in properly adjusted proportions, sodium and potassium chloride; sodium sulphate; sodium, iron, calcium, and magnesium carbonate; silicic acid, iodine; bromine, mineral salts, and free carbonic acid. A perhaps unique quality is the
entire absence of nitrites, organic matter, or bacterial life.
— The Niwo Water is aperitive, comes cold from the hills,
is impregnated with salt and iron, and is taken internally for
rheumatism and allied disorders. Baths of the heated water
are to be had in the several establishments at Takaradzuka.¹

Minoh Park, in the picturesque Minomo Valley, with its
magnificent waterfall (80 ft. high), its wonderful maples (an
extraordinary sight in Nov.), and its pleasing environs, com-
bine to form a delightful excursion (½ hr. by tram; 20 sen)
from Takaradzuka, and should not be missed — particularly
between Nov. 10 and 20, when the maples are in their prime.
[Minoh is relatively the same distance from Osaka, and it can
be reached by the Osaka-Mino tramway in ½ hr.; fare, 15 sen.]
From both places the line traverses a productive country to
Ishibashi Station, where it goes up the valley to the park.
Thousands of Osaka and Kobe people foregather here in April
to see the splendid cherry blossoms; in the summer for the
coolness and beauty which the cascade imparts; and in autumn
to see the maples. Few spots in Japan present a more wonder-
ful array of color; there are hundreds of trees, many of them
very old, and the hillsides fairly blaze before the leaves begin
to wither. The cascade at the top of the valley and park is the
objective point for all visitors. It is somewhat like the splendid
Yu-no-taki, in the Nikko highlands, just below Yumoto Lake.
The temple a short distance beyond is uninteresting.

Suma, or Suma-no-Ura (4 M.), Shioya (6 M.), and Maiko
(9 M.), all popular and attractive bathing-resorts W. of Kobe
(main line of the Sanyo Rly., and the electric trolley), on the
beautiful shore of the Inland Sea, possess fine shingly beaches
(the delight of children), lovely sea views and a charm which
has been the theme of native poets for ages. A day can be spent
very pleasantly visiting the three places. Awaji Island is visi-
able across the narrow strait; the Bay of Osaka lies at the left,
and the blue Harima Nada at the right. Many fishing-boats
dot the placid waters, and long nets filled with silvery fish are
often hauled up on the sandy shore. The sea-bathing is excel-
lent and safe, with no heavy ground-swell or treacherous un-
dertow. Many Kobe residents own summer villas in Shioya.
Shioya Hotel, from ¥6 a day, Am. pl.; for 2 persons in the same
room, ¥10; per week, ¥50, and ¥60; per month, ¥130, and
¥225 respectively; children under 8 yrs. of age, half rates.
There are boating, bathing, fishing, tennis, cool breezes, and a
permanent charm. Maiko, with its fantastic pine trees kneec-
deep in the sand, is exceptionally enticing. The name Maiko-
no-Hama, or ‘Beach of the Dancing Girl,’ is applied to it
because of a curious optical allusion created under certain

¹ The word Tansan means carbonic acid. Sekihan is carbonic acid, and
Tansan-gata is carbonic acid gas. Takaradzuka, or Takara-suka, is said to
mean precious place, hence, by induction, city of health.
atmospheric conditions: at such times the flying veil of sand makes the bizarre old trees with their wide outstretched arms look like whirling dervishes. Delicious peaches are grown in the vicinity of Suma, near which (in a valley called Ichinotani) occurred the historic incident in the life of Kumagaya Naotane, referred to at p. 441.

Awaji Shima (sometimes called by its Chinese name, Tanoshû), the largest island of the Inland Sea (30 M. N. and S.; 14 M. broad at its S. part; area, 217 sq. M.), is a mountainous region (highest point 1955 ft.) E. of Harima Nada and W. of Osaka Bay, rarely visited by tourists. The scenery differs in no way from that of the main island, and the towns offer no attractions. Awaji is of historic interest to Japanese, whose mythology designates it as the first land created by their supposed divine ancestors, Izanagi and Izanami. Mail steamers leave Kobe daily (transit about 2 hrs.) and touch at the uninteresting ports of Kariya, Shizuki, Sumoto, etc. Sumoto, the chief town (and capital) on the E. coast, with 8000 inahbs. (Inn: Nabeto, ¥2), stands amid mildly picturesque surroundings. Iwaya, at the N. end of the island, is about 2 M. (ferry across the Akashi no Seto) from Akashi Station, on the Sanyô Rly. The mts. on the island are composed of diorite, gneiss, granite, and old schists, and are wooded to their summits. Well-tilled farms stretch away from their lower flanks. Between the outermost rocks on the S.W. coast of the island and the adjacent Shikoku is the celebrated Naruto Whirlpool (Naruto Suido), a sort of Japanese Charybdis invested with all manner of terrors. When the tide from the Pacific Ocean rushes in through the Kii Channel and into the (600 yds. wide) Naruto Channel (which links it to the Inland Sea), the resistance offered by the outflowing water (48 fathoms deep), is such that a rather formidable whirlpool (about 60 ft. in diameter) is created, with a great roaring and churning of the opposing forces. During the spring tides, when the stream is running at maximum strength, the average speed is 9–11 knots. When the waters of the Inland Sea prevail, the race sets back into the Pacific. Travelers may wish to remember that both the Naruto Channel and the straits about Tomogashima Island (Yura Strait, on the S.E. side of Awaji) lie within the fortified zone, and that photographing and sketching are prohibited by the War Department.

38. From Kobe via Himeji, Okayama (Shikoku Island), Hiroshima, and Miyajima to Shimonoseki.

Sanyô Main Line of the Imperial Government Railways.

To Shimonoseki, 329 M. The (extra fare) express trains (comp. p. lxxii) make the run in about 10 hrs.; the local trains (fare, ¥8.78, 1st cl.; ¥5.24, 2d cl.) in about 14. After leaving Setoau, the line traverses the provinces of Harima, Bizen, Bûchû, Bingo, Aki, Suse, and goes to the extreme W.
The Castle.  

**HIMEJI**  

38. **Route 633**

point of Nagato, through a beautiful country contiguous to the Inland Sea (entrancing views from the left side of the cars). There is an excellent rly. hotel at the Shimamontei Station. Connections are made here with swift and commodious gov’t steamships for Korean ports, and points (ferry service) in Kyushu. The docks are extensions of the rly. platform, and luggage-porters are in readiness to assist passengers and to see them safely on their way without friction, confusion, or delay. For the convenience of travelers certain of the express trains (consult the rly. folder) stop at the small station of Miyajima, where ferry-boats are in waiting to conduct them across the narrow (15 min.) strait to Miyajima Island. A flying visit of 2-3 hrs. between trains is ample for this lesser of the ‘Three Great Sights’ — the attractions of which are imaginative rather than material.

From Kobe the train runs toward the W. along the shore of the Inland Sea, passing through the attractive seaside resorts of Soma, Shiyoa, and Maiko. The giant pine trees which fringe the shore, the calm sea flecked with white-sailed junks, and the distant views of Awaji Island are alluring. 12 M. Akashi, opposite Akashi Strait, with a Shintō temple to the memory of Kakinomoto-no-Hitomaro, a 7th-cent. poet, is the meridian from which time is reckoned in Japan. Storm-signals are shown to mariners entering the E. end of the Inland Sea, which terminates here and is separated from Osaka Bay, the Kii Channel, and the Pacific Ocean by the pear-shaped island of Awaji. An excellent automobile road flanks the sea and affords motorists views of unexampled beauty. The train runs at good speed over the broad plain to 24 M. Kakogawa, near the river of the same name. The numerous well-sweeps which dot the country indicate an abundance of water below the surface. Many of the humble dwellings have the ridges of the thatched roof held down by bundles of straw which straddle them and impart a decorative effect. In the yard of the (2 M.) Takasago Shrine is a giant tree celebrated locally as the Aoi-matsu, or ‘Companion Pine,’ which is said to ambiporous, wherefore the leaves are used at weddings as emblems of marital felicity. The motive is frequently portrayed in art, in the forms of an aged man and woman raking up pine needles on a seashore fringed with pine trees. The region roundabout is classic ground to Japanese, and constitutes what is termed the Harima Meguri, or ‘Circuit of Harima’ Province. It has been sung and written of since time out of mind, and the charms of the pine-clad coast are favorite themes of writers of poetry and historical romances. — 26 M. Hōden is known for its (2 M.) small caves (Ishi-no-Hōden) cut (23 by 26 ft.) from the soft rock and believed to date from remote times.

34 M. Himeji (Inn: Akamatsu, ¥3), capital of Harima Province with 42,000 inhab.; a thriving place on the right bank of the lower Ichi-kawa, is noted for its production of stamped leather and cotton goods, and for its fine old 5-storyed antique donjon, called Ryojō, or ‘Snowy Heron Castle’ — a gleaming white fortress (7 min. walk from the station) erected in 1340 by Akamatsu Sadanori. From his family it
passed to the hands of Toyotomi Hideyoshi, who rebuilt and
enlarged the keep in 1577 and added 30 turrets. After the
decisive battle of Sekigahara, Tokugawa Ieyasu established
Ikeda Terumasa here, and he changed the name of Himeyama
to Himeji. A long line of daimyōs occupied the castle before
the Restoration, when it passed to the Gov't to be used as
headquarters for one of the divisions of the main army. The
beautiful park which surrounds it, and which is known as
Himeyama, is noted for its display of wisteria (in May). Per-
mits easily obtainable through one's consul. Photographing
and sketching forbidden. The structure is an excellently pre-
served relic of feudal days, but is not as attractive as that at
Nagoya. Shosha-zan, a thickly wooded hill (1300 ft.) 4¼ M.
to the N., is revered by the natives because of its Buddhist
temple, the Enkyō-ji, founded in 966 by the bronze Shōkū, and
consecrated to Kwanon. Several of the early emperors made
pilgrimages to it, and the forces under Ashikaga Takauji and
Ishidō Yorifuwa fought a battle near it in 1351. Shikima, 2 M.
to the S., the seaside terminus of the Bantan Rly., is a popu-
lar bathing-resort.

The HIMEJI-WADAYAMA section of the BANTAN RLY. leads hence N. to (40
M.) Wadayama (several trains daily; fare, ¥1.68) and forms a link between
the Tōkaidō and the Japan Sea. (See Rte. 31.)

The white castle towering above its surroundings makes a
fine picture in the landscape at the right as the train contin-
ues W. from Himeji. The closed boats anchored in the Haya-
shida-gawa beyond Aboshi Station are primitive automatic
rice-hulling mills. 47 M. Naba is the point of departure for
the historic seacoast town (8 M. S.) of Ako, known as the home
of Ōishi Kuranosuke, chief of the Forty-Seven Ronin retainers
of Asano Takumi, whose tragic history is referred to at p. 186.
— The hills through which the rly. leads are terraced far up
their sides and they recall certain vistas in Korea. Many of
the little dwellings tucked away in the sheltered valleys have
picturesque roofs that are covered half with tiles and half with
thatch.

89 M. Okayama (Inn: Miyoshi-kadan, 5 min. left of the sta-
tion; jinriki, 10 sen; pretentious; meals from ¥1.50, and lodg-
ing from ¥2 and upward; several cheaper inns opposite, and
a restaurant in the station), capital of Bizen Province and of
Okayama-ken, with 94,000 inhabs., was formerly the castle
town of Ikeda, a rich and powerful daimyō whose well-pres-
served fortress (built by Bizen-no-Kami Hunetaka in the 16th
cent.) still stands and is called 'Crow Castle' because of its
somber color. Convinced of the logic of Bulwer's dictum re-
ferring to the pen and the sword, the local authorities have
housed the Fifth Higher School in the massive structure, and
have converted the park at its base (1 M. from the station,
20 min.; jinriki, 20 sen) into a handsome landscape garden
Kotohira.  SHIKOKU ISLAND  38. Route.  635

(Kôrakuen) with 22 acres, tea-houses, views, etc. The Asahigawa flanks it on one side and adds considerably to its picturesqueness. One of the many tame cranes which wander at will beneath the fine wisteria arbors and the splendid old cherry and maple trees, is said to be more than 200 yrs. old. Figured straw matting (hanamushiro) is one of the specialties of the place; others are delicious peaches sold in fancy baskets, and native sweetmeats packed in abnormally thick boxes and hawked about the rly. station platform. The bentô sold here is better than that at certain other stations on the line.

The Chûgoku Rly. Co.'s line runs N. from Okayama through several unimportant towns to 35 M. (¥1.07) Tsuyama (pop. 15,000), an ancient castle town in Mímisaka Province. Another line trends N.W. to 8 M. Inariyama, and 13 M. Tatô, in Biichû Province.

Okayama is one of the best points from which to visit the near-by island of Shikoku, with Kotohira and its much venerated Kompîra Shrine. The island as a whole is off the beaten track of travel, and it differs so little from other and more accessible places that foreigners seldom feel repaid for a trip through it. Hurried travelers concerned with the Kompîra Shrine can leave luggage in the inn at Okayama, board an early morning train, and be back in the evening.

Trains leave the main line station in Okayama at frequent intervals and arrive at 20 M. Uno (fare, 88 sen) in about 1 hr. The boat-landing is at the station. Commodious steamers (Imp. Gov't Rly.) make the trip (fare, 85 sen) across the narrow arm of the Inland Sea in about 1 hr., passing the picturesque Shôdo Island (12 M. long, 7 wide; highest peak, 2697 ft.) and landing at Takamatsu, an old castle town (pop. 43,000) in Sanuki Province (Kagawa-ken). The traveler is reminded that, although the landlocked water may be smooth in the morning, a stifling wind loses no time in kicking up a coarse sea which may prove unsettling by afternoon. The Kompîra Shrine contains no works of art, but its magnificent situation recommends it. Two hrs. are sufficient to visit it and its environment after reaching Kotohira.

The Takamatsu Castle, the most conspicuous object at the left of the dock, was erected in 1335 by Yorishige, a sometime governor of the province; it is now in a ruinous state, but the aforetime castle park is perhaps finer than it was originally, for it has been deftly converted into a landscape garden (called Kuri-bayashi Kôen) of such unusual charm that the traveler with time to spare will feel repaid for seeing it. The town is prettily situated on the sea. Yashima, the flat-topped hill at the E., has been laid out as a popular resort.

The rly. (several trains daily) runs S.W. along the shore through a number of charmingly situated but monotonously similar little towns whose chief industry is the extraction (in a crude way) of salt from the ocean's brine. Miles of salt-pits line the beach, while pine-clad hills and rice-fields stretch away inland. The numerous palmettos, persimmon trees, vineyards (no wine), and omnipresent flowers suggest a benign climate. The excellent macadam pike which flanks the rly. is suitable for motor-cars. 20 M. Tadokôru (Inn: Hanabishi, ¥2.50) is in almost hourly touch (steamers of the Ōsaka Shosen Kaisha) with several of the mainland towns (to 31 M. Onomichi).
A number of inns cluster about the station and cater to the
hordes of native visitors to the town and its sacred fanes.
To reach the latter one turns up at the right and proceeds
(5 min.) along the picturesque and cheerful main st. to a con-
verging st. which ascends (right) between lines of balconied
inns (Tora-ya, Bizen-ya, etc.), and beneath (in the summer)
awnings which impart an Oriental aspect to it. Here cluster
scores of tiny shops with raucoius barkers who essay to sell one
all manner of gewgaws relating to the temples and their cult.
Among the rubbishy souvenirs foreigners are pleasingly re-
quested to take home with them are trumpet-shells and other
symbols of Triton, chop-sticks made of the quasi-sacred
Cleyera japonica, pilgrims’ staffs, gourds, rosaries, lacquered
trays adorned with the temple crests, and potent charms
(O-fuda) consisting of certain mt. herbs gathered and blessed
by the priests. Ninety steps lead up from the street to the
first gate, which is in the form of a rusted iron torii covered
with ideographic texts. Hence a number of long, sloping land-
ings and 238 steps conduct one to the Daimon, or Great
Gate (great in name only); 252 more to the Asahi no Yashiro
(the one-time Kondō, or Golden Hall of the Buddhists); and
159 thence to the main temple. Handsome bronze and stone
lanterns flank the granite-flagged ascent, and lofty trees over-
shadow it; the wood and stone tablets bear names of generous
givers to the temple organization. The Asahi no Yashiro has
some fairly good wood-carvings in conventional Buddhist de-
signs, with some sculptured wood doors portraying Chinese
sages and Imperial chrysanthemums. The last 44 steps leading
to the upper terrace are steepest of all. Here one may often
see poor deluded old men and women, half naked and gasping
for breath, running up and down the flight and performing
(for the alleged merit secured) the rite called Hyaku-do. The
wooden tickets, strung on the wires attached to the stone monu-
ment (with a turtle base) at the left of one of the landings, are
used as markers in this laborious exercise. Formerly when hot
rice-dumplings were offered as food to the bizarre bronze horse
near the Ex-voto Hall, devotees were wont to scramble for the
grains scattered about and gulp them down in the belief that
Ō-Shaka-sama noted it and praised them therefor.

The Main Temple (no fees) stands on an elevated terrace
cut from the beautifully wooded side of Zōzu-san, and is
flanked by some splendid old trees and several auxiliary
shrines. It is the holiest shrine in Shikoku, and is said to have
been founded in the 9th cent. by the illustrious Kōbō-Daishi
(of Kōya-san fame) soon after his return from China; and
later to have served as the model for many other fanes in
different parts of Japan. With the disestablishment of
Buddhism, the coarse idolatry practiced here by certain of the zealous and fanatical bonzes was replaced by the Shintō tenets. That these have not completely effaced the Buddhist influence is manifested in the structure itself—a felicitous blend of both styles of architecture, with the interior fitments pertaining to the Shintō, and the architectural enrichments inseparably associated with Buddhism. The prettily paneled ceiling done in gold lacquer and cherry blooms is worth looking at. To this shrine come upward of 800,000 pilgrims each year, most of them, be it said in passing, to worship the tutelar Kompūra (Sanskrit, Kumbhira), a redoubtable Buddhist divinity who is supposed to protect seamen and travelers, associated in the native mind with Neptune, and about whose antecedents little seems to be known.

The panorama from the terrace is superb, embracing as it does a score of villages, hundreds of square miles of the lovely Inland Sea, range after range of blue mts. and league upon league of cultivated valley and plain. The conical (and volcanic) mt. in the near foreground, looking very much like an exaggerated sombrero, is Shirane-mine, often referred to as the Sanuki Fuji. Beside the main temple there is little to see. The Ez-voto Hall, a Buddhist institution, contains a lot of marine trumpery, some models of boats, many archaic symbols of Poseidon, some distressing pictures, and a faded old lithograph of the Brooklyn Bridge! The bronze horse which stands near, and has a tail like a pleated skirt, has been so rubbed by the credulous and ailing that its nose is half gone. — On the descent it is worth while to inspect (left of the path, in a pretty park with a live bear)

The Museum, or Hōmotsu-kuwan (‘Treasure House’), which contains (admission, 5 sen) a collection of canonical books, some pictures, a landscape painting by Kanō Tanyū, a harp upward of a thousand yrs. old, some silks, swords, lacquered boxes, fine screens, sculptures, and what-not. — The most important of the temple festivals falls upon Sept. 8–10, and Oct. 10–11. Lesser ones occur on the 10th of each month.

Shikoku Island, or Four Lands, — so-called because it comprises the 4 old provinces (of the Nankaidō, or South Sea Road) of Sanuki, Awa, Tosa, and Iyo, and the 4 newer prefectures of Kagawa, Tokushima, Kochi, and Ehime — has 4 million inhabs., and with its outlying islets is one of the largest (6854 sq. M.) of the Japanese group. It is bounded on the N. by the Inland Sea; on the E. by the Kii Channel; on the W. by the Bungo Channel; and on the S. by the Pacific Ocean. The warm Kuro-shio tempers the climate and gives it sub-tropical vegetation. Though mountainous, the island is densely populated, with 5 cities, 745 villages, and 66 hamlets. Magnificent forests of beech, oak, horse-chestnut, maple, ash, camphor, magnolia, and other deciduous and evergreen trees deck the mt. slopes, from which numerous streams run down to irrigate the rice-plains. The longest river, the Yoshino (100 M.), is often called the Shikoku-Saburo in the belief that it is the 3d longest in the Empire. The paper-mulberry and the vegetable-wax trees are cultivated on a large scale; the inner bark of the former not only provides for the considerable paper industry of Tosa, but also for the demands in
other parts of Japan. There are wax-bleaching works in several places on the island; and in Tosa, which is also noted for its fine samphor, two crops of rice are raised per year. Kōchi breeds the remarkable long-tailed fowls described at p. 207. Indigo and excellent tobacco are produced in quantities.

The Besshi Copper Mine, near the summit of a m. 4000 ft. above sea-level, in the N.W. part of Iyo Province, was discovered in 1690, is owned by the rich and powerful Sumitomo family, has an annual output of 200,000 tons of ore and 6500 tons of refined copper, and is one of the most important in Japan. The geological formation of the mine (wherein 2300 men are employed) is crystalline schist, consisting of quartz-schists and talciferous rocks between which lies the uniform ore deposit — cupriferous iron ore containing an average of 4% copper. The output is sent by private rly. to the near-by Niikama, thence by lighter to (91 M.) Shisakajima, where the metallurgical works (with 1400 employees) are located. Hence, the copper ingots are sent to the Sumitomo Copper Works at Ōsaka. — Antimony (Andimoni — a corruption of the English word) is mined in Saijō, Iyo Province, and is exported.

Takamatsu (Inn: Hagiwara-šō, ¥3), the chief city (pop. 66,000) of Awa Province, and capital of Tokushima-ken, faces the Kur Channel at the N.E., has daily steamer connections with (51 M.) Kobe (fare, ¥1, 80), and is linked by rly. (opened in 1914) with (46 M.) Ikeda, well known for its excellent tobacco.

Kōchi (Inn: Jōsei-kan, ¥3), the capital (pop. 39,000) of Tosa Province and Kōchi-ken, has the ruins of a castle built by Yamanouchi Kazutoyo in 1600 which is an attractive port on the S. side of the island, 10 M. from Kobe, daily steamer in 14 hrs.; ¥5, 1st cl.), and besides producing paper of excellent quality is a mart for the coral taken from the sea near by.

Takamatsu (Inn: Yūshinsha, ¥3), a pretty port on the W. side of the island, in Iyo Province, facing the Iyo-nada, is the center whence several short rlys. diverge, and is in touch daily with Ujima, 4 hrs. across the strait, on the mainland. It is the point of departure for 5 M. Mateyama (Inn: Ki-dōga, ¥2,50), capital (pop. 44,000) of Iyo Province and Ehime Prefecture. The castle, built in 1608 by Kato Yoshitsume, is still in good repair, and during the Japan-Russia War it furnished quarters for several thousand Russian prisoners. The panorama viewed from the upper story is one of the finest in the island. — The near-by suburb of Dōgo (Inn: Funaga-ya, ¥2,50), referred to in one of the guidebooks of Japan as 'a very notorious place,' is well known for its hot sulphur springs and baths, said to be efficacious in skin diseases.

From Okayama westward the main line of the rly. follows the contour of the sea through Bitchū Province to 93 M. Niiwase (with a shrine founded by the Emperor Nintoku, in the 4th cent.), where it crosses the Yabe-gawa. The well-watered plains hereabouts are carefully cultivated; the peasants who work in the fields discard all but a loin-cloth in summer, and their brown bodies — much the color of the soil — and crude instruments of husbandry give them the appearance of prehistoric folks. Considerable cotton cloth is manufactured on rude looms, and long strips are spread out to bleach in the sun. During spare moments the farmers tread water-wheels to lift the fluid on to their fields. 125 M. Fukuyama (Inn: Kurisada, ¥3), capital of Bingo Province, with 20,000 inhabitants, was formerly the seat of the ruling daimyō. The donjon of the fine old baronial castle, upheld by massive stone walls, can still be seen (right of train) beyond the station. The park now constitutes a public garden. The soft matting used as a covering for native house-mats is a specialty of the town, and is made from the rushes cultivated roundabout. The views of the sea.
from the left side of the train are beguiling; scores of picturesque boats glance up and down the blue waters, or careen lazily on shore. At some of the towns long arms of the sea reach in between lines of houses and form fluvial thoroughfares along which ply ancient craft loaded to the gunwale with seaweed, fish, or other marine products. Crude salt-pits for the evaporation of sea-water are conspicuous features along the shore. The little seaport of Tomotsu, at the end of a peninsula which juts seaward, has a daily steamer service to (20 M.) Tadotsu (Island of Shikoku), fare, ¥1.50, and is dear to the internal economy of Japanese because of a celebrated liquor (Hometshu, or ‘Life-preserving sake’) brewed there.

138 M. Onomichi (Inn: Hamakichi, ¥4), one of the best ports (pop. 31,000) on the Island Sea, is also one of the most picturesque. Opposite the town, which stretches for a mile or more along the shore, is Muko Islet, and between them comes an arm of the sea which serves as a thoroughfare and an anchoring-ground for hundreds of queer craft engaged in the fishing or carrying trade of the Inland Sea. Behind the town and station rise thickly wooded hills amid whose ancient groves stand temples from the atriums of which magnificent and far-reaching views are obtainable. Of the 3 most important ones, Senko-ji, dating from the 12th cent., is perhaps the best worth seeing. The Saihoku-ji is a dependency of the Koya-san Monastery, and is a neglected relic of the time when all Buddhist fanes drew fat revenues from the State and could afford to bedeck themselves with jewel-studded idols and other graven images. If the traveler should happen to pass through Onomichi on a day when the sun shines brilliantly and suggests the lower tropics, he will be reminded strongly of Constantinople and the Golden Horn. The thousands of tiled roofs glistening in the sun, the calm blue water flecked with big white-sailed junks, the scores and scores of lesser craft, the snowy gulls that wheel and scream and fish, and the deep, booming notes of the temple bells ringing their muezzin-like calls to the faithful, all combine to form an enrapturing picture. — Steamships leave daily for numerous Inland Sea ports.

The Kurihara River runs through the town, and after crossing it the train goes out through the suburbs past many picturesque bridges thrown across arms of the sea which reach in and impart a Venetian-like aspect to the place. When the tide goes out it strands many big junks, and leaves them sitting in the mud like helpless leviathans. The rly. now follows the sinuosities of the beach, which hereabout is studded with salt-pits (shiogama). Naked boys race along the shore in the joyous abandon of health and youth; scores of clam-diggers of both sexes search diligently for that modest and retiring bivalve; and the sails of many junks and luggers flash against the horizon. The mts. of Shikoku rise through the haze at the left.
The salt-pits continue beyond 143 M. Itozaki, where there is good bentō with fish. The line now leaves the sea and strikes into the hills. Beyond Mikara it crosses the Numata River and enters the province of Aki. Many of the houses have whitewashed walls, wood trimmings painted black, and brown-tiled roofs. Beyond Hongō the landscape becomes jejuné, and the stiffish up-grade, marked by several tunnels and streamers, rises to a point 943 ft. (at Hachitonmatsu Station) before it descends again through several picturesque hamlets to 189 M. Kataichi. Here a branch line diverges (left) to 12 M. Kure, with its big arsenal (in the war-zone, no photographing or sketching) and Gov’t Naval Station. The Imperial Naval College stands on the nearby (3 M.) Etajima. The sea hereabout is charming, with lovely views and adorable little bays.

190 M. Hiroshima (Inns: Mizoguchi, ¥3; foreign food, ¥4; Naganuma, semi-foreign, near the station, ¥4), capital of Hiroshima Prefecture and of Aki Province, an important metropolis (pop. 143,000) in lat. 34° 23’ N. and long. 132° 27’ E. of Greenwich, stands at the delta of the multiple-armed Ōta River (called also Kabira- and Watari-gawa), and is the largest city between Kobe and Shimonoseki. The historic castle (tenshu) visible from the train (left; closed to the public), was built in 1594 by Mōri Terumoto. In 1619 it passed into the hands of Asano Nagaokira, whose descendants (often referred to as the Princes of Geishū, the Chinese name for Aki) ruled here as daimyōs until the Restoration. The late Mikadō made the castle (now occupied by the Fifth Army Division) his headquarters and that of the General Staff during the Russian War, at which time the city was the scene of continuous military activity. The Sentai Landscape Garden (¼ M. from the station), with 10 acres of ground, a big pond, bridges, and handsome flowering trees, is one of the ‘sights.’ The view from the house, known as Seifuki, is considered the best. At Nigitsu Park (¼ M., on a hill) there are fine cherry and maple trees, tea-houses, good views, and a shrine called Nigitsu-jinja, consecrated to the ancestors of the Asano family — whose crest of two hawks’ feathers crossed show on the enrichments. Miyajima and other islands are visible across the strait. Hiroshima oysters (kaki) enjoy much favor; likewise the lacquer, bronze, and other articles made there.

A branch rly. runs hence (frequent trains in about 20 min.) to 4 M. Ujina (in the war-zone), with a pretty harbor (completed in 1889; cost ¥340,000) much frequented by coasting-vessels. Steamers of the Ōsaka Shosen Kaisa run hence (several trips daily) to (7 M.) Etajima, (9 M.) Kure, thence to (4 hrs.) Takahama (¥1.40) on Shikoku Island.

191 M. Yokogawa, just across the river from Hiroshima, is practically a suburb. The train continues over a broad plain devoted to the great staple, rice; pretty views of the sea at the left. An excellent highway runs along the sea-wall for
distance beyond 193 M. Koi. Many paper umbrellas are hereabout, and the scores of them drying in the house-looking like big whirligigs. Some fine old pine trees flank the sea beyond 197 M. Itsukaichi. 199 M. Hatsuakaichi, is a strungly situated village on the shore, with tiny harbors of sty junks standing on the sands. The old Sanyodo runs the beach and affords automobilists entrancing views of sand-studded sea. The big vermilion torti visible across mouth water is the outpost of

M. Miyajima (miya, a shrine; jima, island; pron. me-e-mah).

Ferry (wadaishi) is 2 min. walk down the wide st. (left) from the st.
and-luggarge by station porter, 10 sen. Whatever baggage the trav-
y not wish to take with him can be checked in the station baggage-
Frequent boats (of the Gov't Rlys.) make the (1½ M.) trip across the
Ono Seto) in 15 min. A number of native inns cluster near the oppo-
ding. The small Miyajima Hotel (formerly the Mikado), with the
of inn and the rates (usually from ¥7 and upward, a day, Am. pl.)
100 min. walk (through the town and the temple) at the right. No rikas. A push-cart from the hotel for hand-lugg-
5 sen. While the local guide (unnecessary) will lay out plans covering
days, the real sights of the island need not detain the traveler more
hour or so. Trips round the island (in 2 hrs.) by the hotel launch
2 pers.), ¥7.

Miyajima, or Itsukushima, an island 5 M. long by 2½ wide (highest point,
0 at the W. side of Hiroshima Bay, in Aki Province, owes its name
oshima-hime, one of the daughters of the mythological Susanoo-n. To
her two sisters, Tagiri-hime and Tagiri-hime, the island shrines are
ed. It is also called Ongashima ('Gentle Island'). The climate is
and the hills profusely wooded in consequence. Of the 4000 or more
, many are priests, fishermen, innkeepers, and image-carvers. For-
births and deaths on the island were forbidden, but the exigencies of
ances, and per chance 20th-cent. materialism, have altered the in-
osity of the place, and introduced reasonable flexibility in this rul-
ags are still forbidden entrance; the many tame deer are like those
, and the gossey and saucy crows, at once raucous and mischievous,
he British India. There are several pleasant walks in the neigh-
d of Miyajima town, but they differ in only minor details from those
places in Japan. A host of little shops with varying and flexible
are features of the settlement; much of the woodwork offered for sale
ounced, and is made in small work-shops on the island. Steamers of
ka Shosen Kaiha leave Miyajima daily for Kobe, Beppu, and inter-
te points.

Temple (or cluster of temples), is in the usual Shintō style with meager
enta. It stands partly on pilns driven into the sand of the shore, and
wave makes in and submerges the underpinning, it has the appear-
larine dwelling half afloat. When the tide runs out and exposes
and the vermiculated, barnacle-covered legs of the structure, the
painfully unpicturesque. The main temple dates perhaps from the
nt. and occupies the site of a primitive one said to have been erected
587 by the order of the Emperor Suinin. The 888 ft. of dilapidated
t, 14 ft. wide, differentiate it from other Japanese fanes. In one of
ments is a Museum (5 yen) with a collection of trumpery relics not
vasting time over. The war-pictures are manifestly from the brush-
real house-painter. The contribution box is 7 ft. wide and 15 ft. long,
ntime dropped into it gives back an embarrassingly sticky base.
Tori (O-tori) in the water, 528 ft. from the main temple, is 44 ft.
ft. across at the top, and was built in 1875. The tablet is in the
iting of the late Prince Arisugawa Taruhito. The side supports differ-
it from the customary torti (comp. p. olxxii).
The Hall of a Thousand Mats (Senjō-jiki) on an eminence near by, a huge, quadrangular, time-stained structure open to all the winds that blow, is said to have been erected in 1582 by the order of Toyotomi Hideyoshi. While certain of the soldiers destined for China in 1594 were quartered here, they inscribed their names on their rice-paddies and prayed to their tutelar saints for victory; the fashion spread, and there are now thousands of them in the big hall. Aspirants for the publicity pay anywhere from 10 sen to 1 yen, according to the size of the paddle, to have their names inscribed and exposed on one of the pillars.

From Miyajima Station the rly. follows the shore of the bay through charming scenery. White sails dot the water, which flashes and dimples in the face of the sun, and here and there one sees fishermen equipped with glass-bottomed boxes searching the floor of the sea for marine life. The old highway which follows the shore is like a sand-paved boulevard. Tiny bays with crescent beaches occur at intervals, and when one sees a great junk beached on one of them for caulking, and busy men swarming about it, one thinks of piratical forays and corsairs’ buried treasure. Three tunnels are threaded before 209 M. Kuba is reached. Here the tea-houses perched on hills overlooking the sea recall Italian prospects. The long sea-wall beyond is significant of the capriciousness of the waters, which roll in here in an uninterrupted sweep from the California coast. 212 M. Ōtake is but one of many picturesque villages that dot the shore, and the fleet of big junks with bellying sails described far out at sea denotes the occupation of the people. The region is thickly settled, and long lines of houses make the seashore their principal street. Cyclopean stone walls, a tunnel, and many salt-pits are features of the run to

215 M. Iwakuni (Inn: Komehei, ¥2), just over the border in Suwō Province. The (3 M. at the right) town (pop. 12,000), formerly the seat of a daimyō, is known for its silk, paper, matted, cotton cloth, oranges, and excellent figs, and also for a curious and ancient arched bridge known variously as the Kintai-kyō, the Brocade Bridge (or Bridge of the Damask Girdle), and the Soroban-bashi (Abacus-Bridge), from its fancied resemblance to this reckoning-board.

The traveler can easily inspect the bridge between trains. An electric trolley car leaves from the (right) station at frequent intervals and goes (round trip, 18 sen) to the (15 min.) center of the town. Jinrikis are in waiting at the terminal; to the bridge (5 min. walk to the right) and back, 15 sen. The huge old wood, copper-bronze, and rusted iron structure (705 ft. long), said to have been built in 1673 by the ruling daimyō, Kikkawa Motonobu (of the Iwakuni Clan), has 5 arches which rest upon 4 massive, knife-edged granite buttresses bound with lead bands and secured by lead dowels. The longest arch is 133 ft.; the shortest, 108 ft. The 3 central spans are higher than the 2 end ones, which have approaches 10 ft. long. Anciently the custom was to repair one of these arches every 5 yrs., so that the bridge was practically made over every quarter of a century. The bold curvature of the spans (78 ft. above the river) makes their surfaces slippery in bad weather, and to counteract this the cross-boards form tiny steps or ridges. It is worth while removing one’s shoes and wading out into the shallow river in order to inspect the curious architectural expedients employed on the underside of the structure. It is a maze of pegs and crude joints, and looks very mediaeval. The river has its source in N. Suwō, and after receiving several tributa-
ries and passing through Iwakuni, it separates into two branches, the Imatsu and the Monzen-gawa, both of which empty into Hiroshima Bay. At and above Iwakuni, it flows between lovely green hills, and its mirror-like surface reflects all the tints of the rich foliage on their slopes. The name, Ni-shiki-gawa ("Brocade River"), is also that of a fine leather with white figures on a purple ground, used formerly by court nobles. The bed of the river beneath the bridge has been laid evenly with stones, and the remarkably clear and transparent water makes a pretty picture as it ripples over them. The bridge itself looks like a huge caterpillar arching above the stream. The shrine at the top of the incline midway between the car-station and the river is of no interest. The mtn. visible toward the S.W. is Iwakuni-yama.

Beyond Iwakuni the rly. crosses first the Imatsu-gawa, then the Monzen-gawa, and traverses a region marked by numerous tunnels and small rivers. The sea and its fine flanking highway remain in view until we reach 240 M. Tabuse; when the line enters a broken country with hills at the right and left. The sea is glimpsed again beyond 246 M. Shimada, where crude water-wheels on the bank of the Shimada-gawa lift the precious fluid and pour it over the thirsty paddy-fields. Fantastic pine trees fringe the shore, fairy-like islands lie beyond, and an occasional white sail merges ghost-like in the haze of the horizon. 258 M. Tokuyama, an important port for coasting-steamers, is a sort of snug harbor for junkes in the carrying trade, and between 1634 and 1868 was the seat of different daimyōs of the powerful Mōri family. A big sea-wall keeps the ocean in check, and numerous salt-pits supply the neighborhood with a very poor quality of salt. These are duplicated farther down the line, where there are a number of tunnels. Beyond 270 M. Tonomi some highly fantastic rocks are seen near the shore. The rly. runs along a terrace built up boldly between the hills and the sea, and exquisite seascapes succeed one another with such unvarying regularity that they become commonplace by their very frequency.

275 M. Mita-jiri (Inn: Ibara, near the station, ¥2), with many salt pans, is 1 M. from the port of the same name, and is a shipping-point for the cheap earthenware made in the neighborhood.

289 M. Ōgōri, is the nearest station to (8 M.) Yamaguchi (Inn: Fujimura, ¥3), capital of Yamaguchi Prefecture and one of the largest (pop. 22,000) towns in Suwō Province. The castle at the foot of Mt. Konohime was built in 1350 by Ōuchi Hitoyo, governor of the province, whose powerful descendants resided here for two centuries, and in one period of history held almost absolute power over seven provinces. In the 14th cent. it was a notorious rendezvous for political malcontents from Kyōto, and these instructed the samurai in so many forms of the dissipation then in vogue at the capital, that they ultimately proved the daimyō's ruin. Yamaguchi is of peculiar interest to Christians because St. Francis Xavier founded one of his first missions here in 1551. Equestrian statues of one of the early rulers adorn the public garden on Kame-
ydama. The hot spring of the near-by Yuda is a favorite resort.—Beyond Ōgōri the rly. enters the province of Nagato and traverses a hilly country to 307 M. Asz, whither a branch line runs N. to (13 M.) Ōmine, where there is a mine of smokeless coal belonging to the Japanese Navy. We now get beautiful glimpses of the sea (left) as the rly. approaches 329 M. Shimonoseki (see below).

Shimonoseki (‘Lower Barrier’), or Akagaseki, an important port at the W. entrance of the Inland Sea, the westernmost point of the main island of Hondō, in Nagato Province, Yamaguchi Prefecture, with 60,000 inhabs., stretches upward of 2 M. along the base of low but steepish fortified hills in lat. 33° 58' N. and long. 130° 56' E. of Greenwich. It is 4 M. from the W. entrance of Shimono-seki Strait; is the W. terminus of the Sanyō Rly.; the point of embarkation for Korean ports; and it bears practically the same relation to the opposite port of Mojū (pop. 55,000; in Buzen Province; Kyūshū Island) that New York does to Jersey City, or Aomori, the northeasternmost point of the island (1174 M. distant) does to the adjacent island of Yezo. Tōkyō is 704 M. at the E.; Fusan, in Korea, 120 M. N.W.; Nagasaki 164 M. at the W., and Kagoshima, the terminus of the Kyūshū Rly. 239 M. toward the S. It was here that Mōri Motonori, the overzealous daimyō of Chōshū (Nagato), ordered his people (in 1863) to fire on foreign vessels passing through the Shimono-seki Strait, and this treatment, accorded to ships of the United States, Holland, and France, resulted in the historical ‘Shimonoseki Expedition,’ — in which, as a remonstrance against such actions, ships of the three Powers, together with England, sent a joint squadron which bombarded the forts and scattered their defenders. Peace negotiations for the termination of the Japan-China War were concluded here (in the Shunpenrō Inn) in 1895 by Li Hung Chang, on the one side, and Count Itō Hirobumi and Viscount Mutsu Munemitsu on the other.

The *Sanyō Hotel, at the station and under the rly. management, is clean, comfortable, and cheap; good food; English spoken. Porters meet all trains, and launches convey guests from ship to shore free. Telegrams reserving rooms will be forwarded free from incoming trains if handed to the Train Boy. Laundry in the hotel. Rooms only, from ¥1 to ¥7 for the night, and from ¥1.50 to ¥10 for 24 hrs., according to location, etc. Reduction for 2 pers. in 1 room. Breakfast, ¥1; Tiffin, ¥1.20; Dinner, ¥1.50. On the Am. pl., from ¥4 a day and upward. Tea, 20 sen; sandwiches, 20-40 sen; baths, 20 sen.

Steamships for Korea are mentioned in Rte. 44; for Formosa in Rte. 50. English-speaking station porters are always on hand to take charge of passengers and their luggage, and transfers are made promptly and with a pleasing lack of friction. The big European and American liners usually stop in mid-channel, where they are met by company launches and porters. The ferry-boat for Mojū leaves (20 sen, 1st cl.; 15 sen, 2d cl.) at frequent intervals from one end of the station platform. On the other shore the Kyūshū Rly. Station is 5 min. walk (luggage by porter, 10 sen). A bridge to span the strait, and to cost 18 million yen, is under discussion. A useful time-table of the Korea and Mojū ferries, and of trains on the Kyūshū Rly., can be had free of the hotel manager.
Shimono-seki Strait (or Nagato Kaikyō, the Van der Capellen Strait of Europeans), which separates Hondō from Kyūshū, is the W. outlet of the Inland Sea, and though but 7 M. long between the two islands it is in reality 15 M. long between Aino-shima at its W. and He-saki at its E. entrance. The navigable channel varies from 600 to 1400 yds. in breadth with about 26 ft. in the fairway at low tide — the average velocity of which (at full strength for 3 hrs. at each tide) is 7½ knots at springs and 4 at neapss. Both entrances are encumbered with sand-banks and are mined in time of war. The hills roundabout are fortified, and the entire region, with its signal-stations, beacons, and the like, is included in the war-zone (photographing and sketching interdicted).

A comprehensive view of the town, of its flanking hills, and of the W. entrance of the Inland Sea can be had by proceeding along the main st. (left, then right from the station) and following the trend of the shore (past the ½ M. Main Post-Office and the British Consulate) to (1 M.) the Kameyama Jinja, a Shintō shrine on a hill overlooking the sea. Near the latter part of the stroll one passes through a picturesque arcade occupied by a fish- and fruit-market. The shrine (marked by a wooden horse in a cage near the entrance) is tinselly, but the view is pleasing.

Oga’s Villa (besso), 1 M. left of the station, in the E. quarter, though classed as one of the ‘sights,’ will not repay a serious visit. The small house sits on a hill commanding a good view; labyrinthine paths lead up from the st. (where there are some old guns and ammunition-boxes) through flanking lines of a miscellaneous and nonsensical array of junk of almost every conceivable description — ship’s paraphernalia and war materials predominating. No fees are exacted, but visitors are supposed to buy some trifling thing at the little refreshment-stand at the summit, near the pagoda. — Conspicuous objects in some of the local shops are the curious dried and polished crabs (kani) of peculiar significance to one versed in Japanese history. They are caught along the neighboring (1½ M. to the E.) Dan-no-ura (coast) where the great Taira (or Heike) Clan was exterminated (April 25, 1185) by the rival Minamoto (or Genji) Clan led by the intrepid Yoshitsune. The larger variety of these grotesque creatures is called Taishō-gani (‘chieftain-crab’), or Tatsugashira (‘dragon’s-head’ or ‘helmet’); the smaller ones, Heike-gani. A legend is current to the effect that the spirits of the drowned and slaughtered men of the Heike Clan assumed such shapes, and that ‘the fury or the agony of the death-struggle can still be discerned in the faces and upon the backs of the crabs.’ Each is also supposed to be animated by the spirit of the Heike warrior, or by ‘ghosts of those great captains who bore upon their helmets monsters unknown to Western heraldry, and glittering horns, and dragons of gold.’

Few incidents in Japanese history are more tragic. At the moment when the outnumbered Taira were fighting with the reckless ferocity of despair, they were betrayed by one of their captains (Taguchi Shigeyoshi), who suddenly hauled down the red flag and went over to the enemy. 'This defection
was fatal to the Taira; in less than half an hour they were overpowered. Taguchi was eager to impart the intelligence to Yoshitsune that the boy Emperor, Antoku (7 yrs. old), his mother and grandmother, and many Taira Court ladies were on board one of the vessels, which he now pointed out. Where the Emperor was, the Regalia would be sure to be; and it was at once Yoshitsune's chief commission and great anxiety to recover the Regalia for the Cloistered Emperor and the Sovereign of his choice. Accordingly the main object now became to scatter the craft that surrounded and defended what was practically the queen-bee ship, and to capture it and the invaluable freight it carried. Presently the Admiral, Tomomori, went on board this Chinese-rigged vessel to make report that the battle was lost and that if they continued to live it would only be as the serfs and serving-maids of the Eastern boors; together with his uncle Noriyori he threw himself overboard and perished. His mother, the Nii-no-ama, or "Noble nun of the 2d rank," Kiyomori's widow, seized the Sacred Sword and plunged into the sea with it, while the Lady Asechi caught up the young Emperor in her arms and followed her. The Emperor's mother also went overboard, but both she and the Lady Asechi were rescued with boat-hooks by the Minamoto, who had meanwhile completed the rout of the Taira. The Taira had 500 war-vessels, the Minamoto, 940. On a ledge of rocks in the channel is a monument commemorating Antoku and the nun in whose arms he perished.
V. KYUSHU AND THE LOOCHOO AND GOTO ISLANDS

39. From Shimonoseki (Mojji) via Hakata, Fukuoka, Tosu, Arita, and Sasebo to Nagasaki... 650

Imperial Steel Works, 651; Fukuoka, 651; The Mongol Invasion, 652; Sugawara Michisane, 654; Karatsu, 655; Arita Porcelain, 656; Eggshell Porcelain, 658; Sasebo, 658.

40. Nagasaki and its Environs... 659

History, 662; Deshima Island, 663; Temples, 665; Osuwa Park, 667; The Bay, 667; Walks to Urakami, Mogi, and the Kannon Waterfall, 668. Excursion to Unzen, 669; Shimabara, 670.

41. From Moji (Shimonoseki) via Tosu and Kumamoto (Aso Volcano) to Kagoshima... 671

Kumamoto, 672; Hommyo-ji, 673; Suisenji Landscape Garden, 673; Ascent of Mt. Kirishima, 675; Kagoshima, 676; Nishi Hongwanji, 676; Sakurajima, 678.

42. From Kumamoto via Toshita, Aso-san, Takeda, and Oita to Beppu... 679

Toshita and the Sugaru waterfall, 681; Ascent of the Aso Volcano, 681; Bōjō, 686; Takeda, 686; Oita, 687; Beppu, 687; Hot Springs and Baths, 689.

43. From Beppu via Kokura to Moji (Shimonoseki)... 692

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Kyūshū, or Kiushiu (Nine Provinces), the most southerly of the four large islands of the main Empire of Japan, on the Saikaidō, or Western Sea Road, with a population of 8 millions and an area of 13,770 sq. M., is one of the richest of the Japanese possessions. Known anciently as Tsukushi, it has had an important bearing on the history of Japan. It was on the shore of this island that the forebears of the Japanese race first set foot, thence proceeded to the main island to dispossess the Ainu of their aboriginal territory. Here the great wave of the Mongol invasion broke in the 13th cent.; here Mendes Pinto and his Portuguese traders and psalm-singing Jesuits first landed; to be followed by the Dutch with many things hitherto unknown to the Japanese. It was to Kyūshū that the divine Ninigi no Mikoto is supposed to have descended from heaven; and from Kyūshū that the equally improbable Empress Jingō is said to have sailed to the conquest of Korea. As the first Europeans landed here in 1542, it was significant and perhaps natural that the Satsuma Rebellion should be the last of the attempts to prevent the Westernization of Japan.

Not a little of the exceptionally rich flora of Hondo is traceable to Kyūshū, where a number of Chinese and other species evidently landed to spread thence over the main island. Conspicuous among these is the Viburnum plicatum (Jap. Satsuo-demari), an ornamental shrub from N. China; the Spurge...
Laurel, or Daphne laureola (Satsuma-fuji); the China Aster, or Callistephus chinensis (Satsuma-giku); the fragrant Srtia; or mock-orange (Philadelphus coronarius; Satsuma-utsu); the hedgerows of which will be met with around Beppu and other places; the red-flowered Azalea (Rhododendron indicum); the white-flowered Deutzia; the Anemone; the Osmunda regalis, and many others. Tobacco came first to Japan through Kyushu, and it is thought that the sweet potato (Batakas edulis) traveled over the same road, since the Japanese know it as Satsuma-imo, or Satsuma potato. — Of the host of small islands which lie off its shores, Kyushu claims 150. It has in addition 9 provinces, 8 departments, 85 districts, 11 cities, 127 towns, 1457 villages, and several active volcanoes. Whales in considerable numbers are caught in the environing sea — which teems with fish of many varieties. Forty million bushels of choice rice are produced annually, along with 10 million lbs. of tobacco and some camphor. The 12 million tons of coal mined each year are worth $20,000,000 in gold; the copper, $500,000; and the silver, $50,000.

The Loohoo Islands, known variously as Ryukyu, as Okinawa, and as the Nansei (male) Group, an archipelago consisting of 3 large islands (Oshima at the N.E.; Tokuno-shima in the center; and Okinawa, or Greater Loohoo, at the S.W.) and 52 smaller ones (in Okinawa-ken), are between the parallels of 26° and 28° 50' N. and the meridians of 126° 42' and 130° 03' E., and have an area of 808 sq. M. and a population of 502,000. They were conquered by the Japanese under the Satsuma Prince Shima-du Iyehisa about 1609 (prior to which time they had paid tribute both to China and Japan) and were formally annexed to the Empire in 1876. From the 17th cent. Japan has carried on an active trade with the islands, which are in daily touch with Kagoshima by the excellent ships of the Osaka Shosen Kaisha. The islands form a series of huge stepping-stones between Tanegashima, at the S. of Kyushu, and Yonagunishima, N.E. of Formosa, and practically connect Japan with her most southerly possession. The inhabitants are honest, courteous, industrious, and peaceable, and in these ways, as well as in dress, customs, speech and race are akin to the Japanese. The language differs from the Japanese about as much as Portuguese does from Spanish, a connecting link between Luchuan and Japanese being found in the dialect of Satsuma. Oshima, 1 day's steam from Kagoshima, the largest of the islands between Japan and Okinawa, is 30 M. long from N.E. to S.W., produces quantities of sugar, wheat, potatoes, bananas, sago, etc., and has a mt. peak on its W. side 2300 ft. above the sea-level. The climate is mild, with moderate temperature further softened by steady sea-breezes. The mean annual temperature is 70°. Aug. is the hottest month, with a mean temperature of 81°. Jan. and Feb. are the coldest, with each a mean of 50°.
Hirado.  GOTÔ ISLANDS 649

OKINAWA, 1 day S.W. of Ōshima, 372 M. from Kagoshima and 364 from Keelung (in Formosa), the largest of the Nansei Group, is 60 M. long from N.E. to S.W. with a varying breadth of from 2 to 14 M. Naha, on the S.W. side, facing the bay of the same name, capital of the group, with 48,000 inhabs., is the chief city and is built after the style of a modern Japanese town, with the customary canals, bridges, shrines, temples, and what-not. It contains nothing to interest foreign travelers. Chief among the inns is the Ikebata (¥2 and upward), in pure native style. Some of the attractive Loochoo lacquer made here is exported to Kobe. The fine grass-cloth woven (of hemp — jófu) in the neighborhood, and known in Japan proper as Satsuma-jófu, may be seen in the shops of Kagoshima. — The MIYAKO and YAETAMA GROUPS, S.W. of Okinawa, between the parallels of 24° 00' and 25° 06' N. and the meridians of 123° 55' and 125° 30' E., comprise 10 islands of coral and volcanic construction, and are of interest to seamen because of the magnificent and spectacular volcanic displays to be seen there at times.

Conspicuous among the network of islands that dot the sea W. of Kyūshū is the Gotô (Five Islands) Group (50 M. from Nagasaki; coasting steamers at frequent intervals), a mountainous chain of many islets lying between the parallels of 32° 33' and 33° 19' N. Their longest extension (N.E. to S.W.) is 50 M. Fukue, the southernmost, about 14 by 14 M., is the largest, and Nakadōri, a cruciform island 20 M. in length is the longest. Fukue, the chief town, contains the massive ruins of a castle built in 1614 and reconstructed in 1849 by the Gotô daimyōs. Tomie is the headquarters of the Coral Industry in Japan, the value of the catch (much of which is bought by Italians) amounting to more than 1/2 million yen. —HIRADO-SHIMA, an island (17 M. long N.E. and S.W.) a short distance N.E. of the Gotô Group, is separated from the province of Hizen by the narrow (1/4 M.) Hirado-kaikyō (the Specz Strait of the Europeans). The highest point is Yasuman-dake, 1778 ft. Hirado Port, the capital, on the E. side of the island, on the N. shore of the bay of the same name, was the chief trading-place of the Portuguese from the middle of the 16th cent. till their expulsion from Japan; and of the Dutch from 1609 until their factory was transferred to Nagasaki, in 1641. The English had a commercial base here from 1613 to 1624. The town is known to porcelainists for its beautiful blue-and-white porcelain of 'a fine close biscuit, pure white glaze, and blue, which, if not so deep or strong as the most esteemed Chinese color, is of unsurpassed delicacy and aesthetic beauty.'
39. From Shimonoseki (Moji) via Hakata, Fukuoka, Tosu, Arita, and Sasebo to Nagasaki.

Nagasaki Main Line of the Imperial Government's Kyūshū Railways.

164 M. Several trains daily in about 5 hrs.; fare, 1st cl. ¥5.33; 2d cl., ¥3.20. Not all of the trains carry dining- and sleeping-cars, for reference to which consult the rly. folders and p. lxxxii. From Moji, on the S. side of the Shimonoseki Strait, the train traverses Buzen and Chikuzen before entering Hizen Province. Unless one boards a Nagasaki car one may have to change at Tosu, where the Kagoshima Line branches southward.

Moji (Inn: Moji Hotel, ¥4), a sort of Japanese Pittsburg at the northernmost point of Buzen Province, is not unattractive just after the rains from heaven have washed its smudgy face. As the N. terminus of the extensive Kyūshū rly., and as a big shipping-point for the vast quantities of coal mined in Buzen and Chikuzen Provinces, it enjoys considerable prosperity. There is an air of suppressed restlessness and energy about the place strangely out of keeping with its Japanese aspect. Immense power-plants, scores of factory chimneys, clouds of sooty smoke, and all the unhandsome attributes of a manufacturing Occidental city are features of it, and the inhabitants seem determined to level all the surrounding hills and make of the spot a Kyūshū metropolis. The finely laid out public garden or Kiyotaki-kōen, on one of the hills back of it, commands the sea, while equally wide views are obtained from the grounds of the Mekari-jinsha, a Shintō temple dedicated to Jimmu Tennō's father.

The train seems glad to get away from the dingy port, and it hurries out through the noisy suburbs to the shore of the undefiled sea where one may breathe pure air and feast the eyes on the inspiring sight of hundreds of ships of all classes—steamers, fore-and-aft and square-rigged sailors, medialal junks with bellying sails like the dorsal fins of huge sea-creatures, sampans, luggers, and what-not, standing in or out of the narrow strait and betimes courtesying to the strong tide-rip that ruffles its surface. Beyond the suburban town of Dairi there is a long sea-wall of fine granite and a fleet of tea-houses standing on spindly legs half in the water. Majestic old pine trees fringe the idyllic shore, and the silvery tentacles which the sea reaches in through the little towns are crowded with junks, lighters, and sampans. After passing 7 M. Kokura Jet. (pop. 32,000), the starting-point for Beppu and the towns described in Rte. 41, the train flashes through several small towns embowered in fruit trees and overtopped by high-pitched temple-roofs. Many crude ship-building yards, where leaking old junks are being caulked and otherwise doctored, bead the shore, while a fairly good turnpike flanks the rly. Beyond 11 M. Tobata, acres of coal-piles are seen with sooty gnomes running across them and loading the compressed
energy into junks whose masts are as many as trees in a forest. Coke-ovens are features of the neighborhood.

12 M. Yedamitsu. 13 M. Yawata. The huge plant at the right is the Imperial Steel Works (Seietsu-jo) established in 1897 after the model of the Krupp Works. A dozen or more tall chimneys pour out clouds of choking gray-black smoke that rest like a pall above the landscape. Within the 245 acres are numerous factories, 25 M. of rly., many ore-piles, fire-brick kilns, and what-not, with 10,000 workmen. Bessemer and open-hearth steel products of many kinds are made here of magnetite, hematite, and limonite ores. Signs posted by the War Department warn travelers to refrain from taking photographs in the neighborhood. — From 16 M. Kurosaki a branch line runs to 7 M. Ōkura and later joins the main line at Kokura Jct. The rly. now deserts the sea and crosses paddy-fields dotted here and there with lotus-ponds. 19 M. Ōrio Jct. The branch line which turns off at the right goes to 6 M. Wakamatsu (pop. 28,000) a seaport whence much of the coal from Chikuzen and Buzen Provinces is exported. Another line, the Chikuho branch, runs S. viâ several coal-producing stations to (26 M.) Kami-Yamada, in the center of a region of a hundred or more producing mines. Coal is the shibboleth of the region, and scores of laden barges move slowly along the canals toward the sea.

The main line now climbs over a narrow ridge and continues across a rolling country where considerable rice is produced and where lotuses are cultivated for their edible roots. Vegetable-wax and persimmon trees fleck the hillsides. At 44 M. Kashii a branch line goes off to the right to 7 M. Saitozaki, on Hakata Bay, renowned as the place where the Empress Jingo started on her expedition to Korea 200 years after Christ was born! The sea hereabout, the Genkai Nada, is noted for its beauty. 47 M. Hakozaki has a Shintō temple, the Hachiman-gū, said to have been founded in 759, and dedicated to Ōjin, the God of War. The grove of stalwart pines which surround it is marked by a great granite torii overlooking the sea. The lovely beach hence to Hakata is known as the Chiyono-Matsubara, or 'Pine Grove of a Thousand Generations,' from the ancient pines which flank it. 48 M. Yoshizuka. A few hundred yds. at the right, on a tall granite base, stands a splendid monument in bronze (33 ft. high; by Okazaki Sessei) of the Buddhist monk Nichiren (p. cci). The smaller (but taller) one at the left is of the (90th) Emperor Kameyama, clad in the quaint costume of his time. Both were erected in 1904 and both commemorate the great Mongol Invasion which was predicted by Nichiren 3 years before it occurred.

49 M. Hakata (Inn: Matsushima-ya, ¥3, opposite the station), a clean and attractive port, though theoretically a city by itself is joined materially and politically to Fukuoka (Inn:...
Sakae-ya, ¥2.50 to 4.50) a growing commercial port (capital of Chikuzen Province with 83,000 inhabs.) on the far side of the Naka River facing Hakata Bay, in lat. 33° 35' N. and long. 130° 25' E. of Greenwich. Formally the castle town of the Daimyô Kuroda, Fukuoka was the abode of many samurai, while Hakata played to a certain extent the part of a suburb, where the tradesmen and artisans dwelt. The twin cities have long been renowned for various woven silken stuffs known as Hakata-ori; for striped silk and cotton cloth called Hakata-jima; and for the well-known Takatori-yaki, a lustrous faience the art of making which is believed to have been taught here by Korean experts in the 16th cent. The sashes (obi) made locally are greatly prized for their quality. A lively intercourse was maintained with China in the early years of the Japanese Empire, and to the coast hereabout the redoubtable Kublai Khan, (Jap. Kōpiritetsu) sent his Mongol hordes in the 13th cent. to ignominious defeat and death at the hands of the Shikken Hōjō Tokimune, the chief official in the Kamakura shōgunate at the time. The ruins of the stone barrier erected on the shore to protect the town from the Mongol attacks, as well as the tomb marking the place where hundreds of the slain corsairs were interred, are still shown.

The Mongol Invasion was precipitated by a Korean named Cho I, who found his way to Pekin, and having gained the ear of the piratical Kublai Khan hinted that the Mongol Power ought to demand the vassalage of Japan. The predatory Tartars had already overthrown the Sung (Jap. So) Dynasty, and nomad bands had spread as far as the Euphrates and Tigris, carrying death and devastation to what had once been the great Babylonian Empire. Kublai at once sent two ambassadors to Japan, but the mission was driven back by a tempest and accomplished nothing. In 1268, he sent another envoy, but Hōjō Tokimune (the 6th Kamakura Shikken) was so displeased with the arrogant tenor of the note that he ignored it by a studied system of procrastination. In 1271, another embassy was sent with the same result, whereupon the enraged Khaw (an Arabic word used by Mahometans in the same sense as 'Esquire') ordered one of the provincial kings of Korea to build a thousand junks and to assemble 40,000 troops for the proposed invasion of the Island Empire. — In Nov. 1274 (at which period Marco Polo was residing at the court of Kublai Khan), the great Mongol Armada put to sea. The island of Tsushima was first reduced, and later Iki was attacked; the garrison sold their lives dearly, but they, as well as the people of Trushima, experienced to the full the barbarities that in those times attended a Mongol victory. From Iki the adventurers proceeded directly to Hakosaki, which they promptly attacked. The discharges from the great slings and huge cross-bows employed by the Mongols made fearful havoc among the Japanese, armed only with their lighter bows and arrows. According to Yule's Marco Polo (vol. ii, pp. 143-50): 'The trebuchets discharged stones, and were used to throw pots and barrels of combustible material, destined to set fire to the brattices or roofs of towers or to start a conflagration in the town which they were employed to bombard. Each Tartar had a bow and 60 arrows; of these 30 were light, with small sharp points, whilst the other 30 were heavy, with large broad heads, which they shot at close quarters, and with which they inflicted great gashes on faces and arms, out the enemy's bowstrings, and committed great havoc. When they had shot away their arrows they took to their swords, maces and lances, which they plied stoutly. But the great Kwantō bows of the Japanese were not idle; showers of darts, arrows, death-dealing arrows from sinewy arms fell upon the Mongols whenever the Japanese could get within
striking distance of their foes; some of them swam out to the fleet of junkas, boarded them in a whirlwind of frenzy, and cut off the heads of the crews. To foil these cutting-out parties, the fleet ranged itself in a cordon and linked each vessel to the other with an iron chain; catapults, immense bow-guns shooting ponderous darts, and other bizarre engines of medieaval warfare were mounted on their decks to sink attacking boats. But before the new weapons were in operation the daring Japanese had secured upward of 2000 Mongol heads, which they deposited on shore. Late in the afternoon they retired behind the line of fortification which had been fortification which had been erected on shore, to which they hung until new levies poured in from the surrounding country.

According to native annalists the Japanese were aided in their efforts to repel the Mongols by the direct intervention of the gods. The Emperor went in state to the high priest of the Shinto cult and bade him carry a petition to the Imperial shrine at Ise. No sooner were the Imperial wishes made known than the gods set immediately to work. A dreadful typhoon was loosened and it swept the Japanese coast with irresistible force. The Mongols, somewhat versed in weather indications as well as in warfare, foresaw its approach and hurriedly embarked on board of their junks. To facilitate their temporary retreat they set fire to the great shrine at Hakozaki, and to several of the villages which fringed the bay. Soon the Japanese behind the Mimizaki embankment saw the evening sky ruddy with the lurid glow of wildly leaping and rapidly spreading flames, announcing the ruin of the altars of their gods, and of their own hearts and homes. All through the darkness of the night the voices behind the dyke, drenched with the terrible deluge of rain which preceded the "Great Wind," but when morning at last dawned they saw the vessels of the invaders' fleet running out through the mouth of Hakozaki Bay. Here the typhoon hit them with irresistible force; one ship with about a hundred men on board ran aground on Shiga Spit, which forms the N. horn of the haven; and these unfortunates were promptly captured, carried to Mimizaki, and there put to the sword. Many of the helpless victims were butted to death. "They were buttressed on the dyke, impaled on the rocks, dashed against the cliffs, or tossed on land like corks from the spray. Many were blown over till they careened and filled. Heavily freighted with human beings, they sunk by hundreds. The corpses were piled on shore, or floating on the water so thickly that it seemed almost possible to walk thereon. Some of the vessels of the survivors drifted to or were wrecked on Takashima, where they established themselves, and, cutting down trees, began building boats to reach Korea. Here they were attacked by the Japanese, and after a bloody struggle, were slain or driven into the sea to be drowned. When the remnants of the expedition reunited, it was found that its operations, so far, had cost the lives of 13,200 men."

In 1275, the irrepressible Khan sent another mission to order the Japanese Emperor to repair to Pekin and to do obeisance, as the Koryu King had done. The men comprising this mission were sent to Kamakura, executed there on the beach, and their heads exposed on the public pillories. In 1280, yet another group of envoys met the same fate, and this so enraged the belligerent Kublai that he followed them up by another huge Armada composed of 3500 junks and 100,000 men. The elements again proved their undoing. "A storm arose from the west, and all the vessels made for the entrance of the harbor together. The tide was running in very strong and the ships were carried along irresistibly in its grip. As they converged to a focus at the mouth of the harbor a terrible catastrophe occurred. The vessels were jammed together in the ebb, and the bodies of men and broken timbers of the ships were heaped together in a solid mass so that a person could walk across from one point of land to another on the mass of wreckage. According to some accounts 3000 prisoners were massacred, only three being spared for the purpose of carrying an account of the fate of the expedition back to China. The Chinese annals say from 10,000 to 12,000 were made slaves. Great as had been the failure of this second attempt on Japan, Kublai at once began to take great measures for a third great attempt, but the Mongols refused; they were tired of that sort of service. (Murdoch.)"

The entire neighborhood is studded with ancient temples and monuments. Japanese remember it for the battle of 1333 in which Kitche Takehori, a loyal supporter of the unfortun-
ate Emperor Go-Daigo, was killed by the soldiers of Ashikaga
Takauji. The traveler with time to spare may like to visit the
(13 M.) Genbudō Cavern, a big cave which the sea has eaten
out of a basaltic cliff and in which a heavy surf pounds with a
reverberating roar. Small steamers ply across the lovely sea
to the village of Keya-no-Ôto (by which name the cavern is
sometimes called). Near (3 M.) Najima, on the shore, are bits
of a petrified tree which the ignorant believe once formed the
masts of the junk which carried the mythical Empress Jingō
to Korea. An electric tramway connects Hakata-Fukuoka with
several surrounding towns. The Medical College is a branch
of the Kyōto Imperial University. — The towns touched at by
the short line of the Hakatawan Rly. Co. are of no interest to
foreigners.

From Fukuoka the rly. curves and runs southward through
a sparsely settled, indifferently cultivated region; the wild
pampas-grass and the densely wooded hills impart a primeval
aspect. A little cheap pottery is made in the monotonous vil-
lages. — 58 M. Futsukaichi is the point of departure for the
(2 M., tram-car) historic Dazaifu (Inn: Izumiya, ¥2.50),
known throughout Japan for its association with Sugawara-
Michizane, the statesman and scholar who died there in exile.

Sugawara Michizane (b. 845; d. 903), a deeply learned, noble-minded
man, rose to prominence during the brief reign of the (59th) Mikado Uda
(888-97), over whom he exerted a strong influence. Because of this the Fu-
tukaichi Clan planned his downfall. He was accused of conspiring to de-
trone the sovereign, and was banished to Dazaifu, where he soon died a
miserable death — presumably by starvation. Soon after Michizane's de-
portation his enemies began to die one by one, and in these premature
deaths the superstition of the time saw the intervention of a retributive and
avenging Providence. The Emperor repented bitterly his conduct in san-
cioning the decree of banishment, burned all the documents in connection with
the case — to the great inconvenience of subsequent historians — and re-
stored Michizane posthumously to his former position. When a few years
later the young Prince Imperial died, his early demise was ascribed to the
curse of Michizane's angry shade, so to prevent his ghost from inflicting ad-
ditional harm on the people a number of temples were erected to his memory
and he was deified under the titles of Tenjin (Heavenan man); Temman'gu
(Heavenly spirit, etc.). One of these temples (the Kitano Tenjin) stands in
Kyōto; another at Kameido, in Tōkyō, where he is revered as the God of Cal-
ligraphy. Children offer to his shrine the first examples of their handwriting,
and deposit in receptacles made for them their worn-out writing-brushes.
Michizane's portrait appears on one of the bills of the Bank of Japan. His
shrine at Dazaifu (the Temman'gu) stands amid some fine old camphor
trees and was renovated in 1902, at the time of the millenary observance of
his death. The preponderance of bronze bulls noted at this and similar shrines
throughout, the Empire symbolizes Michizane's humility. He is often
picturesquely depicted on one of these lowly beasts.

From the 6th cent. onward, Dazaifu (lit., 'the military government') was
the seat of the Kyōto administration. One of the first mints erected
in Japan was established here in 760, and here, in 1182, the boy Emperor
Antoku took refuge, but the revolt of Oyata Koreyoshi compelled him to
pass into Nagato, where he met his death in the manner described at
p. 646. The big hill called Tempai-zan, at the far right of the Futsukaichi
Station, is crowned by a shrine consecrated to Michizane, who is said to
have repaired his often to turn towards Kyoto and venerate the
Emperor who exiled him. — Not far off are the Hot Springs of Musashi,
where pilgrims to Dazaifu foregather.
At 67 M. Tosu, the main line of the rly. turns and runs due S. to Kumamoto and Kagoshima (Rte. 41), while ours continues across a green and partly cultivated country whose meager, volcanic soil is peculiarly suitable to the growth of luscious water-melons (suika). The land is dotted with thousands of vegetable-wax trees (Rhus succedanea; Jap. Haze-no-ki; an importation from the Loochoo Islands), which bear a close resemblance to big peach trees. [From the small clustered berries an excellent white candle-wax (rō) is expressed, which adds materially to the wealth of the island. In the autumn the leaves turn yellow, then red, and flame like those of the maple.]

— Most of the ponds along the rly. are choked with lotuses, which present a magnificent spectacle in late summer. The country pikes are not as good as those of the main island, but are passable for motor-cars. Most of the jinrikishas which travel them are equipped with buff-colored tops—a concession to the southern sun which shines here with blinding intensity. 81 M. Saga. (Inn: Eitokuya, opposite the station; ¥2.50), in Saga ken, with 36,000 inhabs., was until 1553 the castled seat of the Ryūzōji daimyōs; thenceforward to 1688 it was the headquarters of the powerful Nabeshima family. In 1874, it acquired an unenviable fame for the reactionary spirit of certain of its rulers, but the civil war provoked by Ōkō Shinpei (aforetime Minister of Justice under the restored Imperial Gov’t) was promptly checked, the leader with 10 others being executed and their heads pilloried.

86 M. Kubota, is the junction for a branch line which runs (out of the same station) to (25 M.) Karatsu (Inn: Hakataya, ¥2.50), a bustling port on Karatsu Bay, in Hizen Province, where coal and the well-known Karatsu porcelain are exported; there are extensive kilns in the neighborhood, and the coal is brought from the mines on the left bank of the picturesque Matsuura River (which runs through the town) about 6 M. from its mouth. Steamships leave at frequent intervals for Korean towns and ports on the Japan Sea. The bold, square-topped peak which rises (2638 ft.) above the bay (12 M. long; entrance 7 M. wide) is Uki-dake. Near the mouth of the river is a lovely beach (tram-car, 1 M.) called Nijii-no-Matsubara from the splendid old pine trees which fringe it. The most popular of the bathing-resorts is Kaihin-in. At (6 M., boats) Nanatsu-gama (‘Seven Kettles’) there are caverns hollowed out by the action of the sea-water, and some striking basaltic cliffs with curious hexagonal rocks. The ruinous old castle in the town was built by Hideyoshi during the Korean War (1592-98), and was occupied by the ruling daimyōs down to 1868.

Beyond 88 M. Ūshizu the country is green and is well watered by numerous small rivers; the wide plains produce such abundant crops of rice that it is said the yield of one yr. is sufficient to support the sparse population for five yrs. Fine
clumps of evergreens dot the plains, and the hills which always rise somewhere near are covered to their summits with dense groves of a score or more varieties of trees, and huge but graceful ferns. The hills beyond 96 M. Kitagata contain coal. — 99 M. Takeo (Inn: Tōkyō-ya Hotel, etc., ¥3) nestles amid green hills from whose fiery bosom spurt hot ferruginous waters much resorted to by the ailing of both sexes — who mingle indiscriminately in the baths. These are at the foot of the hill, at the lower end of the town, 1/4 M. to the right of the station, near some pointed fantastic rocks among which sit several fatuous stone Buddhas. The quaint little town is embowered in tallow trees (Sapium sebiferum; Jap. Rō-no-ki; a Chinese importation), a small smooth tree with fruit-clusters like green olives and triple seeds inclosed in a fatty substance of which candles are made. The tall hill at the left of the station, with perpendicular rocks like cathedral spires, is Shiro-yama (Castle Mt.). — The train climbs into a labyrinth of green hills on whose densely wooded sides grow in inextricable confusion, hundreds of the semi-tropical trees and flowers for which Kyūshū is noted — ferns and bamboos, oaks and camphor laurels, maples and cherries, and flowers innumerable. 109 M. Arita, a small town in a valley between hills aptly exemplifies the phrase, Hic natus ubique notus, for the name is known wherever porcelainists foregather. Here, and at (8 M. by rly. to the N.W.) Imari, the widely popular Arita-yaki is made in crude potteries small in comparison with their output and their fame. The station platform is usually piled high with cylindrical, straw-wrapped bundles awaiting shipment to the curio centers of Japan and abroad.

According to Dr. Rein the manufacture of Porcelain at Arita is generally traced to Gorosu Shōshū, a potter of Ise Province, who lived at the beginning of the 16th cent. and was the first in Japan to manufacture porcelain proper as distinguished from pottery. Moved by the beauty and value of Chinese porcelain, which began to reach Japan at this time, he undertook a journey to King-te-tschin via Fuchū, and remained there 5 yrs. to learn the trade. Returning in 1514 he settled in the then insignificant town of Arita and prepared from the materials he had brought from China a number of coarse porcelain wares decorated under glaze with blue cobalt. When his stock of Chinese porcelain material was exhausted, and he found himself obliged to depend on domestic clay, he could make nothing but faience, as did his successors to the end of the century, with cobalt decoration under glaze. Ceramics received a new impulse here (and in many other parts of Japan) with the return of Hideyoshi's army from Korea (in 1598). Naka-shima Naoshige, the daimyō of Hizen Province, and one of the commanders of the Japanese troops in Korea, brought back with him several Korean potters, who settled first in the bathing-resort of Ureshino, but later in Arita. One of them, Risanpei, discovered, in 1599, porcelain stone on the Idsumi-ya E. of Arita, and at once began the manufacture of porcelain in Japan. The use of red oxide of iron followed some yrs. after that of cobalt decoration under glaze (though by some to have been brought out by the Dutch), and 2 yrs. later decoration on glaze was introduced by Higamiya Tozan and Sakaida Kakiemon, potters of Arita, who learned the process from the captain of a Chinese junk, at Nagasaki. The Dutch, as early as 1680, imported 'Old Hizen' from Nagasaki, and all the porcelain brought into Europe previous to 1854 by them is known as Arita, Imari, or Hizen ware —
the first name denoting the place of manufacture; the 2d, the neighboring shipping-port; the 3d, the province in which the two, together with Naga-
saki, are situated. — For many yrs. the Arita industry was the most highly
developed and the most conspicuous of all the Japanese potteries. The
range of hills lying to the E. furnished inexhaustible quantities of porcelain
stone of incomparable quality — a peculiar material from which pottery of
the most varying forms is made, from the light and finest eggshell porcelain
to the imposing vases 6 or more ft. high. It is a product of the transforma-
tion of the old volcanic rock which is found close by in an advanced state
as perlite breccia and trachyte (a compact rock with 2.5-2.7 specific gravity).
Its color is a grayish white or soft yellow, resembling trachyte or fels-
site clay-stone. The best kind is almost pure kaolin, while in other places the
rock is conglomerate, and is intersected by numerous small quartz veins,
partly filled with very small quartz crystals, and in other portions with crys-
tals of iron pyrites, which under the microscope appear distinctly in the form
of dice and pyritohedrons. There are 3 kinds of this quarried porcelain
stone: one white and entirely kaolinised, which also possesses the earthy
character of Kaolin; one blue and rich in quartz; and a third yellow, and
containing iron.

For centuries Arita furnished the most highly valued wares of Japan; its
porcelain was perfectly uniform, and besides adding considerable translu-
cence to pure white, was hard enough for all the purposes of ordinary life. It
burned with a high degree of durability and decorative art has in its surface, as in that of faience, a
fine field, and is aided also by the plastic character of the excellent material.
The earlier pieces were chiefly large, urn-shaped, covered jars, or tsubo (a
contraction of tsugubone), called tea-urns because they served originally for
preserving tea; also of hemispherical dishes or deep bowls (donburi), and
round, flat plates (sara). They were decorated with peonies and chrysanth-
eums, small landscapes, human figures in red and gold, with sometimes a
little green. The use of blue, violet, yellow, and black muffle colors belongs
to an early period of the 17th century. Certain of Kakiemon's early masterpieces are
white porcelain, generally with scanty designs in vitrifiable enamels. These
delicate designs were too tame for the Dutch traders, who suggested that the
potters should add enamel decoration over the glaze to pieces already deco-
rated with blue under the glaze. 'There thus came into existence' (says Brink-
ley) 'the familiar Imari-yaki; the 'Old Japan' of Western amateurs; the
Nishiki-de or 'Brocade Pattern' of the Japanese themselves. It was a brill-
iant departure and spreading chiefly upon wealth of decoration and richness of color-
ing. Now nothing is more rare than an enamel Imari porcelain than a good blue, and
nothing is so commoner than a specimen in which the decoration over the glaze
gives evidence of great care and skill, while the blue designs under the glaze
are blurred or of impure tone. In brilliancy, purity, variety, and accuracy of
application, the enamels of the choice Imari specimens have never been sur-
passed. They were always painted with extreme care, their blue under glaze
rich and clear, their red soft, uniform, and solid. Ranking first among the
enamels found on the finest pieces is purple, a peculiar amethystine tinge,
verging upon lilac. Then comes opaque yet lustrosous green, the color of young
onion sprouts, — beautiful enamel, much prized by the Japanese, who call
it tampan (sulphate of copper). Then follows turquoise blue, and finally
black, the first, however, being exceptional. Add to these red, grass-green,
gold and blue (sous cousette), and the palette alike of the Arita and Na-
beshima ceramists is exhausted. In old pieces of Imari both enameled and
blue-and-white craqueled is sometimes found. The craqueled celadon, of which
quantities now appear in the market under the name of Hitosen-yaki, is a
recent manufacture.'

The same authority warns collectors against elaborately modeled and
highly decorated specimens of Imari porcelain which are placed upon the
market by unprincipled dealers as examples of Kakiemon's work. There
were several generations of Kakiemons, and the mere fact of ascribing a speci-
men to Kakiemon is sufficient to proclaim the ignorance or dishonesty of
the description. As for the figures of richly robed females that have received
this title in recent works on Japanese art, they are manifest forgeries. 'Ex-
quisite specimens of enameled ware were produced at the Arita factories, but
the workmen generally adhered to a custom handed down from the days of
Tokugawa and Kakiemon, — instead of making their vases with their own
names or those of the year periods, they either copied Chinese seals and
dates, or used a conventional ideograph or group of ideographs, quite use-
less for purposes of identification. The amateur is, therefore, without any
easy guide to determine the age or maker of a piece. He must look only to
the quality of the paste, the brilliancy of the enamels, and the purity and in-
tensity of the blue under the glaze. Any appearance of chalkiness in the
color is a good sign, and, as a general rule, the clearer and yellower the
ring of the biscuit, the greater the age of the piece. The color of the blue
under the glaze is also a help. The tone is richest and most pleasing in speci-
mens manufactured during the 15th cent.; in vases of earlier date it is often
impure and blurred. To very choice, elaborate, and carefully finished exam-
pies of enameling it will generally be unsafe to assign a greater age than 150
yrs., and from what has been stated above, the amateur will see that the
colors of the enamels afford some slight assistance: the red should be deep
and even, with a dull, rather than a glossy surface; while lemon-yellow, pur-
ple, and black in combination are evidences at once of choice ware and of
middle-period (1700-1830) manufacture. In the wares of the Kakiemon school
there is found a cream-white surface sometimes almost equal to the ivory-
white of Korea and China, and this color of the biscuit is another easily de-
tected point. But specimens of this sort belong to the Nambeshima-yaki,
rather than to genuine Imari-yaki. The biscuit of the latter, also, ought to
be white,—the whiter the better,—but a perfectly pure white is seldom
if ever, found. This, however, may be said: that a surface showing a marked
tinge of blue is not of fine quality, and that the more pronounced the tinge
the less valuable the specimen. Examined attentively, the glaze of Imari-
yaki presents the appearance of very fine muslin. It is pitted all over with
microscopic points, which become more and more distinct as a later and less
careful period of manufacture is approached. Spur-marks, 3 or 5 in num-
ber, inscribed on the foot of the ware, upon which the spindles supported in
the furnace, are frequently found on the bottom of plates and other flat
objects, something never seen on Chinese porcelain. (Consult the Oriental
Series, vol. 8.)

Westward from Arita the rly. traverses a semi-tropical region to 114 M. Mikawachi, known likewise for its potteries.

Few Japanese wares are better known to foreign collectors than the Egg-
shell Porcelain (Usu-de-yaki, or 'thin-burned' ware) made here, but attri-
buted to the Arita factories and called Hosen-ware. The best, most finely
pulverised and purified material is used in its manufacture. The dishes and
cups are turned quite thin on a sharpened wooden gauging-rod, then left
upon it several days to dry in the open air, when, like the pieces of vases,
they are further turned on the wheel, though much more thoroughly, and
again burned in the kiln. There are two chief varieties, both of great fineness
and purity, and both of gossamer-like consistency. One is decorated with
blue under the glaze; the other with red, gold, and sometimes light blue
above the glaze. Figure subjects—warriors in armor or courtiers in
elaborate drapery—constitute the general decoration, which is seldom exe-
cuted with any conspicuous skill. The date of its first production cannot
be fixed with absolute accuracy, but authorities believe that it was not
manufactured before the latter part of the 18th cent. A pretty conception
in the ware made for export was to protect the more fragile wine-cups by
envelopes of extraordinarily fine plaited basket-work (ajiro-gumi) made in
Nagasaki—whither the cups were sent for sale, usually in nests of 3, 5, or 7.

115 M. Haiki is the point of departure for (5 M.) Sasebo
(pop. 93,000), an important naval station (Inn: Aburaya,
¥3.50) in Nagasaki-ken with a fine land-locked harbor 14 M.
long by 1 M. wide. — The rly. now curves broadly to the left
and runs S.E. along the coast of the Gulf of Ōmur. Nondes-
script towns, salt-pits, and a good automobile road are con-
spicious features. Beyond 130 M. Senogi the shore is dotted
with picturesque fishing-villages; on the sun-warmed slopes
of the hills pomegranates (sakura) flaunt their flowers or their reddish-yellow fruit, and the deep scarlet leaves of the vegetable-wax trees form pleasing color-notes against the vivid green. — 137 M. Omura, a garrison town, was from the 12th cent. onward the family seat of the powerful Omura daimyôs; the walls of their old feudal castle, in a fine garden overlooking the bay, still stand to their memory, while the thousands of picturesque tombstones on the sloping hillsides mark the graves of their retainers. The rly. now climbs up through a narrow valley splendidly terraced and sown to rice; an occasional banana tree (bashô) advertises the semi-tropical character of the region. Beyond 144 M. Isahaya (starting-point for Unzen, p. 669), a wasted river, the Hommyô-gawa, runs down through the ravine, to the sea, which soon comes into view. The line is now marked by many curves, tunnels, terraced hills, and massive retaining-walls. In many of the yards of the tiny houses splendid lotuses bloom riotously. Beyond 159 M. Michino-o (with hot springs), the line leads down through a gradually widening valley, with a good auto road and many picturesque water-wheels. 162 M. Urakami is a suburb of 164 M. Nagasaki, which, with its lovely, hill-encircled bay crowded with ships and sampans, is now reached.

40. Nagasaki and its Environs.

Arrival. The rly. station is in the N. quarter of the city (Pl. B, 2) about 1 M. from the chief hotels. No cabs. A tramway is under construction. Fare by jinrik, 25 sen; 3 or 4 pieces of hand-luggage can be piled into another kuruma at the same price. The hotel manager will have heavy luggage brought up on a push-cart at an inclusive charge of 40–50 sen for 3–4 trunks. Rikishas (p. lxxviii) in the town, 15–20 sen an hr. Foreigners are charged more than residents, and bargaining is always advisable. Some of the men are very reliable; some troublesome; attaching themselves to travelers who wish to stroll about the port, dogging their footsteps, proffering information and advice, and making themselves obnoxious generally. Usually they can be got rid of by a threat to appeal to the police. A flexible and steadily advancing scale of prices applies to long runs or out-of-town trips, and a bargain should be struck before starting out.

Hotels (comp. p. xxix). The transient trade of Nagasaki is too limited to support big hotels like those of Kobe or Yokohama. The small but comfortable Chief House Hotel (Pl. B, 4) is on the hill-slope E. of the landing, in Sagarimatsu; English management and cooking; ¥3.50 a day and upward, Am. pl. — Hôtel Belle Vue, near-by; native management; ¥4.50 and upward. The Hôtel de Japon; H. de France, and others in the side sts. quote lower rates. Baths free. In summer the most comfortable rooms are those which get the S.W. breeze — which prevails nearly every day until the end of August.

Climate. The winter climate is fine and equable. The summer months are hot, but are usually tempered by sea-breezes. In Aug.–Sept. these sometimes develop into typhoons (p. lviii) which whip the coast with unrestrained fury. The region is comparatively free from earthquakes.

Banks (comp. p. xxiii) where drafts, etc., can be cashed and money exchanged: Yokohama Specie Bank, Ltd., 4 Megakai (Pl. B, 3); English speaking International Bank Co. — Chartered Bank of India, Australia and China, — Hongkong and Shanghai Banking Co., all on the Bund. The Money Changers have their offices in the side sts. (Comp. Exchange, p. xxi.)
Photography. The traveler is cautioned against bringing cameras ashore or carrying them through the ste. Nagasaki is a fortified port, and photographing, sketching, or the making of notes of topographical features is prohibited by the War Department. The Military Zone extends for some distance roundabout. Arrest and possibly long detention will inevitably result if the admonition is disobeyed. Professed ignorance of the restrictions will not avail one, as signs in English acquainting the traveler with the ruling are placed at many conspicuous points throughout the city.

Ships of nearly all the lines make Nagasaki a port of call (see below) and usually anchor about 1/2 M. from the Custom-House Landing. In cases where passengers are not put ashore in the company's launch, a sampan can be hired for 25 sen, with an added charge of 5 sen for each extra person. Hand-luggage, 5 sen per package; trunks, 25 sen. The hotel house-boats (covered sampans) will land travelers (or put them aboard the ship) for an inclusive charge of 50 sen for 2 persons and 3-4 trunks. The offices of the principal steamship lines are on the Bund (consult the Pl. B-C, 3). The Osaka Shosen Kaisha is near the Obata Landing (Pl. B, 2). Ships of this line ply hence to the chief ports of Korea, North China, Formosa, etc.

Curio-Shops (comp. p. cxii) are many, with flexible prices. Foreigners are usually asked much more than the goods are worth or the dealer expects to receive. Good curios can be bought to better advantage at Yokohama, Tokio, or Kobe. The marquetry of tortoise-shell articles (tokusa) is a local specialty. The carets, or hawk's-bill sea-turtles, which furnish the shell are caught in limited numbers in the sea S. of Kyushu, and are more plentiful in the tropical water farther S. The carving and shaping of the shell is usually done in small shops (several in Motokage-machi and Funadaiku-machi) in full view of passers-by. The finished articles cover a wide range, from miniature war-ships to jinrikis and toilet-sets. The quality of tortoise-shell depends entirely on the thickness and size of the scales, and a small shell is preferred for a beautiful piece. The color and pattern determine the market price, especially in Europe, where tortoise-shell is much used for decoration. The color ranges from red to yellow, the darker colors being the most valuable.

Newspapers (comp. p. cvii). The Nagasaki Press, published daily in English (10 sen a copy), contains foreign and local news of interest to travelers.

Nagasaki (pron. nahng-ah-sah'-key), a busy commercial port (pop. 179,000; of which 968 are foreigners) at the S.W. end of Kyushu Island, 868 M. from Tokio, in Hizen Province, is the W. terminus of the Imperial Gov't Rly. and stands in lat. 32° 44' N., and long. 129° 52' E. of Greenwich. Its position at the N. extremity of the beautiful land-locked Nagasaki Bay, at the foot of perennially green hills which rise in picturesque confusion behind it, is very attractive. It is often made the port of entry for travelers from China, Manilla, the East Indies, and from Europe via the Suez Canal, and the stepping-off place for tourists bound from Japan to those countries. Formerly it was the chief point of departure for Korean, Manchurian, and North China ports, but the fast express service of the Gov't Rly. steamers which now ply between Shimonomori and Fusan have made that port the choice of most travelers. Its prestige declined materially after the Japan-Russia War; prior thereto it was the rendezvous for many of
the ships of the Czar’s Asiatic Squadron, and in none of the Nipponese cities was Muscovite influence so marked. The hotels reaped a shining harvest from the families of the fleet’s officers who wintered here to escape the rigors of the Siberian climate, and as the Russians were high lives and liberal spenders, the tradesmen were glad. Relics of this prosperous era are the many Russian sign-boards which the traveler will note above the shop-doors; a smattering of the language is spoken by many residents of the port. Formerly, too, most of the big European liners made Nagasaki a regularly weekly or fortnightly port of call; some of these stop now but once a month — a fact the traveler may wish to bear in mind when making his plans. He may also want to remember that the Nippon Yusen Kaisha ships for Shanghai have their best cabins bespoken well in advance of the Aug.–Sept. season. At this time many foreign residents along the Chinese littoral return from holidays spent at the cool hill-stations behind Nagasaki, and the excellence of the N.Y.K. ships, and the lower fares (¥30 against ¥37 on the less commodious ships of the Russian Volunteer Fleet; and ¥38.50 on the Pacific Mail boats) operate in their favor.

The crescent-shaped Bund extends along the water-front from Deshima (Pl. B, 3) at the N. to Sagarimatsu (Pl. B, 4) at the S., and is flanked by the S.S. Offices, Consulates, Banks, and Business houses. The Custom-House, the S.S. Landing, and the Post-Office are near the S. end of Deshima. The town is packed solidly in the narrow ravines which gash the hills at the E. and N.E. of the bay, and of the 24,000 houses many have been forced far up the hillsides, where they dispute the land with the temples, churches, and graveyards that rise tier upon tier above them. At the summit of the hills are gov’t signal-stations and adjuncts of the port fortifications. The attractive and delightfully situated bungalows of the foreign residents stand on flower-decked terraces held in place by massive revetments extending up the slope from the Bund at Sagarimatsu. Scores of giant camphor laurels, cherry, vegetable-wax, magnolia, orange, conifers, and other trees overshadow the houses and impart a pleasing coolness. The rising character of the town — the bulk of which slopes back into a vast amphitheater formed by the hills — gives a charming appearance to it at night. When the myriad stars which twinkle with southern softness are reflected in the clear water of the bay, and challenge the blinking harbor-lights and the thousands of electric lamps on shore, countless tiny eyes seem to gleam from every point. When the city lights are further augmented by the soft yellow beams of many Bon Matsuri lanterns, the effect is beguiling. A number of canals which at eventide are thronged with house-boats, sampans, and fishing-craft reach back into the town, and are spanned at intervals
by picturesque, humped bridges. The several fish-markets are of unfailing interest. The warm waters of the coast produce many curious piscine forms, and the democratic fishermen tackle everything that swims. — The excellent building-stone employed in the construction of many of the houses in the port comes from *Yagami-take*, whose trachytic cone rises (2000 ft.) a few miles E. of the town.

The populous Chinese quarter is scarcely worth visiting, but the pretentious and imposing *Yokohama* (see p. 221) on *Maruyama* (Pl. C, 3) presents a curious and instructive spectacle after nightfall. The utmost order prevails, and the district is as safe as any other part of the port. In line with the custom prevailing in certain other cities, the sloe-eyed, statuesque hours of *Nagasaki* do not always sit in slatted cages facing the thoroughfare, but at the side, flanking the entrance to the establishment; to see them one must be sufficiently interested to advance a few paces inward from the street. Many of the houses are three-storied, with quaint balconies and species of hanging loggias. When these are decorated with paper lanterns, when throaty-voiced *geisha* sing the native contralto songs, and the plaintive twanging of *samisen*, the swish of silken *kimono* and the soft pit-pat of *tabi*-shod feet are wafted out through the fragrant twilight, the effect is strikingly Oriental — and, to the native mind, alluring.

*Nagasaki* lacks the rich hinterland of Kobe and Yokohama, and exports are fewer. They include tortoise-shell wares, *Arita* porcelains, vegetable-wax, coal, rice, paper, dried lobsters and other crustaceans, mushrooms, sharks’ fins, *bèche de mer*, *awachi*-shell, tea, lacquered wares, paper-umbrellas, etc. A cheap lacquered ware inlaid with madreperl, a coarse earthenware, jelly made from seaweed and called *kin-gyoku-tô*, and some of the most luscious watermelons in Japan are among the local specialties. — One of the greatest of the port festivals is the *Bon Matsuri* or ‘Festival of the Dead,’ which falls on July 13, 14, and 15, and is here observed more elaborately and with greater solemnity than at many other places in Japan. During the nights in question thousands of the people carry lanterns and decorate the graves of their dead with them, while many picturesque and illuminated boats fleet the harbor.

**History.** *Nagasaki* came prominently into history in the early years of the 12th cent., when the district — then a nondescript fishing-village called *Fukase no ura* — formed a part of the domain of *Taira Norimori*, a petty daimyo of that period. When the powerful *Taira* Clan was destroyed by *Minamoto Yoritomo* in 1185, *Minamoto Yoritomo* gave the feudal holdings to *Nagasaki* *Kotaro* (upon condition of military service) and it remained in possession of that family (which gave it its present name) until the 16th cent. In 1550, it passed under the jurisdiction of *Omura Sumitada*, who, jealous of the then growing trade of the Dutch factory at *Hirado*, opened it to foreign trade in 1568. After the *Kyūshū* campaign of 1587, *Toyotomi Hideyoshi*, observing the increased prosperity of the port, detached it from the domain of the *Daimyo* *Omura* and made it an imperial city under the direct control of the *shōgun*. In 1603, *Tokugawa Ieyasu* placed a *bugyō* (governor) there in the name of the *shōgun* — the first of a long line which followed.
Deshima Island.  NAGASAKI  40. Route.  563

From 1641 to 1858, Nagasaki was the only town in Japan where the Dutch and the Chinese (to the exclusion of all other foreigners) were allowed to trade. It was one of the 5 ports opened to Europeans by the treaty (forced by Commodore Perry of the American squadron) of 1857. From the memorable day in 1543 when Fernão Mendes Pinto and his Portuguese free-lance arrived at Nagasaki it has been a sort of Far-Eastern clearing-house for Asia, Europe, and the Occident; a meeting-point of nations. In the time of Kaempfer it was one of the richest and most important seaport towns of Japan; but made so by traffic with foreigners. It is a reliquary of the history of foreign intercourse with Japan, and the annals of the place are red with the slaughter of the Christian martyrs who braved the shogunal edicts and practiced the Jesuit faith during the Middle Ages. Here a long and saddening list of unfortunate were burned at the stake, subjected to the water-torture or to that of the pit, buried alive, beheaded, tortured, and crucified, between the years 1597 and 1700. Significant of Japan's attitude at that time toward foreigners and the foreign faith was the death of Luís Paes Pacheco, who came about 1630 as chief of an embassy from Macao to the shogun, Iemitsu. He was promptly beheaded with nearly all his companions—12 Portuguese, 4 Spaniards, 17 Chinese, 4 Bengalese, and 18 Malays; 13 sailors were spared and sent back to Macao with the information that henceforth any one who would put his foot on Japanese soil, were he the King of Portugal, were he even the God of the Christians, would be put to death! Prior thereto (in 1610) Andrew Pessao came to Nagasaki in a caravel called Madeira, and after three days of delay, 100 Portuguese endeavored to set the ship on fire. Finally Pessao, despairing of saving himself, set fire to the casks of powder and blew up his ship, sending all on board into eternity, along with hundreds of natives and their junk. In 1608, Captain Fleetwood Pellew, of the English ship-of-war Phaeton, entered the bay to take on a supply of water. The buoy of the port, Matsudaara Yasuhide, made strenuous efforts to burn the ship, and so enraged was he at his failure to do so that he and 5 of his commanders committed hara-kiri.

Of special interest to foreigners is the tiny island of Deshima (Pl. B, 3), the restricted home of the Dutch representatives of the East India Company during more than two centuries (between 1641 and 1858), and the most historic spot in the early foreign history of Japan. Here Western civilization first impinged on the Island Empire, later to spread eastward and northward; and here stood the gateway through which came the foreign ideas and articles later so indispensable to the Japanese. Tobacco was first brought here by the Portuguese in the 17th cent., and later came cake, bread (comp. p. xiii), soap, machinery, firearms, ardent spirits, and a host of articles now in daily use. From here there went (in 1662) the first specimens of Hizen porcelain that Europe ever saw, along with many other curious Japanese trinkets and things of worth.—James Speck, a Dutch envoy who came to Japan in 1609, obtained the first commercial charter from Tokugawa Ieyasu, opened a factory at Hirado, and became its first director. In 1641, a governmental decree caused the factory to be transferred to Deshima ('fox island'), which had been formerly assigned to the Portuguese (and from which they were expelled in 1637). It was then only about 600 ft. long by 240 broad, a piece of land but 6 ft. above high tide, reclaimed from the bay, separated by a narrow channel from the town and connected therewith by a little stone bridge, at the end of which was a gate, to enable the communication to be strictly watched. On this restricted bit of territory, guarded and confined like prisoners or thieves, constantly subjected to the most humiliating arrogance and restrictions, from 10 to 20 Dutchmen were allowed to live and carry on their trade with Japan. On the islet were the dwellings of the officials,—the chief of whom bore the title of Resident,—the storerooms, a small botanical garden, and a tiny open square upon which the Dutch flag was hoisted. At first only one ship came yearly from Batavia, but later 8 were allowed entrance. European goods of various kinds were exchanged for gold, silver, copper, silk, arms, music, porcelain, and other native wares at profit to the wily Hollanders. The average yearly turnover is estimated at £660,000. The natives were not so shrewd at barter then as they are now, but what the Dutchmen wrung from them in profits the Nipponese took out of their pride. Referring to the degrading position of imprisonment imposed upon them at Deshima, Kaempfer writes: 'In this service we have to
put up with many insulting regulations at the hands of those proud heathens. We may not keep Sundays or feast-days, or allow our spiritual hymns or prayers to be heard; never mention the name of Christ; nor carry with us any representation of the cross or any external signs of Christianity. Besides these things we have to submit to many other insulting imputations, which are always painful to a noble heart. The only reason which impels the Dutch to bear all these sufferings so patiently is simply the love of gain and of the precious marrow of the Japanese mountains.'

In addition to the Japanese guard at the entrance-gate to Deshima, there was exhibited upon a great notice-board the regulations (kōsatei) with regard to the Deshima-machi ('Deshima Street'). No women, with the exception of prostitutes, might set foot upon the soil; few priests and bonzes, and no beggars. No one was permitted, upon any pretext whatever, to come in a boat within the palisades or under the bridge; finally, no Dutchman was to leave Deshima without proper reasons or except within the prescribed time. The Resident had to journey once a year to Yedo, to offer the shōgun his respects and presents. The day fixed for his departure was the 4th or 5th of March; on these occasions he traveled as a daimyō, and, like the governor who accompanied him, in a palanquin (norimonō), the other higher officials in basket-litters (kago) or on horseback. He was usually accompanied by his Dutch secretary and the physician of the little colony. The procession consisted of from 100 to 200 persons, principally bearers, and included various Japanese interpreters and spies. The windows of the host-}

During their stay in Yedo they were allowed no freedom of movement. On the day of audience, the presents for the Court had to be set out in the room of the palace appointed for the purpose, and invitations were issued to view them. Among them were Spanish wines, Edam cheese, linens, cloths, and other European productions. At the audience, which took place in the Hall of the Hundred Mats, the Dutch Resident was summoned to offer his reverence to the shōgun, who usually sat behind a curtain; the Resident crept forward on his hands and feet, and falling on his knees bowed his head to the ground, and retired again in absolute silence, crawling exactly like a crab. When this exhibition was over, the envoys were led farther into the palace, to give the women and the rest of the Court the pleasure of beholding them, and which amusement the shōgun also shared. The Resident then remained passive, and the rôle of Kaempfer and the secretary began. It was a monkey-like comedy which the shōgun called for. 'Now!' (wrote Kaempfer) 'we had to rise and walk to and fro, now to exchange compliments with each other, then to dance, jump, represent a drunken man, speak broken Japanese, paint, read Dutch and German, sing, put on our cloaks and throw them off again, etc.; I for my share singing a German love ditty.' 'Kaempfer' (says Dr. Rein) 'appears to have had the reputation of a good singer, for upon other occasions also he was invited to sing a song, to take part with the Secretary in representing various modes of behavior in Holland, and to do such other things as might serve for entertainment and for the gratification of curiosity. When the representative of the Dutch Company (contemptuously called a red-haired barbarian) took his leave of the Court, he had to bind himself not to enter into any connection with the Kirishitan-shū (Christian sect, i.e., Catholics), not to bring any missionaries into the country, and every year to give the Court such information as to the Christian sect as should be of interest to the shōgun. For nearly 150 years the entire intellectual stimulus which Japan received through the Dutch was limited to what was offered here and there by Dutch industrial productions, such as barometers and thermometers, clocks and other objects. Then began the study of the Dutch language and the distribution of Dutch books, but it was only in the 19th cent., when the old edicts against foreigners were less stringently enforced, that more life was infused into the study. Dutch books and illustrations, chiefly of a medical and technical character, were here and there sparingly introduced, and conveyed new ideas to the thinking and energetic Japanese. They diligently studied anatomy, learnt venesection from the Dutch, the Linnaean and other botanical systems from Von Siebold, and much else. In the first half of the 19th cent. blast-furnaces and mills were erected after Dutch plans, and many other industrial inventions were introduced. Printing is indebted to Dutch intercourse.
for many improvements, and even steam-engines, the telegraph, and other products of modern civilisation, first became known to Japan in this way. Among the real benefits to Japan and the world at large derived from the Dutch East India Company was the sending by this company to Japan of such men as Kaempfer, Thunberg, and Von Siebold, all of whom, it seems, came out as surgeons to the Deshima colony.

Engelbrecht Kaempfer (a German physician, b. 1651; d. 1716) came to Japan in Sept., 1690, and remained a little over 2 years. "Though he did not neglect the natural sciences, and particularly botany, yet his greater merit lies in his contributions to history and the history of civilization. There can be no higher testimony to his chief works (the Amoenitates Exoticae and Historia imperii japonici germanica scripta), than that now, after more than 200 years, and when so much has been written about Japan since it has been opened to foreigners, every one who knows Japan is still glad to read them, and is convinced of the trustworthiness of their author."

Karl Peter Thunberg (a Swedish botanist, b. 1743; d. 1828), Director of the Dutch factory at Deshima in 1773, was the first naturalist of importance who opened to the world the magnificent Japanese flora. His name is intimately associated with many of the loveliest ornamental plants now found in Europe and America. He was a minute and erudite observer, and a pupil of Linnaeus. Chief among his numerous works are his Flora Japonica, Flora Capensis, and Icones plantarum Japonicarum.

Philipp Franz von Siebold (a German, b. 1796; d. 1866), came to Nagasaki in 1823, and in 1826 went to Yedo to obtain permission to stay in order to give lessons in medicine and surgery. He was later permitted to travel in the interior on condition that he would make neither sketches nor maps. He was, however, able to get a map of Japan drawn by a native artist, but was imprisoned for it. He was released in 1830, and was forbidden ever again to set foot on Japanese soil; 30 years later he returned, sent by his government on a semi-official mission which failed. Rarely has an individual been so successful in gathering so much and such varied information worth knowing about a foreign country, and in bringing it to the knowledge of Europe, as he has in his Nippon, Archiv zur Beschreibung von Japan, his Flora- and Fauna-Japonica; Bibliotheca Japonica, and Catalogus librorum Japonicorum. — Commemorative monuments to all of the above scholars stand in the grounds of Otsuwa Park.

The Buddhist Temples (tera) and Shinto Shrines (miya) of Nagasaki, though characteristic of the two cults in architecture and fitments, are less ornate than similar structures in Kyōto and other cities of E. Japan. A number of the former occupy commanding sites on the hill-slopes overlooking the E. quarter of the port; those mentioned below are perhaps the most interesting.

The Dai-ō-ji (Pl. C, 2) is the most elaborately decorated; the polychromatic wood panels of the architrave carry designs of Buddhist angels, dragons, waves, and the Gods of the Four Directions, done in a modest way by local workmen. The carved, gilded, and seated wood figure of the richly gilt central shrine is Shaka. The usual Buddhist insignia — candelabra, incense-burners, and lotus flowers, all of metal — stand before the central altar; the Tokugawa crest is in evidence on the drapery and screens. The gilded mortuary tablets are of dead notables. The most striking objects of the interior are the massive uprights and cross-beams of splendid keyaki-wood, stained a deep Indian red and sculptured in intricate designs; above the latter are some crisply carved panels, in the natural wood, with dragon designs. At the right of the temple stands
The Daiko-ji, a new, spotless fane popular with the Chinese; some fine old camphor trees grow in the yard, hard by a belfry with a bronze bell. The crest chiseled on the door is the kiri-no-mon, of the Paulownia imperialis. The view over the city and bay, from the terrace, is attractive. Inside the temple are some skillfully carved wood-panels with foliated lotuses; some gilded screens showing bamboos and pine trees; and a plain coffered ceiling from which pend a number of metal lanterns. — Farther along the terrace is a group of decaying Chinese temples known collectively as

The Sōfuku-ji, approached through a lofty gateway showing traces of former beauty. The immense rusted iron cauldron in the yard was used to boil rice in during a great famine in the 17th cent. The interiors of the buildings are so faded as to be uninteresting. The Kiyomizu-dera, the Nakamiya, Inari, and other temples on the same hillside are not worth visiting. Behind and roundabout them spread extensive graveyards with upright, moss-grown granite tombs that resemble a stone fence when viewed from far below. During certain festival times, lighted lanterns are suspended near them, and their number produces a weird effect.

The Osuwa-jinja, in the O-Suwa Kōen, in the N.E. quarter (Pl. C, 1), is better known to foreigners as the Bronze Horse Temple, for a bizarre bronze horse (evidently designed by a blind artist) in the temple yard, presented by the townsfolk in 1871; the elaborate bronze scroll near by bears the names of those who aided and abetted in bringing the travesty into existence. Near the foot of the (196) stone steps which lead from the street up beneath stone torii to the final terrace, on which the shrine stands, is a magnificent bronze torii (33 ft. high, 38 across the top, 13 in circumference, and 16 between the two bases) which ranks as one of the largest in Japan (made at the Mitsu Bishiki Dockyard and presented to the shrine in the 27th year of Meiji). Its splendid proportions are so hemmed in by the flanking houses that they cannot be seen to the best advantage. Two handsome gray granite lanterns stand below, and 3 smaller stone torii beyond. The seated carved wood figures at the right and left, are Udaïjin and Sadaijin. The two bronze Dogs of Fo which guard the entrance are worth looking at. The august deities worshiped here are supposed to inhabit the holier shrines which stand behind the outer structures. The two polychromatic paintings on wood which hang at the right and left of the altar refer to a curious festival, the Suwa-no-Matsuri (or Ku-nichi) which customarily falls on Oct. 7, 8, and 9, of each year. Great preparations are made beforehand, and not a little excitement prevails.

At the appointed time the spirits of the tutelar deities are invited to enter large, heavy, ornately lacquered palanquins, or portable shrines (kept in locked godowns until wanted), which, on the 7th, are carried at headlong
speed, by a hundred or more lusty men, down the 196 steps, thence through the narrow streets (route variable) to the Ohato wharf, where a temporary shrine has been erected for their reception. There they remain for two days and nights, to be worshiped by the populace. On the 9th they are returned in a like manner, on a dead run up the steps to the shrine, amidst a wild uproar not always free from personal encounters. If the bearers neither stumble nor fall in their mad rush down, and their risky dash up the steps, good luck will mark the ensuing year; earthquakes and similar disasters will remain away; and bountiful crops will be the order of the day. The gorgeous ceremonial robes of the priests (who ride on white horses), the costumes of the dancing-girls, and other features combine to make the festival highly picturesque and worth seeing. Stands are erected at various points along the route, and juggling, theatricals, and different sports are indulged in. Travelers fortunate enough to secure an invitation (through one’s consul) from the governor of the ken, can not only witness the performances from a specially prepared coign of vantage, and thus be spared the crush of the crowd, but also participate in the elaborate luncheon prepared for the occasion.

**Osuwa Park** is a restful spot embowered in fine cherry, pine, maple, camphor, vegetable-wax, and flowering trees. Of special interest to Americans are the two trees hard by a stone slab bearing the following inscription (dated June 22, 1879):

> At the request of Governor Utsumi Tadakatsu, Mrs. Grant and I each planted a tree in the Nagasaki Park. I hope that both trees may prosper, grow larger, live long, and in their growth, prosperity and long life be emblematic of the future of Japan. U. S. Grant.

At the left is a bronze statue and a bust of local celebrities; farther along is a large school where one may often see young men and women practicing fencing and more intricate passes of judo. On a terrace below are stone slabs to the memory of Kaempfer, Thunberg, and Baron von Siebold. The Commercial Museum, at the left, is of scant interest. By turning to the left and following the narrow thoroughfare leading N.E. from the main steps to the Osuwa-jinja one reaches, after a 20 min. walk (1 M.),

The Waterworks, at the N.E. limit of the town, high in the green hills. The street soon merges into the country road which winds past the reservoirs—a series of repressed lakes hemmed in by massive stone walls that stretch across a narrow ravine. The townspeople consider the water (which comes from springs higher in the hills) of unimpeachable quality, but the observant traveler will not fail to note that the dwellings, paddy-fields, and adjacent gardens rest on a slope which drains into the ravine where the reservoirs lie.

The Bay (wan) or harbor, one of the best and deepest (15 fathoms) in Japan, is a large and commodious inlet completely sheltered and surrounded by green hills (from 1000 to 1500 ft. high), fortified with batteries of guns. Some of these heights have an unfortunate reputation among Christians, for on them, in times gone by, many adherents of the faith were crucified, burned at the stake, or otherwise martyred. On Feb. 5, 1597, three Portuguese Jesuits, 17 Japanese converts, and 6 Spanish Franciscans, among them San Felipe de Jesus, Mexico’s protomartyr, were crucified and burned (on Hiywr-
yama, the 'Saint Hill' of foreigners, and on Sept. 10, 1622, 30 more were beheaded, and 25 burned amid such physical anguish that the occurrence is known as the Great Martyrdom. At the W. side of the harbor, at the left of the entrance is the historical Taka-hoko Island, an imperishable memorial of Christian steadfastness in a time of great tribulation. From this point, during the period when the fickle Hideyoshi was employing all his great power to extirpate Christianity in Japan, may hundreds of tortured and faithful Christians were once cast into the sea. The Dutch accordingly called it Papenberg. Many of the hills are now laid out in carefully cultivated terraces, whose edges are planted with vegetable-wax trees. From the narrow, winding, picturesque entrance to the bay, which here is about ½ M. wide, the harbor trends N.E. for 2 M. At certain times the bay resembles one vast coaling-station, as steamships usually fill their bunkers here with the excellent Kyūshū coal mined in the neighborhood. The port has the reputation of being one of the quickest coaling-places in Japan. The work is done in a primitive but extraordinarily speedy manner by hundreds of men and women who stand on lines of temporary platforms orsteps swung ladderwise over the ship's side. Helpers in the lighters below fill small round baskets with the fine coal and screenings and pass them up the line like buckets of water at a fire. The capacious bunkers of a big ship can be filled in this way in a few hours. The record is said to be held by one of the Empress ships of the Canadian Pacific Railway Co.'s Royal Mail Line, which took in the extraordinary amount of 2100 tons in 6½ hrs. — which is at the rate of 309 tons per hour, or over 5 tons a minute!

Across the harbor from Nagasaki are the Akuma-ura Engine Works, and the Mitsubishi Dockyards, the latter one of the largest of its kind in Nippon. It was established in 1856 by the Tokugawa Shogunate, under the tutelage of Dutch engineers, but was transferred to the Mitsubishi Co. in 1877; since then its growth has been rapid. Battleships and ocean-going steamers of large tonnage are built here (ships like the Tenyo Maru and the Chiyo Maru of the Toyo Kisen Kaisha) and upward of 5000 men are employed. There are 3 dry-docks, salvage steamers, etc.

Walks. Many delightful walks are possible in the immediate vicinity of the port. A short and popular one, whence sweeping views are obtainable, leads

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1 San Felipe de las Casas was but 22 years old when he died for his belief. It is said that he endured his sufferings with such saintly fortitude that on Sept. 14, 1627, he was canonized by a Papal Bull of Pope Urban VIII. Papal delegates from all parts of the civilized world assembled at Rome on the occasion, and splendid processions were held in the martyr's honor. In 1629, he was declared the Patron Saint of Mexico and New Spain. A splendid church stands to his memory on the Avenida de San Francisco, at the Mexican capital (where he is known as El Gloriosísimo Mártir del Japón), and one of the finest altars of the Mexico City Cathedral is dedicated to him. The remainder of the martyrs were canonized in 1882 by Pope Pius IX.
up past the Cliff House Hotel to the Catholic church (Notre Dame du Japon), which turns to the right and proceeds along the well-kept terrace-wall (Yinmijimakade) overlooking the bay. Many foreign residences flank the hillside at the left. A multiplicity of footpaths lead up and over the various hills, and weeks would be required to explore them all. A stroll up through the native town, at the left of the hotels, brings one to a quarter which recalls Naples and other Mediterranean ports. The continuous rise has necessitated steps, and long and constantly recurring flights of these piece cut the street and impart an Oriental picturesqueness to them. Scores of quaint lanes and by-paths branch off from the main thoroughfares to tiny terraces held by stone retaining-walls enveloped in ferns and vines, and upon which stand small native dwellings with superb views to recommend them. Each house seems ready to topple over on its neighbor below, or be crushed by those higher up.

The road to the suburban town of (2 M.) Urakami leads past the rly. station. The Catholic community is of historic interest in that the seeds of Christianity planted here centuries ago flourished in secret during all the troublous years when those who openly professed the faith were martyred. The knowledge of its existence did not come to light until about the middle of the 19th cent.; then the Christians were ferreted out and subjected to considerable suffering. The erudite Baron von Siebold lived near Urakami for a time.

Mogi, a small port overlooking the Gulf of Ōmura, 5 M. S.E. of Nagasaki, is a popular resort and is oftentimes made the point of departure for Unzen (see below). Quarters across Chikima Bay to Obama in about 3 hrs. (Pl. C. 3). The road to Mogi leads out through the E. quarter of the port (Pl. C. 3), thence over the hills and across a wide valley dotted with rice-fields, bamboo groves, and farmsteads with busy water-wheels; jinriki (2 men) for the round trip, ¥240.; time, about 3 hrs. A tramway is in process of building. Mogi Hotel, ¥2.50, Am. pl.

Kannon Waterfall, 10 M. N.E. of Nagasaki, near Yagami village; jinriki with 2 men, ¥4. The road leads past the Waterworks and over the crest (good views) of Hime Pass, thence downward through a long valley to the village, where it turns left. The waterfall and the temple near it are not worth a special trip (which occupies a long day).

Unzen (or Unsen), a hill-station on the slope of Unzen-dake, on the Shimabara Peninsula, E. of Nagasaki, is a popular summer resort for foreign residents of Shanghai and other China ports, who begin to foregather here (usually about 300 each season) in June and remain till Oct. During this period hotel accommodations are apt to be scarce and they should be arranged for in advance. Travelers from the N. customarily alight at Isahaya Station on the Tokaidō Rly., and proceed over the Shimabara Rly. to (40 min.) Aitsu, whence jinrikis carry one (2 men at ¥1.20 each, in 2 hrs. — basha, 25 sen) to Chijiwa (Chijiwa Hotel, ¥3.50 a day and up, Am. pl.), where chairs are in waiting (4 coolies at 75 sen each) for the 7 M. trip (uphill) to (2 hrs.) Unzen village. Good walkers can make the trip in less time. The going is good, and the scenery attractive. An alternate way is to proceed from Nagasaki to Obama (Obama Hotel, Ikkakurō Hotel, ¥3 and up, Am. pl.), thence (in a chair, 4 men at 75 sen each — pack-horse for luggage, 75 sen) to the (7 M. in 2½ hrs.) village. The route is better than that from Chijiwa. Obama itself is a favorite resort; the chalybeate waters (106° to 160° F.) of its springs being considered efficacious in rheumatic ailments. There are several good native inns (from ¥2 and up a day) and from the slope on which the town stands fine views are had of Ōmura Bay.
Unzen is the name of the district wherein lie the small hamlets of Furuyu, Shinyu, and Kojigoku ('Little Hell'). Shinyu is generally the objective point of foreign visitors. The Unzen, Takaki, Yumesi, and Shinyu Hotels, all under native management (English spoken), supply foreign food at from ¥2.50 and upward a day, Am. pl. Special rates for a long stay. The Midori-ya Inn at Kojigoku is well spoken of. The entire region abounds in fine walks, most of which lead to hot springs. The air is cool and bracing. Unzen-dake, on the slope of which the hamlets (2550 ft.) cluster, is 4380 ft. high and was an active volcano in 1792. Many solfataras bubble and hiss from its flanks, and the rotten ground about them (guide necessary) and the numerous fumaroles must be trodden with caution. Superheated steam and sulphurous gases rise from them constantly. Chief among the small geysers is the 'Loud Wailing.' The Chūō Jigoku, or 'Second-class Hell' maintains its title by ejecting water at a temperature of 204° F.

Shimabara, chief town (E. side) of the Shimabara Peninsula, with 20,000 inha. (Inn: Chikugoya, ¥2.50), lies a short distance E. of Unzen. Small steamers ply from Nagasaki at frequent intervals, and proceed 12 M. across the Shimabara Gulf to Hyakkanishi, in Higo Province, where one is in touch with the rly. (Rte. 41). Shimabara is a fateful word in the annals of Christianity in Japan, for the most sanguinary persecution of Christians to be met with in its history took place in 1637, at Arima, in the S. of the peninsula.

The Rising (or Massacre) of Shimabara was a desperate revolt against the inhuman tortures to which Christians had for 20 years or more been subjected by cruel daimyōs. 'The persecutors were not content with the ordinary modes, of hanging, crucifying, drowning, beheading, but flung the victims down from high precipices, buried them alive, had them torn asunder by oxen, tied them up in rice-sacks of plaited straw, which were then heaped up and set on fire, or put them in cages with provisions before their eyes, where they were allowed to perish of hunger.' About the year 1636 the old abandoned castle of Arima and the neighboring islands became the place of refuge and rendezvous of some 30,000 or 40,000 Christians (the major portion Japanese) who came from all parts of the Island of Kyushū, and here put themselves into a position of defense against their persecutors. Their principal leader appears to have been a man of the name of Nisado Shirō, from the Island of Amakusa. In 1637, Itakura Shigemasa was commissioned by the shōgun to march against the rebels, which he did with 30,000 men. He was killed whilst leading the attack upon the fortress, but was succeeded by Matsudaira Nobutsuna, who at the head of 100,000 men besieged the castle for two months before he could take it. On April 14, 1638, he stormed and captured the Citadel, and the massacre which ensued baffles description. Three thousand men were slain and buried at Tomioka in the Island of Amakusa. Of all the 37,000 whom sword and famine had spared, not one was allowed to survive. Many were led to the entrance of Nagasaki Harbor and from the steep cliffs of Popenberg Island, were hurled into the sea.

Kuchino, a small port on the S.W. side of the peninsula, 15 M. from Unzen, is called at daily by steamers from Mogi (3 hrs.; fare, ¥1) and is a shipping-point for the coal from the Miike Mines. The steamer fare to Shimabara is 35 sen.
41. From Moji (Shimonoseki) via Tosu and Kumamoto (Aso Volcano) to Kagoshima.

Kagoshima Main Line of the Imperial Government's Kyūshū Railways.

239 M. Several trains daily in about 8 hrs.; fare, ¥7, 1st cl.; ¥4.20, 2d cl. Dining- and sleeping-cars (¥3 extra) are attached to the express trains. Consult the rly. folders. The ferry service between Shimonoseki and Moji is mentioned at p. 644. The line traverses one of the most beautiful regions of the Empire, and after leaving the province of Bizen, crosses Chikuzen, Chikugo, Higo, and Ōsumi, before entering the semi-tropical, historic province of Satsuma. The scenery of certain sections is wild and picturesque, with smoking volcanoes in the background. The active volcano of Aso, one of the safest, most interesting, and accessible in Japan, rises not far from Kumamoto, and a trip to it is a unique and unforgettable experience. The journey over its summit and across the fine provinces of Higo and Bungo beyond, to the singularly interesting volcanic region around Beppu, is entirely off the regular beaten track of travel, and it should not be omitted by those who wish to obtain first-hand impressions of rural and volcanic Japan. It entails no real hardship. Women who are only moderately inured to walking can climb Aso-san and make the complete journey without undue fatigue. There are no dizzy heights to scale, and no objectionable precipices to cross. In places the roads are excellent; the going over most of the trails is good; the wayside lanes are clean and comfortable; and the scenery is a perpetual delight. Autumn, winter, or spring are the best seasons, as the semi-tropical summers of Kyūshū are hot.

The rly. line from Moji to 67 M. Tosu is described in Rte. 39. From Tosu the trend of the rails is S.W. The region is attractive and carefully cultivated, the broad-leaved taro lily, bamboos, flaming vegetable-wax, camphor, and pollarded mulberry trees being the most conspicuous features in the landscape. The Chitose-gawa is crossed on a 9-span steel bridge (1243 ft. long) just before reaching 70 M. Kurume (Inn: Shioya, ¥2), capital (pop. 36,000) of Chikugo Province, and a producing center for a cotton cloth with minute patterns (kasuri) known to the trade as Satsuma-gasuri. Prior to the Restoration the region roundabout was held in feudal tenure by a long dynasty of daimyōs of the Arima Toyouji family. — A tram-way runs hence to the locally celebrated (5 M.) Šuíten-gū Shrine (Shintō; many pilgrims) which has the spirit of the unfortunate Emperor Antoku for its tutelary deity. The surrounding country is rich and productive. Beyond the Yabe River is (81 M.) Yabekawa, with the Nakayama Agricultural Experimental Station. Five M. to the W. is Yanagawa (Inn: Hiranoya, ¥2), where lie the ruins of a castle built by the feudal baron Kamachi Shigenari in 1560.

90 M. Ōmuta (Inn: Jūgoan, ¥2.50), is the station for the extensive Miike Collery, near by at the E. We soon glimpse the sea at the right and ere long the train runs along the shore where the primitive huts of the fishermen recall those of the Ainu near Shiraoi (p.353). Many Buddhist graveyards dot the country, and Unzen Mt. is visible at the right, on the Shimabara Peninsula. The oranges and grape-fruit grown in the neighborhood enjoy a reputation for excellence. At certain seasons the vegetable-wax trees are seen to be full of natsuce,
who gather the berries and place them carefully in baskets hanging on adjacent limbs. The country is hilly on to 109 M. Konoha, 1 1/2 M. from which is Tawara-zaka with a granite monument commemorating the 4000 soldiers who died in defense of the place at the time of the Satsuma Rebellion. The farmers hereabout stack straw in the form of wigwams, and in a cres-puscular light the fields resemble sleeping encampments. Strong, stodgy bulls aid in the laborious work in the paddysfields. The thousands of mulberry trees planted on the hill-slope terraces advertise the extent of the silk industry.

114. M. Ueki is the starting-point for the (10 M.) Yamaqua Hot Springs. The region hereabout is agriculturally one of the richest in Japan; the bold mt. which rises at the right is Kimbōsan (2100 ft.). 119 M. Kami (upper) Kumamoto.

Kumamoto is the station where south-bound passengers whose destination is Kumamoto proper (2 M. farther on) usually alight from the train, as it is nearest to the chief inns; time can also be saved by one bent on temple-seeing, as the well-known Hommyō-ji is not far from the station (5 min. to the right, cross the rly. track and proceed 1/2 M. up the broad road), and can be inspected on the way to the town (20 min. by jinrik, 20 sen). The tramcars which leave the station go near the inns, and after connecting with the cross-country line to Ōita proceed to the Suijenji Landscape Garden. The usual jinrik fare from the station to the center of the town via the Hommyō-ji (about 1 hr.), is 40 sen. The country trip, via Aso Volcano to Beppu, is described hereinafter.

123 M. Kumamoto, capital of Higo Province and Kumamoto ken, in lat. 32° 49' N., and long. 130° 42' E. of Greenwich (9° 54' W. of Tōkyō), an attractive city with 62,000 inhares, stands on a broad plain encircled by mts., in the midst of so many fine trees that it has the appearance of a vast park. The Shirakawa (White River) winds through it and is spanned at intervals by broad foot-bridges of mediæval aspect. The smoking cone of Aso-san is outlined against the N.E. horizon, 27 M. distant. The main street, with some small but attractive shops, is Togin-machi.

Inns (comp. p. xxxiv); all in the native style. The Topiya is in Senbomachi, 25 min. by jinrik from either station, the Topiya Shiten (a branch of the former) is in Tetori-honchō, 20 min. from the station. The Harukomaya is in Fumashita-machi, and is a resort for wrestlers and such. Should the traveler be obliged to lodge there a clear understanding should be reached before the room is engaged, as an extra charge is usually made for towels, bread, butter, and other requisites. The customary rate at all the inns is from ¥2.50 to ¥3.50 a day according to room and food. Higher if so-called foreign food (eggs, bread, meal, fried potatoes, or the like) are ordered. Certain of the jinrik-men have a private understanding with the innkeepers, and if the traveler expresses a wish to go to a certain inn he is apt to be told that it is not as good as such and such a place. There is a refreshment-stand in the Kumamoto Station.

The Castle (permit from the Kenchō; no photographing), at present occupied by the Sixth Army Division, was built originally in the 15th cent. by Ideta Hidenobu, and reconstructed on a larger scale in 1599 by Katō Kiyomasa, who in a fiduciary capacity received it from Toyotomi Hideyoshi.
the Hosokawa daimyōs. A mutiny broke out here in 1876, among the samurais dissatisfied with the new Imperial Gov't, but was promptly quelled. In 1877, however, during the Satsuma War, the 3000 defenders under Colonel Tani Tateki were besieged for 50 days by the Saigō rebels, but were finally rescued by General Kuroda. The cyclopean walls are all that remain of the former massive keep: the deep moats have been filled in, but the fine old camphor trees of the park remain. LaFocadio Hearn taught school in Kumamoto in 1894.

The Kumamoto Leper Hospital, a highly deserving (charitable) institution founded in 1895 by Miss Helen Riddell (who still maintains it), stands on the outskirts of the city, amid pleasing surroundings. The New Year postage-stamps issued and sold during the Christmas holidays are in demand by foreigners.

The Hommyō-ji, a Buddhist temple dedicated to Katsū Kiymoasa,¹ — from which circumstance it is often called Seishōkō Sama (the Chinese rendering of the name), — dates from the 16th cent. and has a very picturesque approach. Successive flights of stone steps lead up from the terminus of a broad flagged walk flanked by cherry trees (fine blossoms in early spring) to a number of terraces, each with its tottering shrine. Long lines of picturesque stone lanterns overshadowed by lofty trees cut the ascending avenue into one central and two paralleling aisles, at the end of which one gets a comprehensive vista of the main shrine with its fine roof and glistening crests. The dingy structure at the right of the first landing is the Nichiren-shō, and that opposite, the Shaka-dō. Just inside the upper gate is a curious old bronze monkey surmounting a bronze cylinder adorned with ideographs in low relief. According to the temple records it was given by Kiymoasa when his favorite monkey (of which this is a graven image) died. The striking wood-carvings of the porch are worth noticing. The elaborately decorated honden at the rear is closed to the public. Among the stone tombs is one of Kiymoasa and several of the Koreans who followed him to Japan after his invasion of their country. [Because of his success and bravery there, Kiymoasa received from Hideyoshi the Kumamoto fief with an annual income of 250,000 koku of rice.]

The Suizenji Landscape Garden (the sometime private park of the Hosokawa family), 2 M. S.E. from the center of the city (30 sen by jinrik on ½ hr.; 12 sen by the tram in 15 min.), is worth seeing if one has the time to spare and is unacquainted

¹ Kiymoasa's memory is revered in all the temples of the Nichiren sect because of his generous protection of them (and maybe because of his relentless enmity against Christianity). This particular temple is the chosen shrine of credulous folks who believe themselves possessed of the fox, and special exorcisms are practiced on them by the Nichiren priests, who are reputed the most successful expellers of these tricky spirits. It is also a favorite resort of lepers — a point which prudent travelers may wish to keep in mind.
with the usual type of formal landscape garden in Japan. The car stops in front of the entrance, near the big granite torii. The hill in the center of the garden (no fees) is supposed to be a miniature Fuji-san; the bronze equestrian statue commemorates Nagoya Shōe, an officer who died in the Russian War. The near-by shrine is called the ‘Water Shrine,’ from the numerous springs which bubble up in the pond. The credulous ascribe miraculous healing qualities to the water. The port of Kumamoto is Hyakkanishi, 5 M. to the W. on the Shimabara Gulf. Communication daily with towns on the Shimabara Peninsula.

Southward from Kumamoto the rly. traverses a rolling country and crosses 3 rivers before reaching 128 M. Uto, where a branch line diverges (right) to 16 M. Misumi, whence steamers leave daily for Nagasaki (about 7 hrs.), and Kagoshima. — 145 M. Yatsushiro (Inn: Ohiya, ¥2.50), a busy town (pop. 15,000) on the right bank of the swift Yatsushiro River (known for its rapids), produces a crackled faïence which has been manufactured here for centuries and was first introduced by Koreans. For a long time the hill-encircled place was the temporary terminus of the rly., the section hence to Kagoshima having presented engineering difficulties that required great patience to overcome. Several among the 57 tunnels are more than 2000 ft. long, the greatest being the Yatake (just beyond Yatake Station), which is 6877 ft. in length, and is built on a sharp slope 1581 ft. above the sea. There are 20 steel and stone bridges, and a host of culverts. — The rly. plunges at once into the hills and begins to climb through wild and picturesque scenery. The river flanks it on the right, and from the car window one sees the bamboo rafts careering down the rapid current, or long-nosed boats being poled or hauled up by perspiring coolies. There is barely room on the mt. side for the rly. and for the few farmsteads which stand near it high above the stream; the people live by fishing and raising a few necessities on their checker-board-like farms. Beyond 152 M. Sakamoto, the cañon becomes deeper and the rapids steeper and more impetuous; the region is wild and primitive, but soft, flower-decked, and pleasing. The mild climate favors the flowers, which flame from every hillside, and the blue-green river that swirls down through the sunshine presents a charming picture of motion and semi-tropical life. Tiny hamlets looking like swallows’ nests cling to the bank at certain points in the gorge, and roundabout them happy naked boys shoot the rapids in frail, rakish crafts, fish for mt. trout in cool eddies of the stream, and remain blissfully ignorant of the outer world and its myriad complexities. The train crosses and re-crosses the river, now darting through a darksome tunnel; now edging along the precipice on some daring terrace, or sliding through some densely wooded forest or
valley. The small stations of Setoishi, Shiroiwa, Isshōchi, and Watari are all in the ravine. Beyond the latter place the hills flatten, the river loses its impetuous character, and the views broaden.

177 M. Hitoyoshi stands on a broad upland plain delimited by bulky hills; from it a long, stiffish grade pierced by many tunnels leads to 182 M. Okōba (1065 ft.), on a spur track, where, before the train has time to back out, one gets a superb view over the ridge (left) to the deep valley hundreds of feet below. The stone monument in the triangle here stands to the memory of the valiant ones who left this region to die for the fatherland on the Manchurian plains. As the train proceeds along another track around the shoulder of the hill, the delighted eye gazes over a thousand square miles of deep, peaceful valley-land walled in by tumbled mts. Another stiff upgrade marked by tunnels and a series of inspiring views carries the train to 189 M. Yatake, whence it descends through the long Yatake Tunnel and several shorter ones, to a beautiful valley sentinelled at the left by the sacrosanct Mt. Kirishima, a smoking volcano astride the border of Hyūga and Ōsumi Provinces. It is greatly revered by the Japanese, who believe that Ninigi no Mikoto, grandson of Amaterasu, and great-grandfather of Jimmu Tennō, set his foot here first when he descended (see below) from heaven to Japan.

Higashi (E.) Kirishima, the only active vent of the twin peaks, is the highest (5570 ft.) and is often called Takachiho. Nishi (W.) Kirishima, a less sharply pointed mass about 8 M. distant on the skyline, is usually referred to as Shiratori-taki. Since the great eruption of 1895, Takachiho has been classed as one of the most active volcanoes in Japan. Steam and sulphurous gases rise from it constantly, and its huge crater presents an awe-inspiring manifestation of volcanic energy. Colossal fumaroles characterize it, and numerous hot springs burst from its lower flanks. It is the terror of the surrounding villages, and particularly of Kirishima village, 12 M. below. Many parts of the environs are undergoing a steady sinking process, particularly in the neighborhood of Yatake Station. — On a pile of stones on the E. side of the summit stands the famous 'Heavenly Spear' (Ama-no-nuhoko) which tradition associates with the descending to earth of the divine Ninigi. Its extraordinarily clumsy form points to a great antiquity. In shape it is a cylindrical shaft of forged copper-bronze, with several blunt projections, and toward the top is sharpened on one side. Its entire length is about 50 in.; the length from point to hilt, about 40 in.; the circumference, 8–10 in., and the thickness of the handle, 22 in. It is fixed in the blunt cone hilt upward. — The mt. slopes spared by the fire which rained from Takachiho in Aug., 1903, are covered in places with chestnuts, oaks, mt. cherry, and splendid evergreen and deciduous trees intermingled with various conifers. The ascent of the mt. is usually made from Kokubu Station (Imn: Enrikō, 42), 12 M. from its foot, thence to better advantage from Tōyama, where a guide (%19), etc., can be obtained through the good offices of the innkeeper. — The way from Kirishima village leads through a fine semi-tropical forest, thence over an old lava-field covered with stunted fir and alders to a fork in the path, from this point the ascent (1 hr.) is up a slope and leads to the lowest margin of the crater. The view from the summit is very extensive.

More tunnels mark the wild but beautiful region through which the train runs after leaving 184 M. Masaki; for a while
the smoking crater sentinels us, then it dips and disappears behind the horizon. 198 M. Yoshimatsu is a shipping-point for the timber cut from the surrounding hills.

From Yoshimatsu the Miyazaki branch line runs N.E. to 32 M. Kobayashi-machi, where it turns S.E. to 21 M. Miyakonojo, thence runs N.E. again to 29 M. Miyazaki, a small port on the Bungo Channel. Eventually it will form a link in the system now under construction down the E. coast of Kyushu from Oita. — A pike excellent for motor-cars runs through the valley herabout. — 222 M. Kokubu, known throughout the Empire for its fine tobacco, is sometimes the starting-point for the ascent of Kirishima. The views become more extensive and are full of romantic charm. The rly. slopes downward on an artificial stone terrace high above the placid Kagoshima Bay, and the views of this, thence over and beyond to the holy Kirishima at the far left, flanked by a score or more lesser peaks and ranges, and the fine Sakurajima rising from the harbor of Kagoshima just ahead, combine to form a picture as charming as any one will see in Japan. The benignity of the climate, which brings a myriad flowers and flowering trees into glorious life, is of a genial 'sunny south' character, and a pervasive joyousness seems to brood above the landscape. The tiny villages which dot the lovely shore, and the children who splash and gambol in the tepid water look happy, clean, and inviting, while the white-sailed junk that drift languidly over the unrippled surface of the lapid-lasuli bay impart a dreamy magic that recalls Ionian scenes. There are 4 tunnels between Shipetomi and Kagoshima, and just before reaching the last one the pretty Shimizu Landscape Garden is seen at the right.

239 M. Kagoshima (pop. 64,000; 11,500 houses), the most important southern city of Japan, capital of Satsuma Province and of Kagoshima Prefecture, is clean, attractive, and stands amid delightful surroundings. At the lower edge of Kyushu, in lat. 31° 35' N., and long. 130° 33' E. of Greenwich, it is 943 M. from Tokyo, and 1617 from Wakkanai, the topmost point of Yezo. No figures could give a better idea of the length of densely populated Japan — a country which a one-time great European Power formerly regarded as too insignificant to be considered seriously from a military standpoint!

The Hotels or Inns (comp. p. xxxiv) are all in the native style. A limited number of foreign-style dishes can usually be had at a price slightly above the customary rate; the fish is excellent and plentiful. The Yamashiroya Hotel, near the steamer landing, in Asahitori-machi (10 min. from the station by jinrik; 10 sen), is clean and comfortable; rates vary according to the accommodation, from ¥2 to ¥3.50 a day, Am. pl. Other inns near by are the Ikeya, the Okabe, etc.

Steamships ply frequently to 162 M. Nagasaki, 411 M. Kobe, to various coast ports, to Tanegashima and Amakusa Island, and to the largest of the Loochoo Islands.

A branch rly., the Sendai Line, runs N.W. from Kagoshima to 32 M. Sendai, whither it will proceed eventually farther N. along the island-dotted coast flanking Amakusa-jima.

The Nishi Hongwanji, an immense Buddhist temple (Montō sect) inclosed by a high stone wall near the Prefectural Office, besides being the bulbliest structure in the port is the finest fane in Kyushu. It is marked by all the splendor and luxury which usually characterize the temples of this sect, and is surrounded by the customary bronze and stone lanterns, lavers, fountains, etc. The wide porch, with some passable carvings in the natural wood, is supported by four handsome square keyaki columns set in fine bronze sockets resting on granite
bases. The splendid old gray tiled roof with its imposing antefixes is one of the most satisfying things in the town. The six immense supporting pillars of the interior are supplemented by numerous pilasters of beautifully grained keyaki, sculptured in low relief, with decorations that extend over on to the massive cross-beams. On these, at intervals are chiseled groups of foliated chrysanthemums, and alert Dogs of Fo with ivory eyes. Eighty mats are required to cover the vast central nave, 48 for each of the side aisles, 12 for the ambulatory, and 20 for the chancel. The outer doors are finished in the natural wood, heavily studded with iron bosses, and carved with Paulownia imperialis crests. The panels of the coffered ceiling are finished in dull gold lacquer. The high altar, a marvel of rich brocade, gold, and shining metal, is decorated after the style of the Nikkō mausolea, with a maze of polychromatic diaper-work, cloisonné, and intricate arabesques. The seven superbly sculptured and gilded tennin in alto-relievo work are noteworthy expressions of Buddhist art. The central one, above the middle door facing the shrine, holds in her hand an exquisite little golden Amida backed by a tiny manderla, a copy of that in the reliquary, and which, by its excellence, recalls certain of Churiguerra's finest work. Some of the figures are portrayed in the characteristic attitude of evoking celestial music, while others appear enraptured by the Buddhistic symbols which they hold before them. Below, but still above the doors, are 7 other excellently carved and gilded ramma showing lotus flowers and leaves in high relief, along with graceful peacocks, mythological phœnixes, waves, etc. The numerous rich and historic kakemono differ but little from those in other temples.

Kagoshima is mentioned in history as far back as A.D. 764. The ruins of the present castle — the feudal keep of the powerful Shimazu daimyōs until the Restoration — occupy the site of an earlier structure razed by Shimazu Iehisa in the 16th cent. St. Francis Xavier landed here in 1549, and in Aug., 1863, the English Admiral Kuper bombarded the port and practically destroyed it in retaliation for the refusal of the reigning Lord of Satsuma to make redress for the murder of C. L. Richardson, an Englishman, killed by one of his vassals at Namamugi (near Yokohama) in 1862. The city was the center of the historic Satsuma Rebellion of 1877, at which time — after 8 months of desultory fighting — it and its castle were again reduced to ruins. Here the hapless Saigō Takamori (monument in Uyeno Park, Tōkyō) the leader of the insurrection, committed seppuku when he saw that the uprising had failed of its purpose. — A multiplicity of canals cross and recross the town, and many quaint stone bridges are features of them. It knows little or nothing of the winters which bury N. Japan under 10 ft. of snow, for here fruit trees bloom in
Oct. alongside ripening grape-fruit, oranges, and other semi-tropical products. The fine crackled porcelain known as Satsuma-yaki (which has carried the name Satsuma to all parts of the artistic world), though still made here is now surpassed in beauty and excellence by Kyōto products (comp. p. ccixv). Dainty sets in which tea is served by yet daintier Satsuma maidens are among the alluring features of the inns, and many of the shops are dedicated to the sale of the local productions. The superior grass-cloth (called Satsuma-jōfu, because it was first imported through Satsuma Province) sold in some of the stores is woven (from hemp bark) and dyed in the Loochoo Islands. Satsuma-rōsoku, a superior kind of wax-candle is made here.

A host of delightful walks are possible in the neighborhood, and weeks would be needed to trace them all out. The big wooded hill at the right of the town (W.), called Shiroyama ("Castle Hill"), and Tsurumaruyama, is the site of the old castle and Shiroyama Park, the most popular of the near-by resorts. From the ruins of the sometime fortress rises the new Kagoshima Middle School. Lotus-choked moats flank the lower edge of the inclosure and from them rise cyclopean old walls almost covered with the myriad tiny flora of a semi-tropic region. In the early morning the twisty, upward-sloping avenue is thronged with bright-eyed, neatly clad, chattering school-girls, equipped with books and slates, and with squat bottles of ink swinging from strings tied to their little fingers. — Following the zigzag path leading past the school one soon comes to a shaded woods-road which bears up the slope to the left and affords charming views over the town to Sakurajima and the sea beyond. The many monuments and graves commemorate the misguided men who perished in the Satsuma Rebellion. By-paths conduct one to other and higher eminences whence the views are yet more extensive, and embrace the twin peaks of Kirishima, and other lofty ranges.

KAGOSHIMA GULF, about 40 M. long from N. to S., and 5–10 M. wide, is very deep (127 fathoms near the middle), and has practically no anchorage for large vessels except near the city. Blocking the channel 10 M. from its head, with deep water passages on either side, abreast of the city, and but a short distance from the steamer-landing, is the bulky and lofty Sakurajima (Cherry Tree Island), the highest peak of which, Mitaka (3000 ft.), in the center of the island, is an active volcano (great eruption in Jan., 1914). The terraces on its lower slope are planted with vegetable-wax and orange trees, while the carefully tilled fields, warmed below by subterranean fires, and above by a tropical sun, produce the fine vegetables (chiefly radishes and big daikons), the sugar-cane, and what not for which the region is celebrated. In early spring the
foot-paths which zigzag up the mt. (extensive views from the summit) are adorned with a host of azaleas, deutzias, lilies, beautiful ferns, and other plants. Small steamers leave the landing several times each day for 5½ M. Zokoyama, and other of the island ports. The Arimura Hot Springs, at the southern foot of the island, 3 hrs. from Kagoshima, is a popular resort.

42. From Kumamoto via Toshita, Aso-san, Takeda, and Ōita to Beppu.

This trip, one of the finest cross-country jaunts in Japan, should be taken for the delightful opportunity afforded of standing on the rim of an active volcano and gazing into one of Nature's awe-inspiring work-shops, as well as for the delightful glimpses one gets of thoroughly rural Japan in one of its best aspects. The traveler who prefers to proceed from one of the Kyūshū ports to Nagasaki by sea, rather than return to Shimonoseki, can reverse this route and Route 43, without missing anything worthwhile. The most satisfactory way is, however, to start from Kumamoto. With this in mind, it is unnecessary; a local one must perform be picked up at Toshita, for the roundabout walk over Aso-san, as described hereinafter. Money can be saved by limiting one's hand-luggage, and having the (strong and willing) guide from Toshita carry it over Aso-san to Bōyū, where the basha is rejoined. The observations below are detailed with the aim of saving the traveler time and an unpleasant experience — nothing in itself, but vexatious if there be a tired horseman in the train. English is spoken by the obliging matron at the Toshita Inn, and the scholarly proprietor of the Beppu Hotel. The country is as safe as Broadway or the Strand.

The Kumamoto Inns are mentioned at p. 672. The tram-fare from Kumamoto to Ōzu (or Osu; often pronounced otsu) is 33 sen; the junction where the car is usually boarded is in the N.E. quarter of the town, near the Kenchō — which is passed (right) as the car (usually crowded) goes out toward the N.W. suburb. The 12 M. ride to Ōzu takes about 1½ hrs., and if one's time is limited and one wishes to make an early start from the inn, the Suenoji Garden can be visited, the tram taken to the Ōzu Jct., and the Ōzu car boarded there. It is a little over 2 hrs. by basha (p. xci) from Ōzu to (9 M.) Toshita, where one must spend the night, but as there are several fine waterfalls in the immediate vicinity, it is worth while trying to reach there early in the afternoon in order to see them before dark. From Kumamoto the line crosses a cultivated, pleasing country with Aso-san smoking vigorously out of the dawn and every now and then puffing up billowing smoke. Other odd features in the landscape are the Chinese juniper trees (Ibuki), the foliage of which springs out a few feet above the ground and envelopes the trunk like a cloak to a point near the top, where the lime branch like those of an ordinary conifer, but sometimes form cones that resemble the trimmed trees in a graveyard. Many groves of bamboo, pines, and vegetable-wool trees dot the valleys, and dispute the land with pollarded mulberries; the dwellers in the cottages devote their spare moments to reeling silk on primitive reels, from steamy cocoons. The road to Toshita is macadamized and is practicable for motor-cars.

The Basha Office (basha-gwaisha) at Ōzu is opposite the tram terminus; no English spoken. Henceforward the road is broad, unmistakable, and much traveled, and a good pedestrian can easily walk to Toshita in 2½ hrs. The bashas used by the natives are small, seatless, and singularly uncomfortable. As many as can be packed into them squat on the restricted and bumpy floor, and sleep with heads resting on their neighbor's shoulder as occasion offers. Fare to Toshita, 40 sen. Foreigners are usually expected to hire a special basha (cost, ¥1.55) with seats and room for 4 pers., and this vehicle is usually brought up unasked. It is so superior to the other, and is drawn by such a strong and willing-looking horse (a decoy used for the occasion), that it is engaged forthwith. The traveler is now told that bashas are difficult to find en route, and he is besought to arrange for a continuous trip to Takeda (3½ M.) and Beppu (on the far side of Aso-san, where the basha is rejoined) at an agreed-upon price (basha-china) of ¥6.50 (prices vary; seas
and flexible), thence to (30 M. over a much better road) Ōzu, at a final charge of ¥5. The same horse, honest-appearing driver, and comfortable basha are unctuously promised for the through trip. The money is demanded in advance. When the early morning tramp is begun at Tosita, one's luggage is piled into the basha, which is supposed to follow the highway round the base of the volcano and to be in waiting at Ōzu in the afternoon. Here one usually arrives about 4 or 4.30, tired enough after the long mt. climb, dusty, and anxious to proceed to Takeda and the inn, with its supper and bed. He finds, however, that he has been tricked; hunting out the baiting-station (bashaku), he is able to rout out naught but a wretched, dilapidated vehicle, a strange driver (basha no betto), and a bony horse (basha-usa) that has seen better days. After much grumbling about its being too late in the day, the driver grudgingly hitches up and starts. But at the end of an hour, when Sakanashi (Inn: Sakana-ya, ¥2.50) is reached, the basha-driver stubbornly refuses to proceed farther, and if the traveler wishes to save time and go on to Takeda, a firm attitude and an appeal to the police are necessary to move him. Just beyond this wretched village is the barrier ridge (the old crater wall) which hems in the vast valley (once the crater floor). The road upward to Takimen-zaka (hill) signs at such an angle that the poor horse pulls the empty basha with the greatest difficulty, the while breathing laboriously. The traveler, man or woman, must walk, stumblingly, and sometimes in pitchy darkness, and is lucky if not asked to push. The time lost in expostulating with the driver serves merely to delay one, and invites the risk of being refused admission to the Takeda Inn (reached at about 11 P.M.) because of the lateness of the hour. Hence to Ōzu there is no difficulty, as there are frequent and competing bashas and jinrikis. The above annoyance can be avoided by refusing to pay in advance for the basha; the driver, knowing the game from Tosita, carry one around by making a bargain for a fresh horse and basha at Bojū, for the trip to Takeda. At that town the basha starts from a point near the inn, and the obliging innkeeper will see that his guest is not overcharged. Unless the traveler carries special credentials, a letter from the matron at Tosita to the innkeeper at Takeda will be found useful. Amateur photographers who plan to take views of the crater are recommended to read the 2d paragraph at p. 12.

From Ōzu, a primitive town with streams of clear water running through its main street, the excellent road slopes gently upward through a region where much good tobacco is raised; the hillsides are usually scarlet with the leaves of the vegetable-wax trees, and in autumn they flame with many gorgeous tints. The valley lands are sown to grain. About 1 hr. out the road approaches a stupendous gorge (right) covered with dense forests of tall cedars that rise like exaggerated funeral plumes; lofty mts. stand behind, while far down at the S. the land falls away in a magnificent perspective; the mighty roar of a surging river comes up from the depths. The roadway winds down over terraces cut from the cañon wall to the quaint stone Megane Bridge thrown across the river at a point where two streams converge. The Kurogawa (Black River) comes in at the right, the Shirakawa (White River) at the left. In the triangle formed by the streams and the lofty hills nestles the picturesque hamlet of Tosita, or Aso village, not unfrequently confounded with Tochinoki-shinyu (Inn: Ōyama, ¥2), a cluster of houses round a hot spring in the cañon a short distance farther up the Shirakawa, and a popular resort of Japanese. Here the two rivers, which in early spring tear through the ravine with a deafening roar, merge their waters, and after flowing through a wild and lovely rift in the mts. emerge on the
plain and wind placidly through Kumamoto as the Shirakawa. The thin waterfall which plunges down the slope on the near side of the road and town, close to the bridge, is the Kigurashino-taki. In April the hills, which tower on all sides and close in the hamlet like a pebble at the bottom of a bowl, are flecked with splendid yama-zakura blooms. So vigorous are the trees, and so mild the climate, that one may frequently witness the curious spectacle of fruit blooms in Oct., when the slopes are crimson with maples blushing at the defiling caress of the so-called winter. At both seasons the place is pleasant, with a purity of air one would not expect in so deep a depression. To this secluded spot come occasional foreigners from the Chinese littoral, and native school-boys (under the leadership of a be-goggled professor) on their way to or from Aso-san. The hot sulphur and the gypsum (sekko) springs which abound are supposed to spurt direct from the glowing heart of the volcano; those in the immediate neighborhood are called Toshita, Tochinoki, Yunotani, Tarutama, and Jigoku. The numerous baths are as primitive as the habits and ideas of the people — the steaming sulphur water running through bamboo pipes into pools under flimsy sheds which afford no privacy and where men and women bathe together in nature’s way. — Foreign food cooked in a savory manner is served at the Hotel Chogyo-kwan, the primitive little Toshita Inn (supper, bed, and early breakfast, ¥2.50; hot sulphur baths in a special inclosure, 15 sen), and the matron is helpful in securing a guide (Ichihara Takeshides is recommended) for the trip to the volcano; from Toshita to Aso-san and return, one yen; 50 sen more if he goes on to 6 M.) Bōjū, and ¥2 if to Miyaji (Inn: Sononkwan, ¥2.50). This is the only stretch where a guide is necessary, as the trail is easily lost.

If the traveler has a little time to spare at Toshita, he will be repaid for the 40 min. walk along the Bōjū road (local guide, 25 sen) to the Sugaruga Waterfall (50 ft. high). A quick way (not liked by ladies) is to scale the face of the high hill at the far end of the bridge and climb past the Kigurashi Cascade to where the water flows through a weir, then follow the narrow path along the crest of the steep ridge at the edge of the upland rice-fields. This trail soon leads into the highway, a short walk (right) along which brings one to a diverging path, also at the right, terminating at a ledge where one gets a thrilling view over a deep valley to the Sugaruga-taki at the left, and the almost equally high Shiraito Fall at the right. The two sheets of water plunging into the ravine with a thunderous roar, the foaming river tearing through the broken country below, and the smoking cone of Aso-san above, combine to form an extraordinarily striking vista.

The start for the ascent of the Aso Volcano should be made from Toshita not later than 5 a.m. in summer, or 6 in winter;
the hostess will serve a hot breakfast in one’s room at any desired hour, and prepare the luncheon which the guide carries. A bottle of water will be found useful before the crater is reached. Hot tea, cold beer, and other refreshments can be had at tea-houses along the way, but the water should be avoided. It should be remembered, too, that water used in making tea in Japan is not brought to a boil. The earlier the start the earlier one reaches the inn at Takeda. Furthermore, if one can manage to be well on the way before the sun rises over the surrounding mts. one of the finest prospects in nature may be enjoyed from the high elevations.—Toshita looks very pretty in its rocky nest beside the rushing rivers as one looks down upon it from the broad macadam road that winds up out of the gorge. A 30 min. walk brings one to a point far below which Tochinoki-shinyu is descried perched like a swallow’s nest in a gorge from which many wisps of steam drift upward. The view of the roaring, angry river as it rushes downward is inspiring. The curious rock formation at the left of the road is worth looking at. The ravine soon widens and affords a vista (at the far right) of the (30 ft. high) Aigaeru-taki (‘barrier,’ or ‘trout-return’), so called because the mt. trout bound upstream must turn back here. Here, too, one passes out of earshot of the resounding river. The tall mt. at the right is Ta- varra-yama.—A steady 45 min. ascent from Toshita brings one to a steepish rocky trail which leads up (left) at a sharp angle from the main road to (10 min.) a wide, rolling upland plain, on the far side of which a thin column of steam can be seen rising from the (3½ M.) Yunotani Hot Springs, on the slope of what once formed the outer wall of the Aso-san crater.

The view from this elevated plane is singularly vivid and beautiful. The eye ranges over scores of peaks and gorges, and thousands of square miles of tumbled valley land sentinel by the ominous volcano pouring out clouds of black wrath, and they all make a lively impression upon the mind. If one can reach this spot when the sun’s disk is just climbing above the surrounding mts., and broad fingers of yellow light are ripping aside the somber curtains of night and chasing the shadows out of the yawning chasms, one will experience a stirring of the blood such as one feels at the summit of the Matterhorn, on Tiger Hill in the Himalayas, with Mt. Everest in the foreground, or on the deathly silent uppermost rim of Popocatepetl. Another 10 min. walk brings one to a small cluster of trees girdling a deserted shrine on a summit of a rounded hill whence the view is even finer. Here perhaps better than at any other point one is able to appreciate the claim made for Aso-san that with its ancient crater 40 M. in circumference it is one of the most remarkable of terrestrial volcanoes. The present crater, 14 M. by 10, with the longest diameter running N. and S., is still of striking magnitude. The jagged girdle of
cliff and escarpment which cuts the horizon at the right and left anciently formed the outer rim of the volcano. The only gap in this vast circuit is seen straight ahead and was made by the Shirakawa perhaps aons ago when it burst its way through the wall in its strenuous efforts to reach the sea. On the wide crater floor, now jumbled into a confused mass of hills, ravines, and smiling meadows, twenty or more populous villages stand in fancied security. All are far below the huge central cone, which rises bulkily to terminate in five squat peaks, the highest (Taka-dake) 5220 ft. above the sea. Each so-called peak — merely an unpricked mud-bubble on the lip of a gigantic vent — is separated from its mate by mud and ash walls, and but two are active. A series of gentle grassy slopes lead upward from the plain to the rim of the newer, yet unthinkably old, crater wall, over which one passes to the wide oval pit where the glowing heart of this Kyūshū monarch still harbors some of its original fire.

Seen from our vantage-point the inclosed region reminds one of a titanic, sunlit amphitheater at the top of the world. Barring the ringing call of field-larks and the answering notes of other birds, the peace of a great silence broods above it. The tiny, blurred cluster of white houses glinting miles away through the great gash in the crater wall is Ōzu. The blue mts. beyond the azure, satin-like sea rise in pointed grandeur from the Shima-bara Peninsula. A myriad wild flowers deck the grassy slopes, prominent among them a dainty little stellate white flower like the Star-of-Bethlehem, and a singularly handsome purple thistle which the mountaineers call (perhaps too loosely) the Gobō, or burdock (Arctium Lappa) and which they sometimes cultivate as a vegetable. — The roar of a distant waterfall rides down on the wind as we follow the trail in its windings up and down and across the plateau to the bulky, smoking mt. At 7.30 we reach a commanding eminence whence a magnificent view is had of the vast sweep of land at our feet, and of the semi-circular crater wall with the ragged gash torn through its ribs countless ages ago by the impetuous Shirakawa. The impelling harmony of the scene causes one to turn again and again as one ascends. A sequestered hamlet with a cobble-paved street sloping upward beneath shade-trees is passed at 8 o'clock, and 40 min. later a lovely, shadowy, idyllic road leads through somber pines to (25 min.) Yunotani village, where there are many persimmon trees and a little teahouse, from the terrace of which a wonderful panorama is spread out below. While one is enjoying the view from a seat beneath flowering plum, peach, or cherry trees, or reddening maples, the nesans scurry around and brew the inevitable green tea, assemble yokin and sweet cakes, and tie on the new waraji (3 sen) with which the traveler will be wise to equip himself before tightening his belt, taking off his coat, and
starting for the real climb in a whirl of renewed energy. Before leaving the town one should pass into the yard at the left of the road (a minute's walk beyond the cha-ya), and inspect the huge steaming, boiling pool of mud there in the midst of sulphur fumes, and rocks that have been burned a dusky red by internal fires. The region, perhaps an old volcanic vent, looks very Plutonian and forbidding; the ground in the immediate vicinity is treacherous, and the water is led away in pipes to a primitive bath-house.

The trail is now uphill along a shaded woods-path, then for an hour or more over the shoulders of steepish, rounded hills where much pampas-grass grows, and whence the views are of a majesty which words fail to describe. Farmers from the microscopic towns far below come up to this point with pack-animals and cut the fine grass and take it down to the plains. Occasional subterranean grumbles beneath one's feet remind one of the hot fires that glow not far below, and these sounds are punctuated at intervals by thunderous explosions that shake the ground and start pebbles rattling down the mt. side. A leisurely ascent of 1½ hrs. from Yunotani brings one (at 11.15) to the rim of another old crater overlooking the wide, grass-grown crater floor. The gray, tortured rocks of the massive walls are pictures of desolation, and they look as if they had passed through infernal fires. Before descending to the floor of Aso's deserted workshop, one gets a last look in retrospect over the land which seems to slope like a toboggan-slide into infinity. A 50 min. walk down to a small gorge where the Bōjū trail strikes off at the left, then up a stiffish winding trail, brings one to the rest-house just at the foot of Aso's frowning crest. Clouds of smoke ascend amid deafening noises. Light refreshments are obtainable here, and for 20 sen one buys a cake stamped with the assurance that one has reached the top.

The Active Crater is reached by passing behind the inn, then alongside the melancholy little Aso-san Shrine, and up (20 min.) a desolate, sloping path strewn with scoria and volcanic detritus. Great waves of molten lava are seen to have washed down the slag-encumbered side of the cone, and they have formed a fearsome atrium, like that of an expiring world, where deadly peril seems to stalk abroad, and where no flowers bloom, or birds sing. Scrambling over the parched and dreadfully distorted lip, one finds one's self within the gaunt ribs of a still living skeleton of a volcano nearly ½ M. long, fire-scorched, streaked and smeared with all the colors of death's spectrum, and appalling in its dying agony. These scarified walls are among the most impressive things in the interior, since they tell all too plainly the terrible tortures to which they have been subjected; they bear a curious resemblance to the walls of an old paint-shop whose slipshod owner has for years tried out
colors on them. Lateral walls of crumbly mud and ashes (dangerous) separate the several vents (apt to change with each eruption) and from these vast sloping ridges avalanches slip down from time to time. Near the center is a fear-inspiring hole 200 or more ft. deep and \( \frac{3}{4} \) M. in diameter at the top, with a wall that dips sharply and narrows to a boiling, roaring pool of mud and fire and sulphur out of which shoot up streaks of snow-white steam or billowy eddies of dense black smoke. The roar is like that from a titanic blast-furnace, and the heat as great; the guide keeps the stench of brimstone out of his nostrils by tying a handkerchief over his face, but the turmoil in one's ears is almost deafening. This pit has a deadly attraction for persons afflicted with the suicidal mania, and many have jumped into it. Like Asama-yama in Shinano Province, Aso-san is a deceptive volcano — smoking quietly to-day and mayhap screeching hysterically and sending out terrifying volumes of smoke, hot stones, and ashes, to-morrow. There are several active vents inside the crater, one a wide pool of boiling mud which ejects jets of spiteful steam high in the air. Occasionally one gets a fugitive reflection of the incandescent throat beneath, glowing with unthinkable heat.

The scramble down from the cone to the rest-house takes 25 min., and 10 min. afterward one enters the Bōjū path. Thence it is downhill through a narrow valley, with the smoking crater at the right and high hills at the left. At times the trail is blind, and at others it loses itself entirely in the rocky ravines that serve as water-courses in the rainy season. The hillsides flame with wild azaleas in March and April (30–60 days earlier than in Central Japan), and in Oct. small magenta ones come out to herald the mild winter. Wild white hydrangeas are common, and goldenrod blooms in season as luxuriantly as in distant America. After 1 hr. Bōjū is descried far down on the plain, embowered in trees. The gigantic semicircular wall cutting the sky-line beyond once formed a segment in the outer wall of the crater. The appearance of this at the right as we descend is strangely fantastic. Gigantic escarpments rise sheer from the plain like the turrets of a great castle, and are supported near the base by stupendous green buttresses that extend far out over the valley floor. Streaked with the effects of the awful fires through which they have passed, and seemingly ready to topple over, they look miles high when viewed from below. Behind this forbidding rampart rise the five cones which comprise the present mt. — Taka-, Kijimi-, Eboshi-, Neko-, and Naka-dake. Seen by moonlight from Bōjū or any of the towns on the plain, they constitute one of the most impressive sights in the Midako's Empire.

The last part of the descent is over a grassy slope at the far right of which Miyaji village is seen clustering amid the trees. At the end of a leisurely walk of 2 hrs. or more from the rest-
house one comes to an old graveyard where the trail forks; the
moos-grown road at the left takes one (10 min.) into the main
street of Bōjū. The basha's baiting-stable is just up at the left.
— The broad pike leading to the right (E.) crosses the one-
time floor of the crater, between this and the outer wall. The
road which turns left from the main highway 20 min. (by
bashō) from Bōjū goes to Miyaji (Inn: Yoshinoya; ¥2). Sakana-
shi is reached in 30 min., and in a half-hour more Takimuro, on
the summit of the E. wall of the crater. The 4 hrs. ride hence
to (about 13 M.) Takeda is over a rolling country with no dis-
tinctive features.

Takeda (Inn: Masudaya, clean, comfortable; ¥2 a day), a
delightfully situated little town (pop. 7000) in a highly volcanic
region in Bungo Province, occupies what perhaps was an-
ciently the crater of an extinct volcano. Hills surround it, and
to reach it one must go through one of the score or more tun-
nels which pierce these hills and give access to it. Brawling
brooks from the near-by mts. stream through the town. A
half-mile to the E. is a miniature Niagara in the form of the
splendid Uozumi Waterfall (36 ft. high), which plunges over
upright basaltic columns at the E. base of Aso-san. Ten M.
toward the S.E. is the magnificent (60 ft. high, 300 ft. wide)
Chinda Fall, into which prisoners were formerly cast and par-
doned if they came out alive. The entire region roundabout
abounds in charming spots. The big hill near the town, Ok-a-
yama, is the site of a one-time castle, the Oka-jo, from 1593 to
1868 the home of the powerful Nakagawa family. The adja-
cent country is covered with decomposed lava, and ranks as
one of the most productive in Japan. Besides the ordinary
agricultural products it yields tea, tobacco, vegetable-wax,
fine shadoks, and other citrus fruits, prominent among them
delicious mandarin oranges which sell for 3 sen each. The
surrounding mts. contain alum, copper, iron, antimony, and
lead. The people are beginning to appreciate the value of
milk as a food, and this fluid can be had at the local inns. The
bashō baiting-stable is near the Masudaya Inn; the correct
charge for a special bashō (for 4 pers.) to (20 M.) Ōita is ¥4,
although ¥6 will be asked. Jinriki with 2 men, about the same
for one person.

From Takeda the road crosses the rushing and sparkling
Ōnogawa, then threads a cool tunnel cut through tufa and
lined with moss and tiny vegetable life. The entire journey
is over a charming country of hills and dales and dashing
rivers, with mts. on the sky-line and picturesque farmsteads
on the hill-slopes. A myriad wild flowers deck the country in
spring and summer, and give place to glorious woodland tints
in autumn. Certain reaches remind one strongly of the Aus-
trian Tyrol, others of fertile stretches in Devonshire or Ken-
tucky. Beyond 10 M. Nukumi (3 hrs. from Takeda), a non-
Oita. BEPPU 42. Route. 687

descript village where the basha horses are fed, there is a wild and picturesque gorge in a region of singular beauty. The road hence to 6 M. (2 hrs.) Imaichi is marked by the orange-groves and millet-fields for which Kyushu is renowned. The views hereabout, as the road winds down amid the hills, and flanks deep ravines with thundering rivers, are grand. Swift runners carrying the govt mail done up in packages tied to shoulder-poles speed by from time to time, and impart a suggestion of the rapid transit of Old Japan. Notsuhara, 18½ M. from Takeda, is reached 7 hrs. out, and Oita, the end of the line, 1½ hrs. later. The basha stops near the rly. station, a short distance from the terminus of the Beppu electric car-line (cars at frequent intervals, 13 sen).

Oita (sometimes called by its old name, Funai), capital of Oita Prefecture, with 30,000 inabds. (Inn: Yaya, ¥2) 7½ M. S.E. of Beppu, an important port on the Bungo Channel, in Bungo Province, is of historic rather than local interest, and it need not detain the traveler. From the 13th cent. onward it was the home of the Otomo daimyos, the most powerful among the Kyushu lords. In the latter half of the 16th cent. the domains of the Prince of Bungo extended from the Strait of Shimonomesaki southward to the realm of the Lord of Satsuma. It was at Funai that the Portuguese adventurer Mendes Pinto, landed in 1543, and gave the astonished Japanese their first glimpse of firearms. The daimyo was friendly both to them and the Jesuit missionaries (who called him King Franciscus), and in accepting their religion he came into history as the first daimyo of Japan to go over to the Christian faith. He was represented in the memorable embassy to Rome, Portugal, and Spain, in 1585, by his nephew, the ruler of Hyuga, whom the Jesuits called Jerome. A specialty of Oita is the cotton yarn which one sees in almost every shop. — The rly. runs frequent trains to Beppu, the present starting-point (for Shimonomesaki) of Rte. 43 (see below).

Beppu, a sort of Japanese Karlsbad in a highly volcanic region on the beautiful Beppu Bay (an inlet of Bungo Channel), in Bungo Province, at the W. end of the Inland Sea, though but little known to foreign tourists, is one of the most interesting places in the Empire — a natural masterpiece left unfinished by Nature in a region which Europeans often refer to as the Japanese Riviera. The entire country roundabout reminds one strongly of Italy or Sicily. The compact town (pop. 10,000) stands on the sea-edge of a small scorified plain which reaches back to, and up the sides of, three extinct volcanoes — Yufu, or Tsukushi Fuji (often called the Bungo Fuji), 4850 ft. high, and said to be the loftiest peak in Bungo; Tsurumi (3619 ft.), a bare mt. at the right of it; and Takasaki (2067 ft.), at the S. end of the town, often called Shikioku-san, and remembered by the natives for the splendid castle (destroyed during
the war for the Restoration) which occupied a terrace on its side high above the sea. The last outburst from Tsurumi was in the 17th cent. when it filled the valley with the clinker-like scoria of numerous lava streams. In due course much of this cindery stuff decomposed and gave rise to the rank vegetation which now clothes the skirts of the mts. in perennial green. But in places the old volcanic wounds failed to heal, and they now advertise their presence by suppurring sores in the form of furiously boiling chemical pools flush with the surface, or mineral springs that spurt out steam and water blistering to the touch. The district seems all underlaid with infernal fires, some of which are so close to the surface that the people cook their daily food over holes punched in the earth. In places the crust is so thin that to sink in means to have a foot parboiled or burned to a cinder, while at others there are agitated ulcers which spit out scarifying blobs of liquid mud accompanied by menacing sounds and noisome stenches. Streams of steaming water showing all the colors of the rainbow rush down from the hills through the gutters of the town, and impart a most infernal look to the place. Many of the adjuncts of the region are in strange keeping with its medieval appearance.

Hotels (comp. p. xxxi). While there are upward of 190 inns and lodging-houses that cater to the hoarde of people who repair hither each year, most foreigners will perhaps prefer to lodge at the clean, new, semi-foreign Beppu Hotel (Tel. add.; 'Beppel') at the W. edge of the town, on the hillside, 1 M. (20 min. at the W.) from the rly. station (25 min. from the pier; jinrikiki from both places, 20 sen), with the advantage of pure air, numerous foreign-style comforts (English spoken), and superb views (from the E. side of the house). Rates, ¥4.50 to ¥5 for 1 pers.; ¥7.50 to 8 for 2 in the same room; special suites, from ¥20 to ¥30, Am. pl. — Rooms only, ¥2–2.50 for 1 pers.; ¥3–3.50 for 2; suites, from ¥15 to ¥25. Baths free. Trunks from the station, 10 sen each. Breakfast only, 60 sen; Tiffin, ¥1; Dinner, ¥1.20. Tea or coffee with cakes, 20 sen. Milk extra. English-speaking guides supplied at reasonable rates. One of the hotel-boys will pilot the stranger about for a small fee (¥1 a day is enough), and the hotel manager (a Japanese educated in the United States) will help the traveler to form his plans. — The Hinagoyu, an inn in Naka-machi, near the chief bath-houses (¥2 and upward) is popular with natives; as is also the Koyokwan, and the Mei, both 5 min. from the station. It is the custom for the inns to aid the municipality in their maintenance, and to provide bath-tickets free to guests.

Steamships of the Osaka Shosen Kaisha leave every day for (8 hrs.; fare, ¥3.60, 1st cl.) Miyajima, (20 hrs., ¥6.51) Kobe, and other points on the Inland Sea.

A magnificent panorama of the plain on which Beppu stands and of the lovely sea beyond can be had from the elevated Kankaiji (a hill and hamlet of the same name ½ M. back of the Beppu Hotel), poised like an eagle’s nest high above a gorge. The path is easily followed as it ascends between hedges of orange blooms. Tinkling mt. streams slither down over the stones, and the bald cone of Yufu-yama rises brown and serene at the right. A flagged road leads into the (½ hr.) hamlet, where there are several hot baths. The view of the sea is beautiful, with its flashing sails, and its vast, azure surface ripped by the wind into a sea of crinkly silk crep.
The Landscape Garden near the hotel, with waterfalls, ravines, and many flowers, is called Sansuikei. — The Sanatorium near by belongs to the Military Department of the Gov't.

The Hot Springs and Baths, with saline, alkaline, and chalybeate waters (temperature from 100° F. and upward) charged with carbonic-acid gas, are sustainedly interesting and have been known (it is said) from the 6th cent. Of the many thousands of persons who foregather here each year between Feb. and Sept. some remain throughout the winter, as the peasant farmer who subsists on a meager diet of grain or fish is said to find it cheaper to soak here in the warm water than to pay for fuel at home. The sands of the shore are heated by subterraneous fires and a sempiternal sun, and in them the indigent make beds in which they lie from morning till night, like puddocks, with only their heads and feet exposed. Through the sands numerous hot springs of sanitary water bubble up, and scores of nude men and women with ailments scoop out hollows near them, and half bury themselves by heaping piles of the sand over an ailing part. At times they sit up, squat about in semi-circles, chat with friends, and form bizarre pictures that are reproduced on the post-cards for sale in the shops. Aged persons of sluggish circulation frequent the bath-houses, and sometimes lie submerged for weeks at a stretch, their heads pillowed on a support, a heavy stone on their stomachs to keep them from floating. Here they eat, sleep, and have their being in a manner as primitive as that of a Maori, donning their scant clothing (often but a breech-clout or a snood) only when necessity urges. The fact that prolonged immersion in sulphurous or ferruginous water imparts a rusty tinge to the hair, and a general piebald look, does not deter them, and sometimes when they emerge they are as wrinkled as a choice piece of old crackled Satsuma faience and as spotted as a leper.

Chief among the 30 or more public baths (Furoya) are the Furo-sen (Longevity Bath), the Reicho-sen (so-called because the tubs are filled only when the tide makes in to cool the water), the Higashi-onsen (E. Hot springs), Nishi (W.) onsen, etc. The latter are at the S. end of the town, near one another, in the Hamawake district, beyond the river. A well-known bath is the Kusunoki-yu, or Camphor Tree Bath, so-named for the big camphor tree which grows up through the roof and has a tiny shrine in its branches. The open-air beach baths are called Suna-yu, or Gravel Baths. In all of them rosy, fat-paunched babies, rounded youth, buxom maturity, and shriveled age bathe promiscuously in all the abandon of perfect nudity, apparently as innocent as Eve was before the apple episode! Discreet travelers are not debarred from inspecting the baths and bathers at will, but the latter do not like to be photographed when nude. One of the most curious of the baths is at the adjacent village of Kannawa, mentioned herein-
after, where a cavern has been dug in the side of a volcanic hill, and where one enters a natural steam-chamber but a foot or two removed from Pluto’s domain.

While a day will suffice for a cursory view of the chief points of interest around Beppu, it is a place in which one usually wishes to linger and loaf, to luxuriate in the hot baths, enjoy the many mt. walks, and the never-fading charm of the sea views. No one with a little time to spare should omit visiting the near-by Kannawa, Bōzu Jigoku (Priest’s Hell), Umi Jigoku (Suppurating Hell), Chi-no-ike Jigoku (Blood-lake Hell), and Shibaiishi, all of which can be seen in the order named in about 6 hrs. (preferably on foot). A jinriki (¥1.50 for 1 man; ¥2.50 for 2) can be used part way only, as the steepness of the hills renders some walking necessary.

Leaving the hotel one descends to the town, passes the rly. station (left), and follows (N.) the contour of the bay, which customarily is a beautiful blue. A walk of 1 hr. brings one to the wide and partly shaded Kannawa road, which turns up left and goes to the (1 M.) village of the same name. Midway is a big rock (right) crowned by a shrine whence an entrancing view of the sea is had. Streams of poisonous mineral water rush down the slope, which here is steep and rocky enough to require two men for one’s rikisha. On the outskirts of the village the road becomes rougher and narrower; at frequent intervals along the stony, tortuous streets, on the edge of the curbing, rise cement pots 15 or more in. high, like sections of drain-pipe, provided with wood or straw-mat covers. Steam pours up through the open ones, while on others sit kettles of boiling rice, vegetables, or iron tea-pots. The bath-house is near the center of the village; the hot cave is entered from the side of a big swimming-pool. It holds a dozen or more persons, the charge for each of which for the day is 10 sen; one waits his turn in an ante-room until some one comes out and relieves the crush inside. Foreigners will like neither the confined air, which reeks of all manner of smells, nor the hot mud which drops from the ceiling and feels like molten lead on one’s skin. Persons with weak hearts and those unaccustomed to infernal heat should stay out. The bathers of both sexes wear only a clean skin, reddened like that of a cooked lobster.

Ascending a hill behind the town, and following a path along-side a cliff streaked with white, brown, and yellow, one comes soon to a small factory where white clay (Shirototsuchi) is mined and used for various purposes, chiefly as a base for tooth-powder. The hills which supply it furnish also heat and motive-power — an unusual and felicitous combination for a factory. Steam hisses from numerous holes in the ground and the air carries the odor of cooked chemicals. Beyond are a number of boiling-mud-holes girdled by miniature cones out of which noxious gases and blobs of hot mud shoot up. The prudent
SHIBAISHI HOT SPRINGS 42. Rit. 691

will keep well in the path hereabout as the earth crust is as thin as it is treacherous. At the foot of a small tea-house (no fees, but one is expected to buy something) extends a wicked-looking slough 40 ft. or more in diameter, called Bōzu Jigoku, and containing boiling mouse-gray, viscous mud which bubbles incessantly (stronger on cloudy days) with a menacing sound. The keeper of the tea-house produces a small bundle of straw, lights it on the bank so that the heat and smoke will blow over the surface of the pool, and by so doing sets the whole thing to boiling more furiously than ever. When a bamboo pole is plunged into the seething mass, the latter grunts and gurgles angrily and spurts up in scores of places — splashing the overhanging bushes with white flakes. Souvenir towels dyed in the liquid are on sale in the tea-house at 14–18 sen each. The region is the chosen home of many harmless snakes who like the warmth and the hideous toads which here are of a fatness unusual, weighing 1 lb. or more and measuring 6–8 in. across the back!

On the way back to the clay-factory one crosses a stream with stones stained a deep red by the iron-charged waters. At the factory one should diverge 5 min. to the left to a curious pond, the Umi Jigoku, of boiling water shot with blue and green, and in places the color of a robin’s egg. Clouds of steam drift from its surface (60 ft. in diameter at the widest part) and the rocks roundabout are streaked with sulphur. The lethal but attractive place has a fascination for unfortunates with suicidal intentions. — The path now leads along a terrace high above the village, thence down a steepish hill to a gorge and a cluster of houses on the edge of a (40 min.) steaming pool (60 ft. in diameter) known as Chi-no-ike Jigoku, with iron-stained shores. About 3 chō (15 min. walk) back in the hills lie the SHIBAISHI HOT SPRINGS, in a ravine where a mineral-stained brook rushes down to the sea. One of the streams is a light crimson, like thin carmine ink. A feature of the place is a waterfall diverted into bamboo pipes which carry the fluid outward and pour it over naked men and women standing below. There is another cave bath-house here which the foreigner won’t want to go into, as one must crawl in through an approach like that to an igloo, then squat on a rush mat thrown over the stone floor. The water which runs beneath is prune-colored. Above the bath is another pool of dark maroon water, very poisonous-looking. Many of the rocks hereabout are of a tint known as ox-blood. The stone in the cage shows fossil leaves. — Returning over a different path across the hills one soon reaches the terrace overlooking the sea. Passing again through (30 min.) Kannawa village, one continues along the highroad (inspiring views) which follows the contour of the mt. to the (1 hr.) hotel.
43. From Beppu via Kokura to Moji (Shimonoseki).

Hōshū Main Line, Imperial Government’s Kyūshū Railways.

82 M. Several trains daily in 5 hrs.; fare, ¥3.15, 1st cl.; ¥1.89, 2d cl. South from Ōita the rly. is under construction and will eventually connect at Miyazaki with the cross-country line from Yoshima.

From Beppu the rly. runs N. along the shore of the fine bay with its flanking hills. Yufu-yama rises at the left. Many fishing-hamlets dot the beach; at the village of Kashiraari the line makes a wide détour (right) and affords a distant view across the bay to Ōita. Beyond Hijiri the rly. leaves the sea and crosses a luxuriant country with many mulberry and vegetable-wax trees. 28 M. Usa, a nondescript town on the edge of a wide plain, is known for a group of shrines (3 M.; jinriki, 35 sen), the Usa Hachimangū, all painted a bright vermilion and dedicated to the God of War, to Hime-Ōgami, and to the Empress Jingū. The sea is visible at the right. 43 M. Nakatsu (Inn: Shōfūkoan, ¥2), a thriving town (pop. 15,000) in Buzen Province, produces good oranges, persimmons, and palatable yoka put up in attractive cylinders and sold at 15 sen the package. It stands on the E. bank of the Yamakuni River, whose upper reaches are celebrated for their beauty under the name of the Yabatei. — 60 M. Yukuhashi is the point of departure for a branch line to (23 M.) Soeda, at the S.W., near Mt. Ehiko (3657 ft.) which is much revered by Shintōists for its shrines. Hence to 75 M. Kokura the rly. crosses a well-cultivated, pleasing, and productive region which calls for no particular mention. Electric trolley link the surrounding country with 82 M. Moji; (see p. 650).
VI. KOREA, MANCHURIA, AND THE TRANS-SIBERIAN RAILWAY

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| 47. From Seoul via Ryūzan and Eitōho to Jinsen (Chemulpo)           | 750  |

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| 49. Manchuria and The Trans-Siberian Railway                         | 756  |

44. From Shimonoseki (Japan) to Fusan (Korea).

The Imperial Japanese Gov't Rlys. maintain an excellent and speedy express service (day and night), and the commodious steamers (English spoken) make the 122 M. run in about 8 hrs. The 1st cl. fare of ¥10 includes a 2-berth cabin (alone if the ship is not crowded) and meals. The passage is usually smooth, but it can be rough. For this reason the night boats are popular, as one can sleep. Upper-deck cabins (portholes can be left open) are preferable and can be reserved (no extra cost) by telegraphing ahead to the station agent at either port. Red-capped porters meet trains, and for a small fee will see the traveler to his cabin. Transfers are made without friction and in a quiet, systematic way that appeals to one. At Fusan ships tie up at the pier near the rly. station. Customs-officers inspect luggage on the boat. Foreigners are taken but little notice of, as they are supposed not to be engaged in smuggling.
Those entering Japan are asked if they have tobacco in any form. Opium is excluded and is a risky thing to have in one's possession. After leaving Shimonoseki Strait the ship enters the Genkai Nada and follows a N.W. course along Tsushima Island (in the war zone; no photographing) visible at the S. and celebrated as the base for Admiral Togo's squadron during the Russian War. Iki Island is farther S. — Bare and precipitous hills mark the sea approach to Fusan (68 M. from Tsushima), which lies at the upper end of a crescent-shaped bay half-encircled by hills that rise to a height of 800-2000 ft. The big bare island at the left is Deer Island (setsuetsu barriers) and beyond it is Chinhai Bay (in the war zone). Some fantastic rocks start up near the entrance to the harbor (right) and produce a curious mirage effect. The white-clad Koreans always seen sitting in fatuous vacuity on the rocks at the head of the bay have been aptly likened to pelicans or penguins. — Passports are unnecessary. — The first-class ships of the Nippon Yusen Kaisha and of the Osaka Shosen Kaisha also ply between the two ports. Their offices are near the rly. station (an imposing red-brick and granite structure recognizable by its clock-tower).

The FUSAN STATION HOTEL, under the management of the Railway Bureau of the Government General of Chosen, is upstairs in the station and is conducted on the European Plan only. Room for the night, for 1 pers. from ¥1.50 to ¥2.50; for 24 hrs., ¥2.50 to ¥3.50. Breakfast, ¥1; Tiffin, ¥1.30; Dinner, ¥1.50, Luncheon, ¥1; Tea, 20 sen; Bath, 15 sen. Roof-garden; fine views. English spoken. Rooms can be engaged by telegraph (hand messages to the Train Boy). — A larger hotel is planned for the summit of Ryūgō Hill, near the station. — Inns in the native style: Ōike, Morigya, Naruto, etc., from ¥2.50 and upward.

Fusan (Korean, Pusan, or 'Pot Mt.'), an important and growing port at the southeasternmost point of the Korean Peninsula, 274 M. from Seoul, in South Kyong-Syang Province and lat. 35° 06' N., now celebrated as the Far-Eastern terminus of the great transcontinental rly. which links Europe to Japan, is the landing-place for most travelers from Japan, and the stepping-off place for those who leave the continent for Shimonoseki. It is picturesquely situated at the foot of the Yon-sen Mt., which rises bulkily behind the docks and rly. station, but a few hundred yards from the sea. It has been held and claimed by the Japanese from time immemorial, and as the nearest port to Japan, it has been the landing-place for their armies since the days of the mythical Empress Jingō. For centuries Fusan was the strongest town in Korea, and for many years the Nipponese maintained a trading factory here under conditions very similar to those imposed upon the Dutch at Hirado and Nagasaki. Once a foothold was secured they clung to the place with a grip which the Koreans could never loosen. The lofty cryptomerias which adorn the summit of Ryūgō-san are said to have been planted by them in 1592, and
every sign of progress one notes in the place is due to these purposeful and tenacious islanders. The port was formally opened to them by the treaty of 1876, and since then its trade has increased so that now it amounts to upward of 16 million yen a year. It is being so rapidly Japanned out of its decadence and insularism that now one third of the exports and two thirds of the imports of the entire country pass through it. The dominating note is Japanese, and those familiar with it two decades ago would scarcely recognize it now with its pretentious station and big commercial buildings. Of the 50,000 inabs. 29,000 are Japanese, and each one is busy doing something. Wide areas are being reclaimed from the sea; solid retaining-walls are being built; new docks are under way; the harbor is being dredged to permit the entrance of ships of deep draught; a million tons of rock have been drilled from the granitic sides of the forbidding Yon-san, and 7 million yen are being spent to make Pusan the biggest entry port of the peninsula. The entire place resembles a transplanted bit of the hustling Island Empire. Waterworks, industrial schools, postal facilities, a good hotel, and a host of modern conveniences are among the improvements introduced, and more are to come.

Only a small section of the town can be seen from the bay, as it is packed snugly between the hills that rise abruptly around it. The old Korean town of Pusan stands at the other extremity of the narrow pass through which the main street leads, facing an arm of the bay that makes in there. The streets are narrow and unsavory, and the shops small and poor. The wares of many of these are displayed on mats stretched on the street, and over the tawdry collections the Koreans haggle amid considerable screeching. The traveler with time to spare can get a comprehensive view of the twin settlements by climbing the low Ryūtō-san (‘Dragon-Lantern Hill’) which faces the landing. Several paths lead up beneath grateful shade. Just below the small park at the summit is a Buddhist temple dedicated to the spirit of Katō Kiyomasa. The stone slab commemorates the soldiers who died in the Japan-China War. The surrounding hills are said to contain gold. — About 50 M. N. of Pusan is the old town of Kyōnju, anciently the capital of the Kingdom of Silla, and the home of everything that was greatest and best in Korean art and literature. From here many of the artistic inspirations of the early Japanese were drawn.

Geographical Sketch. — The Peninsula of Korea (between 33° 12’ and 43° 02’ of N. lat., and 124° 18’ and 130° 54’ of long. E. of Greenwich) is bounded on the N. by Manchuria and the Russian-Asiatic maritime province of Primorskaya (upon which it abuts for 11 M. inward from the Japan Sea); on the E. by the Japan Sea; on the S. by the Eastern Sea (Tung-hai) and the Korea Channel, and on the W. by the Yellow Sea (Hwag-hai).
Its northernmost part is delimited by the Tumen (which flows into the Japan Sea at the E.) and the Yalu River (which empties into the Yellow Sea), and between them by the Shan Yan ('Ever-White') Mts. — the source of both streams. Its total length (from N. to S.) is about 600 M.; its coast-line is 1700 (5000 including the islands). Its widest part (between the mouths of the Tumen and Yalu) is 350 M.; its narrowest (in the vicinity of Seoul) about 120 M. The total area (much smaller than formerly) is estimated at 85,000 sq. M. (practically that of Utah, Kansas, or the British Isles). About one tenth is under cultivation. It is more than half as large as all Japan, including Formosa, the 14 million or more inhabitants being augmented by 300,000 Japanese (rapidly increasing in numbers), 14,000 Chinese, 500 Americans, 200 English, and 200 of other nationalities. In general shape and relative position to the continent of Asia, Korea resembles Florida, but is unlike it in that it is a land of rugged mts. Those at the N. are densely wooded, but the S. is so bare and drear that the Japanese often refer to the entire peninsula as 'the land of treeless mts.'

The sinuous ridge of lofty, towering peaks starts up like a great buttressed wall at the N. boundary, as if striving to hold back the flowing Siberian steppes. Its trend S. is from the celebrated Paik-tu San (White-Head Peak; 7800 ft.) — the monarch of the Ever-White Range — and passing through the center of the N.E. province of Ham Gyong it reaches the E. coast at about the 40th parallel of latitude. Thence it extends in a continuous line to the extreme S., here and there on its way throwing out lateral spurs that wind toward the W. coast. Among the arms of this great axial range, nearly midway between the extreme N. and S., rises the (5856 ft.) Diamond Mountain (Keum-Kang San), so called for a fancied resemblance of its (greatly exaggerated) 'Twelve Thousand Serrated Peaks' to rough diamonds. Perched high among them stand the great historic Buddhist monasteries of Korea, celebrated alike for their antiquity and the grandeur of their environment. According to the natives this range winds in and out 99 times in its progress down the peninsula, and in addition to this maze there is a complicated pass called 'Pass of the Ninety-nine Turns.' The E. section of this rugged spine which divides the country into two parts is merely a narrow strip, fertile but comparatively inaccessible, sloping sharply to the Sea of Japan; the W. section comprises the main body of the inhabited Korean territory — well watered, poorly cultivated but phenomenally rich and admirably suited for agriculture. Craters of long extinct volcanoes, of time-eroded lava streams and other signs of volcanic action are constantly met with, and they as constantly remind old travelers of the Transvaal and Kimberley regions, with all their suggestive possibilities. That the mts. are streaked with gold is shown by the mineral out-
put; it remains for some skilled prospector to find the diamonds, and thus confirm the name unwittingly given by the Koreans to the peaks. History records that during the terrible days of the Middle Ages, when the country was ruled by cruel and half-demented emperors, the peasants were forced to flee for their lives to the mts., and once there, to burn the trees thereon to keep from freezing. Each year sees more and more of the denuded slopes covered with young trees, and the Forestry Bureau of the Imperial Japanese Gov’t. is untiring in its efforts to make physical Korea match its almost perfect climate.

Korea’s nearest over-sea neighbor on the S. is Japan, from which it is separated by 122 M. of island-dotted strait. Midway, between the Tsushima Channel of Japan and the Korea Channel of Korea, is the celebrated Tsushima (‘Twin-Island’) the sentinel of the S. entrance to the Sea of Japan, and Nippon’s naval base during her titanic struggle with the Muscovites. Not far to the E., the Russian Armada of 38 modern fighting ships under Admiral Rozhdestvensky were ‘by the grace of Heaven and the help of the gods’ annihilated by Togo’s fleet during the battle of the Sea of Japan, March 27-28, 1905. Between Tsushima and the Korean promontories of the S. coast is one of the most remarkable archipelagos of the world, unknown to Europe until Captains Maxwell and Basil Hall, in the Alceste and the Lyra, navigated it in 1816; here 200 or more islets of many shapes and sizes, from bold masses of wild and arid rock a thousand or more ft. high, to low, cultivated islands barely awash at high tide, dot the sea, shelter a myriad sea-fowl, and form a shoal that completely screens the mainland from approaching ships. Some are thickly wooded; others bare and of forbidding aspect. Those that are submerged by the spring tides help to render the coast one of the most dangerous known to navigators. Sponges, pearls, beautiful coral-beds, and a host of bizarre marine creatures dwell in the waters roundabout them. The largest, most important, and the most fertile of the islands (sometime noted for its fine pearls) is Chyoi-ju or Quelpart (40 M. long by 17 broad), distant 60 m. from the S.W. corner of the peninsula; with a population of 100,000, chiefly fishermen, and an infamous reputation for shipwrecks. It is an elliptical, rock-bound island almost covered with conical mts. (many of them extinct craters) culminating in the lofty Hal-la San or Mt. Auckland (6588 ft.), on the top of which are triple extinct craters each holding a lake in its burned-out cone. Cultivation rises to the 2000 ft. level. The towns are of no special interest to foreigners.

Travelers know this region as one of the most beautiful of the world, particularly during certain seasons. A sail through the cluster on a fine summer day, when atmospheric conditions are propitious for the formation of the wonderful
Inferior Mirages for which the locality is celebrated, is an experience one does not forget. Then the whole Korean world looks ghostly, and the islands loom upside down in a way that amazes the beholders. At times the sea is almost rippleless; at others tremendous tides scour through the channels, and dense fog-banks add to the treachery of the tides. The Korean port of Fusun — the landing-place for many travelers from Japan — faces Tsushima (which belongs to Japan), and from this point round the E. coast of the mainland (where there are no islands), the rise and fall of the tides is 1 to 2 ft. In singular contrast are the conditions on the W. coast; at Chemulpo the stream rushes in with startling rapidity and violence to a depth of 37 ft. The tidal range is greater in summer and autumn than in winter and spring. A winding channel leads up the bay, and unless big ships moor head and stern in the constantly altering fairway, they will be left sticking in the black mud when the tide swills out. The flat-bottomed native junks are fashioned to meet this contingency, and one may often see a dozen or more resting on the black mud of the harbor bottom, looking like fat geese or beached scows. The tidal stream is so strong that it runs for 56 M. up the Han River, to the rapid near Ma-pu. There are several fine harbors and sheltered ports on this deeply indented coast. The richest section of the peninsula flanks the Han River from its mouth to its source in the Keum-kang San. Much of the soil is rich alluvium, from 5 to 10 ft. deep, capable of bearing two bumper crops a year with little or no enriching. Few of the hills are terraced as in Japan. Many wild flowers deck them after the rains, and fine purple thistles grow in profusion. — Outside the capital, which is practically the only city worth seeing, there are few places of importance. The small towns are mere clusters of hovels with narrow, dirty streets, and a preponderance of listless men and frowzy women. Abominable stenches abound, and open drains are common. The most important of the ports are mentioned in their proper places in the Guidebook.

The merciful hand of Providence has bestowed on the Korans a magnificent land abounding in resources of all kinds — one where none ought to be poor, and where misery ought to be unknown — a land whose products and riches of many kinds are abundant, and as varied as they are rich. With a superb climate, an abundant rainfall, a productive soil, and a hardy people; with mts. sprinkled with gold, coal, iron, silver, copper, and lead; with an extensive coast-line laved by a sea teeming with fine fish from whales to sardines, and dotted with islands noted for their pearls, Korea has lacked only a good gov’t to make it one of the most opulent countries of the gorgeous East. Earthquakes are unknown; typhoons are rare; its wonderful climate makes of the country a sort of open-air
sanatorium, and its bright, beautiful, strangely calm and perfect mornings — clear as the tones of a chapel bell, and musical with the call of many birds — fill the spirit with the electric joy of youth, and with a tranquil lity all too rare in this workaday world. It is fast becoming a health resort for the steamed colonials of the China and India littoral, and in the summer the attractive hotel at Seoul is full to overflowing with limp and enervated Europeans from the torrid south.

Agriculture is the national industry and it gives occupation to six or seven millions of the people. The native methods are so primitive that ere long the production will be trebled by the modern system introduced by the Japanese. Three men at least are required to use a spade — one to guide it by the handle, two others to raise it from the ground by ropes attached to a long blade, and the latter are sometimes increased to six or eight. Oxen are employed to drag ploughs (wooden with a removable iron shoe) as crude as those of early Mexico or Egypt. Rice and barley are threshed on a board, or with a flail, and winnowed by throwing the grains into the air; then they are milled by pestles in a wooden mortar. The chief crops are rice, beans, pease, millet, wheat, barley, tobacco, cotton, castor-oil, potatoes, melons, and peppers. The people are inordinately fond of lettuce, and nearly every yard has a plot of it. Besides teaching the Koreans methods for the development of the land on scientific lines, the Japanese have established model farms, miniature cotton and tobacco plantations; horticultural, forestry, and seedling stations, and besides stocking the country with fresh seeds and new agricultural tools, they have taught the people how to breed and care for live-stock, and have quadrupled the yearly output of Korean silk. The country has been referred to as a 'natural orchard,' and experts are supplanting certain of the poorly developed fruits with American pears, grapes, apples, etc. The appearance of the Korean peasantry often tempts one to paraphrase Artemus Ward's remark about Spain, and agree with him that there would be more arable land if the people did not carry so much of it around on their persons!

Ginseng (Panax Schinseng), originally a wild Manchurian product, is one of the most valuable economic plants. Credulous Chinese ascribe almost miraculous curative powers to it, and ailing persons will sometimes pay $200 for a special root 3 or 4 in. long and weighing but a few ounces. The Chinese name jin-tsan (or jin-shen) is said to allude to the resemblance of the forked, carrot-like root to the legs of a man (jih). Panax (Greek, 'all-healing') expresses the Asiatic belief in its efficacy. The Japanese name, ninjin, is the word for carrot, and its high price is referred to in the proverb, Ninjin huse kubi kuchuru ('after ginseng, death by hanging') meaning, 'you will probably get well if you eat ginseng, but you will die of hunger after...
ward, for it will make you poor.' The manufactured product, red ginseng, whose only medicinal effect is that of a mild aromatic stimulant, is known to Chinese and Koreans as Hong-sam. The cultivated root is esteemed less highly than the wild (which grows in N. Korea and Manchuria), one kin of the former bringing only 45 tael in the Shanghai market, against 30 tael of the American product (Panax quinquefolius, the introduction of which broke the market and brought down the price), and 3 tael for the Japanese plant (which is cultivated in many of the provinces of Japan). Korean ginseng has always been highly esteemed at the Peking Court, and anciently it was included in the annual tribute. Its cultivation has long been a gov't monopoly, and is at present in charge of the Monopoly Bureau of the Chosen Gov't. The annual production is about 6000 lbs., the best quality bringing ¥80 per lb. The plant is cultivated in ground which has not been used for ginseng culture for 7 yrs. The carefully fenced beds (of sand, leaf-mould, etc.) are about 18 in. wide and 24 high. When 2 yrs. old, the plant puts forth 2 leaves, and 2 yrs. later it has 4 leaves and is 6 in. high. It reaches maturity in the 6th-7th yr., up to which time it is tended with extreme care and is sheltered from the sun and wind by reed blinds stretched above or slanting at the side of the plots, and inclining slightly to the S. Hong-sam can be made only out of the roots of plants 5 yrs. old and upward. After being steamed and dried, the 'beards' and 'tails' are cut off, the trunks are classified according to size and quality and packed in neat baskets of 5 catties each.

Southern Korea is practically bare of trees, but the mts. of the N. and E. provinces contain splendid forests which cover wide areas; chief among the indigenous trees are silver-firs, many species of pine, oak, and maple; birch, juniper, mt. ash, hazel, lime, willow, alder, larch, chestnut, poplar, walnut, etc. Vast quantities of timber (chiefly larch, red-pine, and walnut) are felled annually in the Hyou-san-chin Mt. (the center of the forest on the upper reaches of the Yalu) and rafted down to Shin-wiju — the huge rafts constituting picturesque features of the Yalu River. From the several species of hornbeam found in the peninsula, the Koreans make mallets, handles, and agricultural implements. The Forestry Bureau is busily engaged in afforestation throughout the country (many stations), and among the thousands of trees planted yearly the splendid Cryptomeria japonica figures largely, along with the quick-growing acacias. Splendid groves of Spanish chestnuts are features of the upper reaches of the Han River. The Umbrella Pines are called Parasol Pines, because they resemble in shape the parasols carried over the King. Many of the gnarled, weird Japanese pines are seen, but not in such profusion as in Japan.

The Flora is extensive and interesting, but not so varied or prolific as that of Japan. The plums and cherries bloom just
as beautifully, and wild azaleas flame from the hill-slopes just
as they do around Koruiwawa and other places in the island
Empire. The several varieties of clematis warm the hearts of
travelers from New England, and the splendid rhododendrons
impart a semi-tropic aspect to the land. In some places frag-
rant honeysuckle is as plentiful as at Nikko. Travelers will not
fail to note the omnipresent climbing ivy classified as Ampel-
opsis (of the family Vitaceae — a near relation to the Japan-
ese ivy) and the many-flowered rose (a Japanese species, Rosa
multiflora), which climb to the topmost points of the loftiest
trees to flaunt their beauties wantonly in the face of the sun.
Tiger-lilies, weigelas, gentians, peonies, marigolds, butter-
cups, violets, white aconite, dandelions, asters, syringa, spirea,
pink iris, and many other old-fashioned flowers and flowering
shrubs grow in profusion. In S. Korea plums put forth their
pinkish-white blooms in late Jan., and peaches and cherries
follow soon thereafter, albeit the displays are not so extensive
as in Japan.

For purposes of civil administration Korea is divided into
13 Provinces (도), all maritime, all based mainly on the river
basins; and named (the 8 originals ones) by uniting the initial
syllables of the largest cities within their borders; for example,
Hoang-chiu and Hai-chiu, when thus separated form the prov-
ince of Hoang-hai. They are subdivided into eleven prefectures
(부) and 333 districts (군). The present excellent system
tof govt is modeled on that of Japan. Japanese names are
being given gradually to the provinces and cities. The annual
income is about 30 million yen, and is equaled by the expendi-
tures. About 8000 steamers, sailing-ships and junks touch at
Korean ports each year. The largest of the provinces, North
and South Ham-gyong (Complete View), with 1,383,611 in-
habitants, border Manchuria and Asiatic Russia, from which
they are separated by the Tumen River and the Ever-White
Mts. The region (called Kankyö by the Japanese) is one of
lofty, forest-clad mts. — the home of the tiger, leopard, the
huge Korean bear, and of much small game. Within the bound-
daries is Paik-Tu Mt., a limestone formation prominent in
Korean folk-lore as the abode of a benevolent goddess who
presides over the entire country. Chinese writers have com-
pared the peak to a ‘white porcelain vase with a scalloped
rim,’ and it is believed (by the credulous) that the white-
haired fauna of the district never injures man. Snow covers
Paik-Tu for 10 months of the year. The chief port, Won-san,
on the S. shore of Broughton Bay, contains little to interest trav-
elers. Ships of the Oegka Shosen Kaisha ply weekly to Fusan
(297 M.; fare, ¥15), Osaka (618 M. ¥30), and to minor ports.

North and South Phyong-an (Tranquil Peace) or Ping
Yang, or Heian, lie to the W. of the above provinces and
flank Manchuria and the Yalu River at the N., and the Yellow
Sea at the W. They belie their peaceful name, for S. Phyong-
An had been the great battlefield of Korea for ages. For cen-
turies it was the gate of ingress for, and outlet to, China, and
on its wide plains (which support a pop. of 1,934,340) hosts of
Mongols and Koreans, Japanese and Chinese have fought and
died. The region is rich in minerals; the Japanese Navy makes
its briquettes from the anthracite product of the extensive
Ping Yang Coal Mines (veins 32 M. long by 7\frac{1}{2} M. wide)
owned by Gov't. Many ruins of early Chinese occupation are
to be found, and fortified castles, quaint old gates and walls
dot the hills. Heijō, the capital, is mentioned at p. 754.

Hoang-Hai (Yellow Sea, or Hwang-hai, or Kōkai), with
1,015,867 inhabs., borders this sea, and its extreme point is the
nearest in Korea to the (80 M.) Shantung Promontory of
China. It was long the camping-ground for the hordes of
Chinese pirates (from Chefoo and Teng Chow) who formerly
made periodical raids in the peninsula. On their arrival it was
customary for the Korean lookouts to light great signal-fires
(pong-wo) by night and to send up dense columns of smoke by
day to warn the inland people of the approach of the buccaneers;
other fires were soon lit on other hills until a luminous
chain of them flamed to the sky clear to Nam-San at Seoul,
and the King was apprised of the on-coming peril. This pic-
turesque arrangement (one now superseded by the telegraph
of the ‘foreign devil’) was, until quite recently, employed ex-
tensively, and by means of it the King received intelligence
from the uttermost end of his realm. Hoang-hai was also the
objective point of the early missionaries who tried to enter the
forbidden land — there to suffer martyrdom and a cruel death.
The adjacent sea teems with fine fish, and it was long the
chosen fishing-ground for Chinese from the mainland. The
most important islands off the coast are the Hall Group, so-
called (in 1816) by Basil Hall (captain of the ship Lyra) in
memory of his father Sir James Hall, sometime president of
the Edinburgh Geographical Society. Rock-salt and ginseng
are among the chief products. The extensive Iron Mine (brown
hematite ore) in the Chai-nyong district (near Chinnamo) is
owned and operated by the Gov't; the annual output (much
of which goes to the foundry at Wakamatsu) is about 70,000
tons. Modern machinery is used. There are two smaller
mines, the Anak, and the Eunyul.

Kang-Won (River Moor), or Kögen, with 833,000 inhabs.,
is unique among the provinces in that its (150 M.) coast is un-
schooled by islands, and is without harbors. It is the most
mountainous of all the provinces. The Twelve Thousand
Peaks of the Diamond Mt. are within its borders, as is also the
source of the river Han. Forty-five miles off the coast lies the
solitary and rarely visited Dagelet Island (named for this a-
stronomer by La Pérouse, the French navigator who discovered
it in 1787). From the high rampart of bare rock which
surrounds it a central peak rises 4000 ft. above the sea. The few
Koreans and Japanese who dwell in this lonely spot subsist by
fishing for the whales which abound in the waters roundabout.
The coast of the province is noted among Koreans for its
Eight Views (P’al-kyong), which are of no interest to foreigners.

KYONG-KWI (Capital Boundaries), of Keiki (pop. 1,513,-

966) though smallest in area, is one of the richest of all
the Korean possessions. It flanks Kang-Won on the W., the Yel-
low Sea on the E., is crossed by the Han River (largest of the
native rivers flanked on both sides by Korean territory), and
beside Seoul, the modern capital, it contains within its borders
the important port of Chemulpo, and the one-time prosperous
town of Kang-hoa.

NORTH AND SOUTH CHYUNG-CHYONG (Pure Loyalty), or
Chüsei, a rich and fertile province (pop. 1,519,309) sometimes
referred to as the Granary of the Kingdom, is celebrated among
Christians as the ‘nursery of the faith,’ for its soil has been re-
peatedly soaked with the blood of native believers. Along its
coast are numerous bays and islands marked on European
charts with the names of the foreign navigators who visited
them in the early days. Jerome Bay and the Prince Imperial
Archipelago recall the ill-fated wrecks (in 1846) of the ships
Glory and Victory. Fogs are frequent off the coast, and these,
with the many shoals and strong high tides, render navigation
extremely hazardous. The Keum, a river of minor importance,
drains both provinces and empties into the Yellow Sea near
Kun-San.

NORTH AND SOUTH CHYOLLA (Complete Network), or
Zenra, the most fertile and warmest of the provinces (pop.
2,632,849), occupy the site of the ancient Kingdom of Pakchó;
are the nearest to Shanghai, and produce cattle for the meat-
eating Koreans, and cotton for the Japanese mills. The island-
dotted shores have been the scene of many shipwrecks.

NORTH AND SOUTH KYONG-SYANG (Joyful Honor) or Keishó,
occupy the site of the sometime kingdoms of Silla, Kayá, and
Karab, in the southeasternmost region of the peninsula, and
are at once the richest and most populous (3,174,985 inhabs.) of
the provinces. The plains and valleys are watered and drained
by the Nak-tong, and the equable climate is free from the
rigors of the northern winters. From time immemorial the invad-
ing Japanese have landed their troops here, and here the
earliest Korean civilization and art reached their highest de-
velopment before being expatriated to the island of Kyüshü.
Fusan, one of the most important of the ports, is mentioned
at p. 694. The Japanese are developing the region, and China-
hat, on the bay of the same name, is perhaps destined to be a
great naval port.
The KOREAN HIGHWAYS are not yet suitable for automobiles. What the natives grandiloquently term ‘Great Roads’ are oftentimes infamous foot-paths with scarcely room for two laden bulls to pass each other. Many of the bridges (usually sod-covered) are so rotten that even the native horses refuse to cross them until the mapu (driver) crosses them first and tests them. The Japanese Gov’t is rapidly extending the peninsular highways, widening and strengthening them as they go. At present the difficulties of automobile travel in Korea would be too great to be lightly undertaken.

The River System is extensive, and the country is well watered, but with few exceptions the streams, because of their shallowness, are practically valueless for navigation. The largest of the rivers, the Yalu, called by the Koreans Am Nok, or Green Duck (from its bluish-green color after the melting of the snow and ice near its mt. source), forms a part of the N. boundary and separates Korea from Manchuria. It is navigable for 60 M. from its triple mouth (at the Yellow Sea), and is much used for rafting down (to Antung) the logs cut near its upper reaches. The cold Tumen, which rises in the Ever-White Mts. and separates N.E. Korea from Asiatic Russia, though about 200 M. long is of little benefit to Koreans. It is frozen over during several months of the intense Siberian winter, and in the spring, when the snows melt, it becomes a raging torrent difficult to navigate. The Tai-dong (Daido), which drains South Phyong-An and is often called the Ping Yang (after it passes the old capital of that name), empties into the Yellow Sea near Chinnampo and is one of the important rivers of the peninsula. At Ping Yang it is about 1200 ft. wide, and during the season its surface is often quite covered with the timber-rafts that come down from the mts. to the sea. The upper reaches are noted for fine scenery. The stately Han, the finest of the Korean rivers, referred to by mariners as the Seoul River and by others as the River of Golden Sand (because of the auriferous deposits in its bed), rises in the Diamond Mt., serves as the great fluvial artery between that region and Seoul (where it is 900 ft. wide), thence flows 45 M. to the Yellow Sea. It is navigable for small flat-bottomed craft for nearly 170 M. from its mouth, and up and down its sinuous course, through gorges that remind one of those of the Yangtze-kiang, go many picturesque, mediaeval junkas. There are 50 or more rapids along its upper reaches, and some of them glide down amid the most beautiful and inspiring scenery in the country. It is the favorite river with foreigners for house-boating, and a journey to its mt. source leads one through the very heart of Korea, where many of the old beliefs and customs prevail. Trips can always be planned with the assistance of the hotel manager at Seoul. The high tides of the Yellow Sea affect the river 58 M. from its mouth. Thirty miles
Climate. The physical configuration of Korea gives it a climate of almost unsurpassed excellence. The winter quality is superb; the summer is supportable. It is without asperity, and there are no extremes of heat or cold to guard against. Foreigners are not affected by climatic maladies, and European children thrive. Because of the length of the peninsula, the winter at the N. is considerably colder than at the S. At Shingishū it opens earlier, and the spring 30 days later, than at Pusan. Persons accustomed to life in the Temperate Zone find the Korean climate exhilarating; particularly the cold, dry, bracing winter. It is much superior and more agreeable than that of Japan. The summer heat, though strong, is tempered by sea-breezes, and is without the disintegrating quality of the heat in Japan or the savage torridity of that of Hongkong. January is the coldest month, the mean temperature being 15° at the N. and 35° at the S. The northland is sometimes covered with deep snows from Sept. to March, but with bright, beautiful clear days, and still, frosty, moonlit nights that suggest packs of running wolves, and ‘frosty but kindly’ tonic effects. The golden quality of the sunshine is so apparent, and the early mornings are of such rare beauty, that the name of the country, ‘Land of the Morning Calm,’ is derived from them. The Yalu and the Tumen Rivers are frozen over for 3–4 months, and the Han for 2–3. The ice is usually thick enough to permit the passage of any army with impedimenta. For 9 months of each year one can customarily count upon bright blue, unclouded skies from the Yalu to the Korea Channel. The winter at the S. is bright and mild, with a crisp tang like that of the climate of the Mexican tableland.

The hottest month is Aug., with a mean temperature of 72° at the N. and 77° at the S. The mean summer temperature at Seoul is about 75° F. and, that of winter about 33°. The mean of the E. coast is from 2° to 4° higher than that of the W. coast, in the same latitude, during Feb. and March; the reverse being
the case during April–July. From Oct. to March northerly winds prevail; in April and Sept. they are variable, and from May to Aug. they are usually southerly. The rains are well distributed during the year; the average rainfall is 36 in. a year, and during the summer rainy season 22 in. Irrigation is necessary only for the rice crop. — The Rainy Season occurs in July–Aug. on the N.E. and W. coasts, and April–July on the S. coast; the annual rainfall in those localities being about 35, 42, and 30 in. respectively. It is dry on the W. coast from Sept. to Jan., on the S. in Feb. (where the rainfall is more evenly distributed throughout the year than elsewhere) and on the N.E. coast from April to Aug. Europeans find the fiercely hot summer (mid-July to mid-Sept.) trying but not unhealthy. Fogs frequently occur on the N.E. coast in summer, and occasionally at the beginning and end of winter; on the W. coast from March to July, and on the S. from April to August.

Health. Korean ideas of hygiene are almost as negligible as those of a Hottentot. Travelers should always be on their guard against sampling native dishes and beverages, and on no account should water or milk be drunk unless recently boiled. The average Korean well is little short of a pest-hole, and is often the cause of epidemics. While the progressive Japanese have installed modern waterworks in certain of the large cities, it is difficult to prevent an ignorant populace from defiling the sources. Boiled milk is always to be had in the foreign hotels, and the excellent Takaradzuka Tansan Mineral Water (p. 629) is imported from Japan. For the traveler who takes ordinary precautions Korea is healthier than most countries in the East.

Money. The old Korean system was so cumbersome that when the invading Japanese army once bought 10,000 yen worth of timber in the interior, and was obliged to pay in copper cash, it was found necessary to charter a small steamer and fill it with the old coins. These, along with the debased nickels, the silver 20 chon (sen) pieces and the dollars (won) are being withdrawn and replaced by new coins and banknotes of equal value with those of Japan. The new metallic money is similar in quality and appearance to that of Japan except that the Korean national emblems (a white cock like the mythological phoenix, and a 5-petal plum blossom replacing the 16-petal chrysanthemum) appear upon them in juxtaposition to various Japanese symbols. The so-called gold standard is represented by 5, 10, and 20 yen pieces (rarely seen); subsidiary copper coins of ½ and 1 sen (or chon); nickels (5 chon); 10 and 20 sen (chon) silver pieces; and a half yen (50 sen) called half won. Japanese money passes interchangeably with the Korean, but upon leaving the country the traveler should change his money to avoid its being discounted (in
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Japan or elsewhere). This also applies to the different banknotes issued by the (governmental) Bank of Chosen.

**Hunting and Fishing.** The extensive fauna includes splendid striped tigers (Bengal variety) whose magnificent pelts (because of the cold winters) have much longer and thicker fur than their southern brothers. The great size and beautiful markings of the skins make them highly prized by foreigners, who often come from a distance to seek them. The chief range is in the N., among the forest-clad mts. of Ham-Gyong, but the animals harass the villages throughout the peninsula, and during the year kill numbers of Koreans. Not long ago they came up to, and over, the walls of Seoul, and in some districts they are still such a pest that they are exterminated when possible. The dread of the beast is so widespread that when the natives are obliged to travel at night, they often associate themselves in bands and yell, beat gongs, and swing lanterns and torches. Tiger-hunters form a class by themselves, and customarily seek the animal in the winter, when the snow lies deep and it can be tracked easily. In the summer, when the people are busy with other things and the underbrush affords shelter, 'stripes' remembers the compliment of the preceding season and returns it with great diligence and singleness of purpose. The hunters are usually so inept that good tiger-skins are harder for the tourist to get than Korean skins are for the tiger. The latter is sometimes trapped and poisoned by baiting a pit with a dog or a pig. The Chinese pay high prices for the tiger's bones, as they consider them a specific for strength and courage! A winged tiger anciently formed one of the symbols on the Korean flag, and typified power and fierceness. The animal occupies as prominent a place in the history, language, and minds of the people as the peasants do in the internal economy of the tiger.

Tiger-cats, sleek and handsomely spotted leopards, big black Korean bears, several species of deer, wild boars, foxes, beavers, otters, sables, badgers, squirrels, and other minor game are common features of this hunters' paradise. The horns, in the velvet, of the large Manchurian deer (*Cervus manchuricus*) are much valued by the Chinese, who use them for medicine. Prominent among the feathered game are several varieties of silver and copper pheasants (very common), geese, swans, teal, mallard and mandarin ducks, turkey-buzzards, eagles, herons, imperial cranes, storks, harriers, peregrines (employed by the Koreans as hunting-falcons), white and pink ibises, hawks, kestrels, pigeons, doves, snipes, and so on. Among the numerous birds are cuckoos, halecyon and bright blue kingfishers, clanking blue jays, wood-larks, thrushes, redstarts, wagtails, orioles, nut-hatches, rooks, many warblers, and the omnipresent Korean crow, a species of magpie (*Koa-sagi*). One sees these almost everywhere in the peninsula; they are
easily distinguished by their black head, black-and-white breast, and long, nervous tail; the tips of the outstretched wings are white, and in certain lights the back shows a greenish sheen. They are the size of a small crow, bright-eyed, saucy and noisy, and the markings are very pretty when the bird is on the wing. Game is not persecuted as in certain other countries, as for some of the birds there is a close season (May to Sept.) and a special license (obtainable from the authorities for ¥7 for the season) is required to hunt them. Big-game hunters should always plan their excursions with the knowledge and advice of the authorities. The hotel manager can always be of assistance in the matter of guides, etc.

The seas which wash the Korean shores abound in fine fish. Upward of 500 whales are captured each year off the E. coast, where they feed on the immense shoals of sardines and herrings. Owing to the unseaworthiness of the picturesque Korean junks, most of the fishing is done by Japanese.

**Mines and Mining.** Gold, silver, copper, iron, coal, mica, graphite, and minor minerals are found in almost all the provinces, and alluvial gold exists in many places. About 500 mining concessions are granted by the Gov’t each year; the tax is 1% of the gross output, and 50 sen for each 1000 tsubo of land. The new mining law of 1906 opened the country to foreigners. Among the best known of the gold properties are the six mines of the Wun-san group, in North Phyong-An, worked (by Americans) under a concession granted to the Oriental Consolidated Mining Co. in 1896. The veins run chiefly from N. to S. and are worked at deep levels by 75 Americans, 600 Chinese, 60 Japanese, and 2300 Koreans (who make excellent miners). The annual yield is about £250,000. The gold placers of the Chiksan Mining Co. (American) are about 50 M. S. of Seoul, in South Chyung-Chyong. The Suan Mine (English) is in Hwang-Hai. Several hundred mines are being developed by foreigners of various nationalities, and others by Japanese. The country is believed to be as highly mineralized as Mexico.

**Historical Sketch.** When Korea, or Chō-sen (Ch’ao Hsien — ‘Morning Calm’ or ‘Fresh Morning’), became known to the Chinese (who called it Tung-kuo, or ‘Eastern Kingdom’) during the reign of Wuti, of the Han Dynasty (b.c. 206 to A.D. 221), it was peopled by numerous groups of semi-savage tribes (perhaps nomadic Turanians) of different stock, language, and institutions, who are supposed to have entered the peninsula overland from that great hive of nations, Manchuria, at the north. The flimsy legends and tribal beliefs of these rude and unlettered peoples, though supposed to reach back to b.c. 2300, throw but little true light on their origin or provenience. After the lapse of an unrecorded period, history finds their descendants cemented into a number of fairly strong kingdoms ruled over by their own kings and all
apparently animated by the wish to suppress or absorb their weaker neighbors. For the first 600 yrs. of the Christian era the history of the peninsula is practically that of three kingdoms, and for 400 yrs. thereafter that of *Silla* (Jap. *Shiragi*), which rose to such prominence that before its decay and downfall in A.D. 935 its sovereign unified the country and ruled it under one crown. The word *Korea* is derived from *Kôrai*, the name of the most northern of the three old kingdoms which originally shared the peninsula between them. Each kingdom had a long line of kings of varying characters and fortunes, who worked weal or woe to their countries, some of whom fell beneath assassins' knives, while others, deposed or defeated, died by their own hands; some leaving behind them the memories of strong and efficient governments, which brought nothing but good to their subjects; others those of merciless tyrants, sunk in debauchery and cruelty, whose memories are akin to those of Nero and Caligula. Each had its episodes of national triumph and reverse, its incidents of heroic fortitude and craven submission, amidst which all steadily progressed on the paths of learning, art, and industry; each received its teachers and missionaries from China; each preserved throughout its history the characteristics that had marked its origin. Each contributed in its turn to the stream of emigrants that poured from the peninsula into Japan, bringing with them all that they themselves had learned from China, and assisting in laying the foundations of the systems of religion, statecraft and literature, science and social life which formed the civilization of Japan for more than 1200 years, and was only replaced in the latter half of the 19th. cent. by the higher civilization of Europe.† (Longford.)

Conspicuous among these petty states was *Pakché* (Jap. *Kudara*) which rose in B.C. 17 and lasted until A.D. 660. It is of interest, for it is believed that from it the islanders got the first tincture of continental civilization. Japanese records refer to various embassies that passed between Japan and the peninsular kingdoms, particularly one in A.D. 284 when two horses (said to be the first to enter Japan) were sent from the mainland. In time this kingdom — which stretched along the shores of the Yellow Sea from the neighborhood of the present Korean capital to the S. W. extremity of the peninsula — served as the bridge over which much of the Chinese culture of the times passed to Japan. Thither went Buddhism along with its *sutras*, idols, temple fitments, and artisans to erect the first temples in Japan in A.D. 552, and later the first specimens of ceramic art (said to have come to Korea from Persia), with skilled potters, who settled in *Kyûshû* and there established primitive potteries, destined later to send their wonderful products far afield and to make *Satsuma* ware celebrated throughout the world. Thither also went (about A.D. 725) the dread
scourge smallpox, which soon spread all over the Island Empire and gained therein such a foothold that it has never been entirely dislodged. Prior to this, in A.D. 405, a celebrated teacher of writing named Want went from Pakche to Japan and introduced in that country a system of writing and of preserving written records, thus laying the foundation of Japanese written language and history. He was but the forerunner of a long list of skilled emigrants who went to Japan during the succeeding centuries, and by their industrial, literary, and technical attainments founded most of the fine arts for which that empire is famous to-day. It was not until the 7th cent. that Japanese students began finding their way direct to the seats of learning in China, and thus getting their information at first hand. They adopted printing from Korea in the 12th cent., at which time a work of the Buddhist canon was printed from wooden blocks. 'A Korean book is known which dates authentically from the period between 1317 and 1324, over a century before the earliest printed book known in Europe.' — In time the kingdom of Silla was swallowed up in the new kingdom of Goryu, which, originating in the N. in A.D. 918, soon acquired such power that it extended its sway over the whole peninsula, and far beyond the Yalu, in Manchuria. With the rise of the great Kublai Khan in 1265, Goryu (or Korai, or Korea — Chinese: Kaoli) was forced to acknowledge Mongol suzerainty, and the people of the peninsula were obliged to aid Kublai in his abortive descents against the Japanese coast. Goryu came to a political end in 1392 when the ancestor (Yi Taicho) of the line of sovereigns who ruled the country down to 1910 ascended the throne and established what was henceforth known as Chosen. History records that Tai Jong (1418-50), the younger son of Taicho, first conceived and carried out the idea of movable copper types.¹

The Arabs, who were among the earliest races to trade with the Koreans, knew of the country in the 9th cent.; reference is made to it by an Arab geographer, Khordadbeh, in his Book of

¹ According to Mr. S. Wells Williams (Middle Kingdom, vol. 1, p. 603): 'The honor of being the first inventor of movable types undoubtedly belongs to a Chinese blacksmith named P'ing Shing, who lived about A.D. 1000, and printed books with them nearly 500 yrs. before Gutenberg cut his matrices at Mainz. They were made of plastic clay, hardened by fire after the characters had been cut on the soft surface of a plate of clay in which they were moulded. The porcelain types were then set up in a frame of iron partitioned off by strips, and inserted in a cement of wax, resin, and lime to fasten them down. The printing was done by rubbing, and when completed the types were loosened by melting the cement, and made clean for another impression. This invention seems never to have been developed to any practical application in superseding block printing (adopted from the discovery of Fungtah, in the 10th cent.). The Emperor Kanksh ordered (about 1722) approximately 250 thousand copper types to be engraved for printing publications of the Government, and these works are now highly prized for their beauty. The capricity of his successors led to melting these types into cash, but his grandson Kienlung directed the casting of a large font of lead types for government use.'
Roads and Provinces. Marco Polo carried the news of it to Europe, and later did also the Portuguese and Franciscan friars. It soon became known to Europeans as 'The Hermit Kingdom,' from the circumstance that for centuries Korea successfully carried out the policy of isolation. Father Gregorio de Cespedes, a zealous Jesuit missionary, was the first recorded foreigner to enter the forbidden land, but he was deported soon after he had landed at Fusan in 1594. It was nearly 200 yrs. later before another missionary entered the kingdom, as during that long interval the Koreans made strenuous efforts to heretically seal the country, laying waste the seacoast and inhospitable land zones, and killing or turning back all aspirants for admission. The unfortunate Dutch sailors of the Sparwexihr (Sparrowhawk) who were wrecked off Quelpart in 1653 were enslaved and were detained as captives for 27 yrs. — the fate of a number of them being unknown. During its long isolation the peninsula was a constant bone of contention between the Chinese on one side and the Japanese on the other. The latter laid claim to the country in the 2d cent. A.D., and made frequent efforts to possess it. In lieu of possession they exacted yearly tribute, and it was not until Feb. 27, 1876, that the Mikado's Minister Plenipotentiary signed a treaty which recognized Chosen as an independent nation. For upward of 50 yrs. prior to this it had been the crux of the international policy of the Far East, while for centuries it had been the theater of prolonged internecine wars, and Japanese, Manchu, and Mongol raids. Dreadful persecutions of Christians, and misrule and cruelty that shock the sensibilities, are among the most salient episodes in the history of this backward nation. In 1592, Konishi Yukinaga and Katō Kiyomasa, Hideyoshi's most popular generals, invaded the kingdom at Fusan, and with more than 300,000 troops (50,000 of whom were killed) waged a tremendous war against the Koreans and their Chinese allies; nor did this overseas campaign (one of the greatest in the history of any country) cease until Hideyoshi's death in 1598.

Of peculiar interest in connection with this titanic invasion is the reference (made often by historians) to the Kwi-sun, or Tortoise-boat (invented by Admiral Yi Sun-sin), 'which had a curved deck of iron plates like a tortoise which completely sheltered the fighters and rowers beneath,' and which many authorities accept as the true prototype of the modern ironclad warship (particularly of the type used in the American War of Secession). Also of the wonderful new missile (invented by Yi Jiang-sen) called 'The Flying Thunderbolt.' This was projected from a kind of mortar (about 8 ft. long) made of bell metal, and having a bore of 12–14 in. History records that this could hurl itself through the air for 40 paces. When the 'Flying Thunderbolt' was thrown over the wall of a town, and when the Japanese inside flocked to see what it might be, it exploded with a terrifying noise, killing a score or more men instantly. 'The length of the gun compared with its caliber, the distance the projectile was carried with the powder then in use, and the explosion of the shell all point to this as being the first veritable mortar in use in the East, if not in the world.' It is said that the Japanese were so enraged at the destructiveness of these new instruments of war, that at the
final great battle of the campaign at Sochon (near Pusan), nearly 39,000 Korean and Chinese heads were gathered up from the field, the ears and noses were cut off and pickled in lime and water and forwarded to Hideyoshi, — later to be buried in the famous Ear Mound (Mimi-zuka; p. 430) at Kyoto. One authority says that 214,792 human bodies were decapitated to furnish the ghastly material for this ear-mound, and he further adds: ‘Thus ended one of the most needful, unprompted, cruel, and desolating wars that ever cursed Korea, and from which it has taken her over two centuries to recover.’ So far-reaching was the suffering this stupendous campaign entailed that thenceforth the Japanese were customarily referred to by the Korean commonalty as ‘the accursed nation.’

In 1797, Captain Broughton, in his voyage of discovery in H.M.S. Providence, cruised along the E. coast of Korea and gave his name to the great bay in the S. of Ham-Gyong Province. He was soon followed by others, and Korean cruelty toward those who attempted to enter the country, and official arrogance toward the foreign gov’t that essayed to protect its nationals, involved the authorities in frequent disastrous scrambles. A fleet of 7 French ships commanded by Bellonet anchored off the mouth of the Han River in 1866, and the city of Kang hoa, on Kang hoa Island, the military headquarters of W. Korea, was bombarded and destroyed. When the crew of the American schooner General Sherman were murdered by Koreans at Ping-An, in 1866, the United States sent a punitive expedition (of 750 men) under Rear-Admiral John Rodgers, and after a rapid shrapnel-demonstration (sometimes referred to as ‘Our little war with the Heathen’), the Koreans made amends and the ships withdrew. The repeated breaches made by England, France, Germany, Japan, and the United States, soon broke down the wall of Chosenese seclusion, and after the signing of the treaty with Japan, the first Korean embassy (which since the 12th cent. had been accredited to the Mikado’s Court) left for Japan, and reached Yokohama May 29, 1876. Other treaties were soon signed with foreign powers (that of the United States in 1882), the most important being that with Great Britain (in 1884), for, as is customary with that greatest of all colonizing powers, the intelligent and able representatives who trod in the footsteps of Sir Harry Parke (prominent among them Dr. McLeavy Brown) left their indelible impress upon the country and its people. The first American minister to the Hermit Kingdom was General Lucius H. Foote. The events which led up to the final annexation of Korea (Aug. 22, 1910) by Japan were rapid and sanguinary; Russian greed, haughtiness, and duplicity were the underlying and accelerating motives.

The world knows how holy, peace-loving Russia unmasked her batteries after the Japan-China War of 1895, and, aided by other powers, compelled Japan to give up all claims upon the continent and to be content with an indemnity from China and the cession of Formosa. Also how all administrative reforms instituted by Japan in Korea were nullified and rendered abor-
tive by Muscovite intrigue. To remain in direct ignorance, but to join the Greek Church, recognize the supremacy of, and pay tribute to, the 'Little Father,' and later to aid him in a denationalizing campaign against Japan, comprised Russia's aims toward the Koreans. But more enlightened and progressive Japan had wider and more humanitarian ambitions — ambitions similar to those of the United States in the Philippines, and Great Britain in India. For years the Mikado's unswerving policy has been to correct Korean maladministration, and to open the Hermit Kingdom to the world. 'Twice' (says Mr. Longford) 'the Japanese attempted to secure their own position in Korean vis-à-vis Russia, first by the convention negotiated at St. Petersburg in 1896, and second by that negotiated at Tokyō in 1898, known from the names of their signatories, the first as the Yamagata-Lobanoff, and the second as the Nishi-Rosen, convention. All were in vain. Russia pursued her own course regardless of all treaty obligations, obtained and held control of the military and financial systems of Korea, and, while she had agreed to respect Korea's territorial integrity and not to obstruct the development of commercial and industrial relations with Japan, she was rapidly securing for herself concessions which placed the most valuable resources of Korea at her disposal. Her Minister at Seoul was always in the confidence of the King, and, backed both by gratitude which the King owed for the protection given to him in his time of peril (after the murder of his Queen) and by the prestige of Russia, was practically able to obtain all that he asked. It seemed only a question of time when Korea should become in name, as she already appeared to be in fact, a Russian province, when a series of incidents occurred that were as insignificant in their origin as they were momentous in their results.

'Among the many concessions granted by the Korean King when a refugee in the Russian Legation (in 1896) was one to a Russian subject for cutting timber in the valley of the River Yalu, on the N.W. frontier. It was a valuable one, in view of the building of the Trans-Siberian Railway, the immense number of sleepers that would be required, and the rich forests of the Yalu Valley, which could furnish the material, while the river itself afforded easy and cheap facilities for transport from the forests to the borders of Manchuria. Members of the Imperial family of Russia and high officials in E. Siberia took large pecuniary interests in it, so that the concessionnaire became assured of strong political and official support whenever the time came at which it suited him to make use of it. It was never made public, and nothing was heard of it till the summer of 1903, when Chinese laborers from Manchuria began to fell timber on an extensive scale under Russian direction; and the laborers were soon followed by soldiers, to protect them from
the mounted Chinese bandits who infested Manchuria immediately to the N. of the Yalu. The sale of land to foreigners outside the limits of the recognized settlements was forbidden by Korean law, but a large tract was purchased by the Russian timber concessionnaire at Yongampho, a Korean port on the Yalu, about 15 M. from its mouth, from the Korean owners. Substantial dwellings, sawmills, and other buildings were erected on it, the river frontage was embanked, and every intention was manifested of founding a large settlement. A little farther up the river, on the Manchurian side, is the Chinese port of Antung. Yongampho is said to be one of the ten best harbors in Korea. If the possession of Yongampho was combined with that of Antung, which, like the rest of Manchuria, was at the time in Russian occupation, the river Yalu could be closed to all approach from the sea, and the Russians, with open contempt for both Japanese and Korean protests gave every indication of their intentions. A fort was erected on the highest part of the acquired land in Korea, guns were mounted, and a garrison established in it. A second fort was commenced on the Manchurian side, on a cliff commanding the river, a few miles farther up. The Korean Gov't was awakened by these proceedings to the danger which threatened their N. frontier and their N.W. province. An old prophecy foretold that when the Tartar was in the N. and a shrimp in the S., and white pines grew in the valley of the Yalu, the end of Korean independence would be near. The configuration of Japan is supposed to resemble a shrimp, and Japanese settlements were now all over the S. — at Fusam, Masampo, and Seoul. The Russian Tartar was establishing himself in the N. and lining the valleys of the Yalu with white telegraph-posts made of pine, and all combined to signify the realization of the prophecy. Korea was still under the thumb of Russia, the King (later the Emperor), both in gratitude and fear, subservient in all things to the masterful Russian Minister at Seoul; but both King and Gov't, pressed by the Japanese Minister, who was supported by the diplomatic representatives of the other powers at Seoul, especially by those of England and the United States, plucked up courage to send orders to the local governor of Wiju, the most important frontier town of Korea, and the capital of the prefecture, to stop the illegal sale of real estate. The Governor reported that the Russian methods rendered him powerless; that the Russians simply took possession of the land in the first instance, with or without the consent of the native owners, and went through the form of buying it afterwards. The Russian Minister in Seoul, in answer to the feeble protests of the Gov't, declared that the "valley of the Yalu" included not only the line of the river itself throughout its entire length, but all its tributaries and all the adjoining districts, and that a concession to cut timber implied the privi
ilege of exercising every operation incidental to it, in no matter how remote a degree. He claimed, therefore, the right to construct rails or roads, erect telegraphs, acquire land for building purposes, and to take whatever military measures appeared to be prudent for the protection of the Russian settlers engaged in all or any of these works. He claimed, in fact, the fullest military control and very extensive proprietary rights over the entire N.W. frontier.

The Japanese Gov't was profoundly moved by the Russian proceedings and claim, recognizing that if both were permitted to pass without resistance, they would form stepping-stones for further extension of the Russian sphere of influence that might end in the absorption of the whole peninsula. She had before her many instances of Russian methods and of Russia's cynical disregard of the most solemn treaty obligations when it suited her to break them. Russia had already in her present action violated in their most essential items both of the conventions she had made with Japan for the regulation of their mutual interests in Korea. She had stationed troops in Korean dominions, though they were not necessary for the protection of existing settlements; and she had acquired land in places not open to the residence of foreigners in defiance of the provisions of Korean law; in both respects outraging the sovereignty of Korea as an independent kingdom, which she had solemnly bound herself to recognize. Japan tried in vain to rouse the Korean Gov't to take steps which would throw some moral obstacles in the way of Russia's encroachment, but neither the King nor his Ministers would go beyond their first feeble protests, and they blindly and fatuously yielded to the dictates of the Russian Minister. Japan then tried to safeguard her own interests by offering Russia a free hand, as far as she was concerned, in Manchuria, provided the safety and independence of Korea were adequately guaranteed; and she exhausted every step that was possible in patient diplomacy in her endeavor to procure Russia's assent to the guarantees which she considered essential. Russia treated her well-meant and courteous efforts with offensive indifference till her patience was exhausted, and the Russo-Japanese War of 1904-05 began. Its results as completely put an end to Russia's further interference in Korea as the China-Japan War had to that of China 10 yrs. before.

By two great wars Japan had freed Korea from all interference on the part of the two great neighboring empires, and she was now herself at liberty to start on the task of the regeneration of the unhappy kingdom which had been the ostensible object of all her interference in its affairs for thirty yrs. Korea henceforth stood toward Japan in the same relation as that of Egypt to Great Britain since 1882, and the task before her was very similar to that which faced Great Britain —
reform a Gov't rotten with corruption to its very core, and to
elevate a people reduced by ages of oppression and spoliation
to the lowest abysses of unrelieved misery and hopeless de-
gradation. All Korea's history in recent years left no hope
that she could ever reform herself.' (The Story of Korea.)

The atrocious murder of the Queen consort by ruffians in the
service of Yi Haeung (the Tai Won Kun, or Prince Parent —
of the King), aided by low Japanese assassins, in 1895, and the
consequent flight of the King to the Russian Legation (where
he remained for 2 yrs.), convinced the well-meaning Tōkyō
Gov't of the difficulties attending the introduction of reforms
in a state not entirely under its control, so when by the terms
of the Portsmouth Treaty (of Sept., 1905) Russia acknowled-
ged Japan's 'paramount political, military, and economical
interests' in the peninsula, a Protectorate with a Resident
General vested with practically sovereign authority was es-
blished by Japan (1905-07), and the reformation of the
country was begun. The administration of the Court, its
property and revenues, was taken in charge by Japanese offi-
cials; a Cabinet was formed on the model of that in Japan;
an elaborate scheme of local gov't was adopted; the judiciary
was reformed; taxation readjusted; prisons cleansed and am-
plified torture abolished; primary; technical, law, language,
aricultural, forestry, and other schools established; new
highways, streets, and parks opened; an elaborate system of
railways planned; and more abuses corrected and civic and
other reforms instituted than China and Korea combined had
perhaps thought of during the preceding two thousand yrs.
When the Japanese undertook the work of reform there were
but two classes in Korea, 'the robbers and the robbed.'
Squeezing and peculation were the rule from the highest to
the lowest, and every position was bought and sold. The
peasants had neither rights nor privileges, except that of being
the 'ultimate sponge.' 'Standards of official rectitude were
unknown, and traditions of honor and honesty if they ever
existed, had been forgotten for centuries.' In order to protect
the peasantry, who were powerless to protect themselves, the
Japanese punished grafters, and this so incensed the Kor-
ean officials that assassination, Korea's craven but popular
method of political attack, was resorted to, and Prince Hiro-
bumi Ito, whose splendid administration was in a fair way to
regenerate the unhappy country, was shot (in the Harbin
Station) Oct. 26, 1909. Prior to this the old Emperor had re-
linquished his crown (July 17, 1907), and his 'long, unhappy
reign had come to an end (the reign which commenced with
the extermination of the Christians within his dominions and
ended with these dominions in the firm grasp of his traditional
enemy) and a new Emperor had been installed; but his reign
was destined to be brief.' Everything had been tending to one
unavoidable end; Korean politics showed a perpetual repetition of the same tale: plot, counterplot, insurrection, and foreign complications. The brutal murder (March 24, 1906) of Mr. Durham White Stevens, the American Councillor to the Korean Gov't, and that of the lamented Prince Ito (one-time Resident General of Korea, and at the time of his death President of the Privy Council in Japan) were the last straws, and on Aug. 22, 1910, Korea was formally annexed to the Japanese Empire.

On introducing the new régime, the Mikado pardoned 1711 criminals, granted special gifts to 12,115 aged members of the Korean aristocracy and literati, and to 3209 faithful women and dutiful sons, and distributed special bounties (amounting to 17,398,000 yen) to 317 rural districts. In addition he ordered to be immediately established 35 sericultural training schools, 21 for weaving, 8 for paper-making, 3 fishery training schools, 13 industrial workshops, 37 seedling nurseries, 4 mulberry farms, and several hundred primary schools, etc. The scientific, hygienic, educational, and other reforms instituted by the Japanese would require a book to catalogue. Nearly every city now has its industrial schools, and model farms and even model villages have been established throughout the country to teach the benighted people how to help themselves. A network of rlys. is being pushed in all directions; mines are being developed; hospitals and waterworks, telephones and telegraphs installed; the cities have been cleansed, beautified, and rendered safe for all; aliens are protected; the death-rate among the people has been materially diminished, and the public health has noticeably increased. Small manufacturing plants, museums, public libraries, and institutes for the aged, the helpless, and the blind are now to be found in several of the cities, along with courts where justice is dispensed and from which intrigue has been abolished.

The progress of the erstwhile Hermit Kingdom — once a 'going piggery,' but now something more than a geographical nonentity — has been almost as great in its way as that of Japan after its opening to the world by Commodore Perry. That intelligent Koreans will later be as grateful to Japan as the Japanese now are to the United States, there is but little doubt. With customary astuteness and good will, Japan has adopted the admirable British idea in colonization of giving every man, British or alien, friend or foe, the same chance. The dog-in-the-manger policy — one of the silliest ever practiced — is conspicuous by its absence. It is to her credit also that she has given practically a free hand in Korea to the right sort of missionaries (of whom there are 500 or more, 75% American) in their chosen but not always amply rewarded tasks. For since the days of Father Cespedes, certain missionaries have, by splendid work and continued self-abasement, striven for the uplift and betterment of the down-trodden Koreans,

**Korean Characteristics.** The average Korean man is 5 ft. 4 in. tall, of good physique, well formed, with not unhandsome Mongolid features, oblique dark-brown eyes, high cheekbones, and noncurling hair that shades from a russet to a sable black. The olive bronze complexions in certain instances show a tint as light as that of a quadroon — a phenomenon which some writers lay at the door of the Dutch sailors of the *Sparrowhawk* who were wrecked off the coast in the 17th cent., and held prisoners for 27 yrs. To the observing eye there is the same diversity of racial types among Koreans as one notes among the Japanese and Chinese. Straight and aquiline noses, as well as others that are broad and snubbed, with distended nostrils and Negroid characteristics are common, and, as is the case with the Japanese, all do not show the looped-up eyes. The physiognomic peculiarities are sufficiently distinctive easily to differentiate Koreans from Chinese or Japanese. The hands and feet of both sexes and all classes are small and well formed; the finger nails are almond-shaped. The men are endowed with considerable physical strength and they will carry heavy weights on their shoulders with the ease of Turkish porters or Mexican *cargadores*. They are a sturdy, non-maritime race, with large, fairly healthy families. Whiskers are at a premium, and whenever a man can, he raises a pseudo full beard of spiky hairs that refuse to grow close together and which can be counted readily. Those who cannot force this bristly desideratum wear a lean black mustache turned upside down like that of the mandarin pictured on tea-boxes, and, when possible, cultivate a goatish, paint-brush-like imperial, similar to that usually shown in cartoons of 'Uncle Samuel' of the United States. This hirsute adornment, attached to the cheerful if vacant Korean physiognomy, is so startlingly like that of the average Cora Indian, of Tepic Territory, in Mexico (who claim that their forebears came from the Far East, and who are so much like Mongolians that the Mexicans call them
Chinos, or Chinese), as to make a singular impression upon one acquainted with the two peoples. (Comp. Terry’s Mexico, p. 95.)

In many respects the Korean is sui generis. Frugal in the use of water (to which he has a determined hostility), fond of a frowzy smell, economical of the truth, as avid of ‘fire-water’ as the red man of the American plains, and with light prehensile fingers that readily assimilate the detachable impedimenta of the ‘foreign devil,’ he suspects the wide world and possesses to a sordid degree the Oriental vices of duplicity, cunning, and general untrustworthiness. He steals freely when the opportunity offers, and his capacious sleeves and balloon-like trousers make ideal places of concealment for one’s cherished belongings. The spawn of a low order of civilization, he is untidy and swinish in his habits, and apathetic in the face of work — for which he has a fervid distaste. He is a born dawdler, gambler, and brawler: and, like the Chinaman, he has, in his fathomless conceit and besotted ignorance, a sturdy and unshakable faith in his own impeccability and the flagrant worthlessness of everything foreign. He is lethargic, purposeless, devoid of thrift or ambition, and he dwells contentedly amidst incredible dirt and discomfort. His specialty — the curse of his country — is soming on his relatives or friends. He is an inveterate smoker and he will sit for hours in a limp state of fatuous vacuity, sucking a bowlful of tobacco not larger than a narrowfat pea, while his puny little wife (or one of his several concubines) — usually several hands shorter and of much smaller physique — may be squatting beside some wayside pool washing the raiment which her lord and master always wears out first in the seat. The long-stemmed pipe with its tiny bowl (much like the Japanese pipe) of enameled base metal, and its miniature pellet of home-grown tobacco is to him what the cigarette is to the Spaniard, — an almost inseparable companion. Over this travesty of a smoke, men and women will sit for hours gossiping and indulging in acrid scandal; for owing to the insatiable curiosity of the people nothing can be kept sacred or secret. They are said to be the most irrepressible scandal-mongers in the world, — which in truth is saying a good deal!

One of the qualities which prove Koreans destitute of the commonest sense is cruelty; in this respect the sensitive person soon classes the country with southern Italy. Few travelers can pass through Seoul without seeing unfortunate and loudly-squawking poultry undergoing the painful operation of being plucked alive, and there is no dearth of mistreated animals to be commiserated. It would, indeed, be a greedy person who would wish to revisit a Korean abattoir, as the method of dispatching the poor animals is almost too revolting to be described. The throat of the beef is first cut, then a peg is inserted in the opening, and the butcher takes a hatchet or a heavy...
mallet and beats the martyred animal on the rump until it dies. The process takes about an hour, and the wild-eyed creature suffers agonies of terror and pain before it loses consciousness. By this wicked method very little blood is lost during the operation; the meat is full of it, and its heavier weight is to the advantage of the vendor. The method is so repugnant to foreigners that they deal almost exclusively with the Japanese butchers, shunning the Korean product as one does pork at Shanghai. Goats (which are sold for mutton) are killed by pulling them to and fro in a rivulet; a method which is said to destroy the rank taste of the flesh. Dogs are dispatched by twirling them in a noose until they are unconscious, after which they are bled.

The people are practically without a national religion; ancestor-worship influences their life and character (chiefly through fear of what demons may do to them if they neglect the spirits of those that have gone), and Confucianism, which is ostensibly the official cult, is supposed to provide the guiding rules of life. A wave of Buddhistic fervor swept over the land in the 15th cent., but it left but little impress on the Korean morality. Sorcerers and sorceresses abound and fatten on the credulity of the unlettered classes, and while exercising alleged evil spirits, they annex the victims’ cash. Demonism with its host of allied superstitions gives rise to many idolatrous practices, and not a few ridiculous customs; an uncharitable and characteristic one of these is to stuff rude straw dolls with a few cash, and on certain days cast them into the street, so that the unwary who pick them up may acquire all the present and future ills of the persons who threw them out! Christianity is making its influence felt, and it is indubitably the religion of the future.

Koreans usually settle individual or village disputes or feuds with stones; they are said to be the most expert stone-throwers in the world, both in their accuracy of aim and in the force and distance of the throw. They can hurl a granitic message through the air with a dexterity peculiarly embarrassing to an opponent, and about every so often the necessity seems to arise for them to let off steam in this Biblical fashion. When there is a dispute between villagers, instead of soil ing their knives on their enemies, each side lines up its most pugnacious men, who in turn scour the neighborhood for the hardest missiles they can find. When these are piled in convenient places, each side draws off and the battle begins. Until the projectiles have all been thrown out of reach, the sight is a peculiar one. The men stand their ground gamely enough until downed by some hurting boulder. For a time the air is thick with flying stones, which oftentimes clash in mid-air with on-coming ones and strike brilliant sparks from them. Battered faces and bruised heads are always the outcome of these little tribal wars.
Swinging is a favorite pastime; at certain seasons stout swings are erected at almost every village, for the enjoyment of old and young. Kite-flying is the sport most relished by men and boys (Jan. is the great month, on account of the light winds), since considerable disagrements can be given an opponent by cutting his kite-string (and thus winning his kite) by a more skillfully manipulated string coated with glue and powdered glass. — The native music is as powerful to the foreign ear as ours is to the Koreans; the musical instruments are many and of crude workmanship and design. Drums, cymbals, gongs (of which the people are passionately fond), unkeyed bugles, trumpets, flutes, several sizes of rude guitars, and a five-stringed violin assist in the execution of their wild and melancholy minstrelsy — from the dissonancy of which foreigners usually hasten as fast as possible.

Of Korean grotesqueries the national costume is among the most pronounced. The grass-cloth worn by both sexes is made from the fiber of a white nettle (Urtica niveus) grown in many parts of the country and woven on rude looms. When the upper classes can afford it, they wear thin silks of the brightest colors obtainable, usually blue, green, and purple, or white. The voluminous winter costume consists of huge trousers and socks and a sleeved coat. The costume peculiar to the women of the capital is a swathed skirt (resembling exaggerated Turkish trousers) and a (masculine) green, blue, or lavender silk coat put over the head and clutched below the eyes, the long wide sleeves falling from the ears. The effect is that of a person who has hastily thrown a coat over the head without putting the arms through the sleeves. Tradition has it that the custom arose at a time when most of the fighting men were slain, and women had to mount the walls arrayed in men's coats to deceive the enemy. It is declared that no Korean woman ever puts her arms through the sleeves of her coat.

The Korean Top-Knot, an inherited custom established upward of 20 centuries ago, is as much a Korean characteristic as the queue has long been in China. The average Korean is very much attached to it, as it is his badge of legal manhood (rather than one of subjugation, like the pig-tail), and until he possesses it he has the title of 'a half man' bestowed upon him. Boys wear twin plaits or tails down their backs until they are old enough to be invested with this manly attribute, and the investiture is one of the most important ceremonies in their lives. To the American, this hirsute adornment bears a striking resemblance to a twist of Navy tobacco; it is protected by a fine crinoline hat (made of horsehair) which distinguishes Koreans from all other nationalities. It weighs about 1 1/2 ounces, and through its fine meshes one can see the cherished knot coiled tightly on the top of the wearer's head. The truncated conical crown (which is about 5 in. in diameter at the
base, tapering to 4 in. at the top), with its circular brim (about 18 in. across) gives it the appearance of a new-fangled fly-trap. When tied beneath the chin with broad black crinoline ribbons, it imparts to a chubby, bewhiskered face a ludicrously lackadaisical and infantile air! It is not unlike the old-style Welshwoman's hat, or that of a Tipperary brawler. Of a uniform glossy black, it is a source of ceaseless anxiety to the wearer; if it gets wet, it is ruined, and to prevent this it is often covered with an oiled paper, an arrangement both conical and comical. They are the special predilection of the Yang bans (officials and men of leisure), who saunter along the street with a serenity born of possessing absolutely nothing and consequently having nothing to lose. This decayed gentry, who try so hard to impress the beholder with their worth, who strut along with a swinging gate befitting their supposed standing, and whose pockets are usually as empty as their top-knotted pates, form a striking class in Korea. Their long bamboo pipes and their wooden shoes recall those of the first Dutchmen who came to Japan, and their haughty demeanor (much copied by the aspiring jeunesse dorée) oftentimes accords illy with their general appearance of ambulating rag-bags. Many of the Koreans possess an alert mentality, but this is usually so befogged by superstition, prejudice, and conceit, that it is of little use to them.

The social position of Korean Women is deplorable. They have been rigidly secluded for ages; they are the slaves of their masters, the men, and they are kept down by a tyrannical oppression that would scarcely be credited in the West. Silence is regarded as a woman's first duty; her husband addresses her by the word yabu, signifying 'Look here,' which is significant of her relations to him. From a young girl she is kept carefully shut up and is not allowed to be seen or spoken to by a man. She has no voice in the matter of her marriage, as her husband is selected for her by her father. She may never have seen her husband before the wedding-day, and even then etiquette does not permit her, throughout all the festivities, to exchange a word with him. If a man speaks to a girl before she is married, she is considered as disgraced; if a malevolent ravisher penetrates to her apartment at night undiscovered, it is safer for her to permit him to work his will rather than to call for help, for thus the world would know that a man had spoken to her, and she would be dishonored! Despite the fact that the Koreans are an intensely passionate people, a man is supposed never to glance at a woman. Marriage at an early age is common among them, and immorality is commoner.

Korean women have always borne the yoke. They accept inferiority as their natural lot, and they do not look for affection in marriage. The wife has recognized duties to her husband, but he has few, if any, to her. It is correct for a man to
treat his wife with external marks of respect, but he would be an object for scorn and ridicule if he showed her affection or treated her as a companion. On her marriage-day the bride must be as mute as a graven image. This silence must remain unbroken even in her own room. From the moment she enters the nuptial chamber with her stranger husband (who oftentimes attempts to make her break her silence by coaxing, taunts, or jeers), she is spied upon by all the female servants of the house, who hang about the doors and chinks waiting for such a breach of etiquette as speech. A single utterance would cause her to lose caste forever in her circle. As it is, whatever the newly wedded couple do is told by the servants to all the neighborhood, which evolves choice bits of scandal in order to make the pair a laughing-stock among their friends. The custom of silence is observed with great rigidity among people of the so-called upper classes. It may be a week, or many weeks, before the husband knows the sound of his wife's voice; even then she speaks only when absolutely necessary. The daughter-in-law often passes years without raising her eyes to those of her father-in-law, or addressing him. Among the highest class, a bridegroom, after passing three or four days with his wife, leaves her for a considerable time to show his indifference; to act otherwise would be bad form. — When the girl becomes a mother her position is somewhat improved. She rarely goes out by daylight except in closed chairs. If she leaves the house at night it must be with her husband's consent, and she must be accompanied by some one to bring back proof of where she has been. Korean babies have no cradles, and are put to sleep by being tapped lightly on the stomach. Widows are not permitted to marry again, and the inevitable consequence is that many become the concubines of married men. Concubinage is very common. Phyong An is said to have formerly produced the most beautiful women in Korea, and from that region came the Gesang for the Royal Court at Seoul.

Somewhat different social regulations apply to the women of the lower class, who share in the toil of daily life and must in consequence make their appearance by day in the streets. As a rule they are ill-bred and unmannerly, far removed from the gracefulness and charm of the same class in Japan. The wearing of white clothes by the men puts severe and almost incessant work on the women's shoulders, and they are the national drudges. They have few if any pleasures, and they try to get even with fate by singing their compatriots with the lash of their pungent and scarifying vocabulary. The average low-class women possess a fund of invective that usually sends the men scattering to the four points of the compass; it is as inelegant as it is complete, and it seems to be both dreaded and effective. Age treats these poor creatures shockingly; at 30 they look 50, and at 60 the stranger wishes he hadn't seen
them. Their vixenish dispositions indubitably add to their extraordinary unattractiveness. One pities them for the style of dress evidently forced upon them. As the feminine waist-line is supposed to be at the arm-pits, and as tight swathing of the bust does not permit the mothers to respond readily to baby’s hungry and imperious clamor, the twin maternal founts are worn, as it were, on the outside. Thus the firm buds of youth and the flapping rags of age are displayed to the world — exposing to all Korea what antipodal women strive to conceal. The bulging trousers of the women are the acme of unpicturesqueness, and they render them devoid of all grace and charm. One is often astonished in Korea at the patrician beauty of the girl children; some of their faces are unusually fine, and it is a pity that age does not in their case fulfill the promises of youth. The present humane government is striving to ameliorate the condition of Korean women, and the closer observation by them of Western ways and manners, aided by the uplifting work of the missionaries, is having a beneficent effect.

Food. Koreans are voracious meat-eaters, and the cuisine is on the whole more substantial than that of the Japanese. Omnivorousness is a native characteristic; dog meat is in great request at certain seasons, and dogs are extensively bred for the table. Pork, beef, fish, — raw, dried, and salted, — the intestines of animals, all birds and game, no part being rejected, are eaten — a baked fowl, with its head, claws, and interior intact is considered a special dainty which every one enjoys. Cooking is not always essential. ‘In this respect all classes are alike. The great merit of a meal is not so much quality as quantity, and from infancy onward, one object in life is to give the stomach as much capacity and elasticity as is possible, so that four pounds of rice daily may not incommode it. People in easy circumstances drink wine and eat great quantities of fruit, nuts, and confectionary in the intervals between meals, yet are as ready to tackle the next food as though they had been starving for a week. In well-to-do houses beef and dog are served on large trenchers, and as each guest has his separate table, a host can show generosity to this or that special friend without helping others to more than is necessary. Large as a portion is, it is not unusual to see a Korean eat three and even four, and where people abstain from these excesses it may generally be assumed that they are too poor to indulge in them. It is quite common to see from 20 to 25 peaches or small melons disappear at a single sitting, and without being peeled. There can be no doubt that the enormous consumption of red pepper, which is supplied even to infants, helps this gluttonous style of eating. It is not surprising that dyspepsia and kindred evils are very common among Koreans. They eat not to satisfy hunger, but to enjoy the sensation of repletion.
Food. THE KOREAN LANGUAGE 44. Route. 725

The training for this enjoyment begins at a very early age. A mother feeds her young child with rice, and when it can eat no more in an upright position, lays it on its back on her lap and feeds it again, tapping its stomach from time to time with a flat spoon to ascertain if further cramming is possible. "The child is father to the man," and the adult Korean shows that he has reached the desirable stage of repletion by eructations, splutterings, slapping his stomach, and groans of satisfaction, looking round with a satisfied air. The very poor only take two meals a day, but those who can afford it take three and four. Among the dishes dear to the native heart are pounded capsicum, bean curd, various sauces of abominable odors, a species of sour kraut (kimshi), seaweed, salt fish, and salted seaweed fried in batter. "Hot dog" in the literal sense is the pièce de résistance of the Korean menu.

There are no harder or more constant drinkers than the Koreans, and the vice is common to all classes. The greatest happiness that can fall to the commoner is to be able to drown his cares in the forgetfulness of intoxication; he is then the envy of all his neighbors. The fermented liquors (for which Europeans have to acquire a taste) vary from a smooth white drink resembling buttermilk in appearance, and very mild, to a water-white spirit of strong smell, fiery taste, and great potentiality. Between these comes the ordinary rice wine, slightly yellowish, akin to Japanese sake and Chinese samshu, with a faint, sickly smell and flavor. They all taste more or less strongly of smoke, oil, and alcohol, and the fusel oil remains even in the best. They are manufactured from rice, millet, and barley. The peasants drink hot rice-water (in which the rice has been boiled) with their meals, honey-water as a luxury, and occasionally an infusion of orange peel and ginger. Tea is rarely drunk.

Language. Modern Korean is closely akin to Japanese in structure, and there is no lack of analogues in the terms of the two tongues; both are thought to be of Turanian origin, and Korean bears much the same relation to Japanese that Italian does to Spanish. Japanese and Koreans learn each other's language easily, and communicate readily by the written characters — many of which are of Chinese origin. As in Japan, specially literate classes introduce archaic Chinese frequently into their conversation, and two written languages, stilted Chinese and a derived demotic, are used side by side. The Korean alphabet, or On-mun, said by expert sinologues to be one of the most perfect in the world, was invented by Se jong in 1451, but it is disdained by literates, whose education is usually in the Chinese classics. The masses can usually read their own script. The tongue is a difficult one for foreigners to acquire; unlike Japanese it is full of ungalant epithets which the proletarian use with scandalous inelegancy. Scalding invective is their strong point, and sensitive persons who have to overhear
them are fortunate in not knowing the language. The vituperative epithet of the Koreans is ‘son of a rat,’ a somewhat meaningless expression which reflects on one’s father — usually an object of veneration by the Korean son. Nom (fool) when applied in a contemptuous tone, is apt to provoke quick physical retaliation; emt, the root form for ‘mother,’ if used in a disparaging accusation (referring to ancestry and moral purity), is very offensive to Koreans, and often stirs up a fight. The name of the Creator is never taken in vain.

Korean Literature is said not to repay one for the time spent in studying it. The inspiration is chiefly Chinese; the natives lack the ardent imagination of certain Orientals, and literary themes too often turn to erotic things. Love songs are popular, and some of them are not lacking in grace; the following stanza (one of four) translated by Mr. Gale, is often quoted: —

'Silvery moon and frosty air,
Eve and dawn are meeting;
Widowed wild goose flying there,
Hear my words of greeting!
On your journey should you see
Him I love so broken-hearted,
Kindly say this word for me,
That it’s death when we are parted.
Flapping off the wild goose clammers,
Says she will if she remembers.'

The Flag of the old Korean Kingdom displayed symbols which travelers frequently see repeated in the art, architecture, and decoration of the people. Though apparently totally different from those on the Japanese flag, the emblems are nevertheless founded on the same order of ideas. The cabalistic central figures on the white ground are (in the philosophy of the Chinese) the Yang and Yin, or male and female principles of nature — the twofold division (the first strong or hard, the second weak or soft) of the one primordial ki (air) — dual powers which first formed the outlines of the universe, and were themselves influenced retroactively by their own creations. These coma-shaped figures (called by the Japanese Futatsu-tomoe, and by the Chinese Taiku, the body) are always shown (in Korea), one in light, one in shade, coiled within an involved circle (called Yang and Yön), and are considered a sort of distinctive badge of nationality. (Comp. Kuro-shiwo, p. 326.) The mystic forms (siang) at the four corners are supposed to express the state and position, at any given place or time, of the Yang and Yin, and they are called Fuh-hi (from Fuh-hi, the supposed founder — in B.C. 3322 — of the Chinese nation). They represent but one half of the eight trigrams (kua) evolved from the two original principles, and among other things stand for the four cardinal points, the earth, fire, sun, water, clouds, rivers, seasons, and what not. The meanings are subtle and confusing to the lay mind; an effort is made to explain them in the Yih King (of the Chinese Five Classics)

The Railway System (about 1300 M. of standard broad gauge) is owned and ably managed by the Government General of Chosen, and is being extended rapidly. The equipment is modern, the road-bed and rolling-stock excellent, and trains are run at a safe speed. American practice is in vogue, and American and German locomotives are used. The dining- and Pullman-cars are made at Dairen and in Japan and mounted on imported Pullman trucks. Both figure on the fast express trains between Fusun and Shingishū, now an important link in the round-the-world route. Fares are charged at the rate of 5 sen per mile, 1st cl.; 3½ sen, 2d cl.; and 2 sen, 3d cl., with a small transit tax extra. On express trains an additional ¥2 is charged for distances under 200 M.; ¥3 under 500, and ¥5 over 500. Children under 10 yrs., ½ fare; under 4 yrs., free. The average charge for a single berth (not wide enough for 2 pers.) in a sleeping-car is ¥5 for 12 hrs., and ¥8 for 20–24 (or from Fusun to Changchun). Stop-overs allowed at certain of the larger cities. Liquors, tobacco, postage-stamps, etc., on sale in the dining-car (meals at fixed price and à la carte). The difference between the 1st and 2d cl. cars is so slight that many foreigners travel 2d. The fast trains operated in connection with those of the Trans-Siberian Rly. usually carry 1st and 2d cl. passengers only. Other trains have only 2d and 3d cl. cars. Luggage allowance 133 lbs., 1st cl.; 80 lbs., 2d.; 40 lbs., 3d. Parcel Check-Rooms (3–6 sen per day per pkg.) at all the big stations (many of which now have Japanese names). Luggage-porter within any station, 3 sen per trip, irrespective of the number or size of the pieces carried. There are no news-agents, but there are news-stands at the stations. Train conductors wear red bands round their arms; train boys on 1st and 2d cl. cars only. In many ways the train service is like that in Japan. Travelers who cannot make ticket-agents understand their wants will find the Information Bureau (English spoken) service (in all the big stations) useful. Railway Hotels are being established at the most important places. The winter schedule of trains is apt to differ from that of summer. The Railway Bureau issues dainty illustrated booklets, time-cards, etc., in English of genuine use to travelers. — Central Standard Japanese Time is used in Korea, and it is one hour ahead of Manchurian time. — The fares quoted throughout the Guidebook are approximate only and are apt to change.

The Osaka Shosen Kaisha and the Nippon Yusen Kaisha run clean, comfortable, and speedy ships between Korean, Japanese, and Chinese ports (frequent and trustworthy service) and are referred to in various places in the Guidebook.
45. From Fusan via Sanrōshin (Masanpo), Taikyō, Shōfūrei, Taiden (Kunsan, Mokpo), Seikwan and Eitōho (Jinsen, Chemulpo) to Seoul (Keijō).

Fusan-Seoul Line, Korean Railway.

274 M. Frequent daily trains in about 9 hrs. Fare, 1st cl. ¥13.75; 2d cl., ¥9.63; 3d cl., ¥5.50. Extra fare on express trains. Dining-cars with à la carte service. The placards on the Seoul cars are usually marked Seidaimon. Those on the down trains are marked Fusan. None of the intervening cities possess strong attractions for foreigners. The mournful little hamlets are devoid of all comfort and charm, and oftentimes they so blend with the prevailing brown of the landscape as to be scarcely distinguishable from it.

For a short distance the rly. skirts the shore of the bay, which here is usually so blue, and so flecked with yellow-sailed junks, as strongly to remind one of the Bay of Naples. Beyond 1 M. Sōryō (the original starting-point of the Fusan-Seoul Rly.), a number of primitive huts of Korean fishermen flank the shore, their thatched roofs sometimes held down by a tangle of growing melon-vines; the local industry is the catching of sardines and the gathering of edible seaweed, both of which may be seen drying in the sun on the beach. The ruinous old castle on the hill at 3 M. Fusanchin (pop. 13,000) was built by Toyotomi Hideyoshi's general, Konishi Yukinaga, in 1592; it has been the scene of many bloody struggles between the invading Japanese and the Koreans. History records that on one occasion 5000 Korean defenders were slaughtered here, and 2000 primitive engines for hurling cartouche shots captured. Formerly the castle was surrounded by deep moats defended by hundreds of caltrops on which it was hoped the Japanese cavalry would impale itself. Long lines of white-clad Koreans plod cityward down the steep hills which now close at the right — the slatternly, uncomely women the burden-carriers. The rly. winds in and out between the hills, which are bare and brown in the winter, but green and flecked with cosmos and asters in spring and summer. The few graceful pine trees which look down upon the rice-fields (2 crops a year) recall much fairer scenes in Japan. Many of the hills are metal-impregnated and are marked by odd rocks fused in a black mass.

11 M. Kiho, on the shallow Rakutō River. The trend of the line is N.W. through a poor country lacking in charm. The native villages are scarcely better than those of Hottentots — pictures of filth, poverty, and sloth. Many of the huts are round and in shape and color like big mushrooms, built of stone and straw, and so poor that 20 yen in cash would buy a town. The dead level of poverty is everywhere apparent. Lines of dirty men and women with a dazed and purposeless air travel between these spots and the adjacent fields, where red cattle help to drag rude ploughs inferior to those used in Pharaoh's time, and aid in methods of irrigation (necessary only for the rice-fields), that suggest Biblical epochs. One occasionally sees
men making visible efforts to work clad only in a fillet bound round the head; others waste the precious hours strut
ting about smoking contemptible little long-stemmed pipes in an
effort to fill in their monotonous lives in a monotonous region.
The villages are usually attended by a retinue of voluminously
clad, bare-breasted women destitute of grace and pulchritude;
by squalid children, black goats, runty black pigs of revolting
habits, and noisy geese, the latter kept chiefly as guards and
for presentation at weddings as emblems of fidelity,—something
the Koreans do not possess.—We pass the unimportant
stations of 19 M. Fukkin, and 25 M. Indō. At
30 M. Sanrōshin (Korean, Sam-rang-jin), a branch line runs
in a S.W. direction to 25 M. Masan, or Masanpo (Inn: Yoshi-
kawa; ¥3) a growing town (pop. 14,000) known for its splendid
harbor and for the new Japanese city and naval base of
Chinhai. In the long diplomatic struggle between Russia and
Japan for the possession of Korea, the fine Chinhai Bay was
earnestly coveted by both. Trains leave (several daily, in
about 1 hr.: 1st cl. fare, ¥1.25; 2d cl., 88 sen) for Masanpo
from the main line station.—Beyond Sanrōshin the Nak-long
River is seen at the left; the train enters a hilly country, stony,
jejune, and sparsely settled. The scrub pines which clothe cer-
tain of the slopes are characteristic features of Korean scenery.
Tunnels become frequent as the line penetrates the higher
ranges of the hills. 38 M. Mitsuyō (pop. 13,000, on a fine
plain). The river (good trout-fishing) is crossed and the rly.
curves broadly to avoid some of the loftiest hills, which are
riven by long, arid, sparsely settled, uncultivated valleys. 46
M. Yuisen. 52 M. Seidō. 67 M. Keizan.
77 M. Taikyō (Inn: Taikyō-kwan; Tatsujōkan, the latter
near the station; both ¥3), one of the most flourishing towns
in S. Chosen, has 8000 inhabs. and stands on a wide rice-plain
surrounded by hills. The Tatsujō Park is about 4 M. to the
S.W. The track now crosses a region of wide cultivated valleys
watered by thin streams and hemmed in by stately mts. Many
of the house-roofs flame in autumn with the red peppers which
form piquant items in the native cookery. Occasionally one
glimpses crude water-pestles used for hulling rice—contriv-
ances consisting of a heavy log centered on a pivot with a
weighty pestle at one end, and a box at the other. When the
latter is filled with the water diverted into it, it tips and bears
down one end of the log; the pestle then ascends with a solemn,
crushing thud on the rice in the tub or hollowed stone serving
as a mortar. Like the 'poor folks' of other lands the poverty-
pinched Koreans maintain kennels of sturdy but craven,
maney yellow dogs, which race with the train as it runs past
their doors. Many black magpies enliven the fields. The rock-
strewn hills remind travelers of Mexico, and the fifth and leth-
argy of the Mexican peon is reflected in the domestic econom
of the Korean, — whose mind is usually as sterile as his country, or as shallow as the streams which cross it. 38 M. Shinö, in a broken country where purple asters and field daisies grow. The distant hills look grim and forbidding. Some of the crudely fashioned earthenware used in Korean homes is made hereabout.

The general aspect of the country beyond 94 M. Waikwan is bare and monotonous, and were it nor for the majesty which the very baldness of the mts. suggests, and the glorifying effect of the matchless blue sky, it would all be wearisome to the eye and mind. The rly. soon describes a wide curve to the left, enters a tunnel, and on emerging crosses the Nak-tong on a 7-span steel bridge. Other tunnels are features of the region, which is marked by vegetable wax-trees planted by the thrifty Japanese. 99 M. Jakuboku. The pernicious effects of the wholesale deforestation of the mts. is shown hereabout in the deeply gashed slopes and the parched and barren valleys between. Some of the hills are basaltic with huge blocks of basalt that protrude from between the sparse scrub pines. Beyond 105 M. Kin-usan, a wretched and melancholy town, the train threads a tunnel, then runs down a narrow valley watered by several tributaries of the Nak-tong which meander like slim blue threads across the region. In the hamlets which generally back up to these streams, pottery-making is the chief local industry. 115 M. Kinsen (pop. 4500). Persimmon orchards are now features of the country, which is dotted with crude potteries. Swineherds and shepherds, as primitivesly clad as Pan himself and almost as suggestive of goats, lead their meager flocks across the dry hills, and add life if not color to the views.

125 M. Shufurei (812 ft.), the highest point on the line, marks the watershed of the massive lateral spur which extends westward from the great axial range of the Paik-tu Mts. of the E. coast, and separates the province of N. Kyong-Syang (which we have just left) from N. Chyung-Chyong (which the train now enters). 131 M. Kokan. 140 M. Eidö, the half-way station between Fusun and Seoul. 147 M. Shinsen. 153 M. Iin. The rly. now describes a great horseshoe curve, runs up a steep slope opposite the station, rounds a high hill on a stiff gradient, and offers, in retrospect, some of the most satisfying vistas on the journey. Beyond the tunnel extensive views over a wide expanse of territory open out at the right. 160 M. Yokusen. The up-grade is still stiffish, and from the terraces on which the trains run, one gets glimpses of a picturesque town on the bank of a winding stream far down at the right. Four tunnels are passed through before we reach

170 M. Taiden (Taichun), point of departure for a branch line via 9 nondescript stations to 69 M. Kunang, a port (in N. Chyolla Province) on the Yellow Sea, near the estuary of the Keum River.
Practical Notes.

SEUL

46. Route. 731

Trains (several daily in about 4 hrs.) leave from the main line station; fare, 1st cl., ￥3.45; 2d cl., ￥2.42. — Steamers of the Osaka-Jinen Line of the Osaka Shosen Kaisha call at Kunsan twice weekly; fare from Osaka, ￥27; Kunsan to Chemulpo, ￥7.50; to Mokpo, ￥7.50. — The objective point of the rly. is Mokpo (105 M. to the S. in S. Chyonho) a busy port in a fine agricultural region, near the mouth of the Yong-san River. Bi-weekly ships of the Osaka-Shosen Kaisha make it a port of call. To (209 M.) Chemulpo, ￥9; to Osaka, ￥27.

Northward of Taiden the rly. traverses a region of denuded hills drained by numerous puny rivulets, then crosses the Keum River to 179 M. Shinnanshin. 187 M. Fukō, on the Kinkō River. 193 M. Chōchin. 202 M. Zengi. The broad wagon-road leading over the hills goes to the Chiksan Mining Co.'s property. The pink and white ibises which one notes in the fields beyond feed on a species of large and unusually handsome frog of a vivid green color with black velvety spots, the under side of the legs and body being a rich red. — 207 M. Shōseiri. 214 M. Ten-an, starting-point for the near-by On-yō Hot Springs. The region roundabout is the favorite haunt of fine copper pheasants, many of which start up and whirl off at a rapid pace before the approach of the train. 221 M. Setkwan (Sōng-hoan). Asan Bay and an old battlefield of the China-Japan War lie toward the N.W. The rly. soon crosses the Anjō River on a steel bridge 388 ft. long. — 227 M. Heitaku. 232 M. Seiseiri. 240 M. Usan. 224 M. Beiten. The broad rice-fields backed by distant mts. are bright with color imparted by long-tailed pheasants of beautiful plumage. The region shows its proximity to Seoul and looks prosperous. 248 M. Suiyén (Suon), one-time capital of the district, with 13,000 inhab., contains a number of uninteresting old temples, some ruinous palaces, an ancient astronomical observatory, and an Agricultural and Industrial Model Farm, maintained by the Govt. for the advancement of agriculture. The district is pleasing, with many pine and willow trees. The big, sleek red bulls which help the farmers in their tasks carry a framework on their backs, with capacious side pockets into which hay is thrust. Numerous quaint arched stone bridges and tombs, in the form of granite tortoises with shafts rising from their backs, are features in the landscape. Broomcorn, rice, and various grains are the chief crops. — 255 M. Gumpojö. 259 M. An-yō. 263 M. Shikō. At 268 M. Eiohō (Yong-dong-po) Jct., north-bound travelers, who do not wish to continue on to Seoul change cars for Chemulpo (Rte. 47). The line now crosses the broad and deep Han River, over an American steel bridge 2000 ft. long and 53 ft. above the stream. 272 M. Ryūzan (Yong-san) Jct. is a suburb of Seoul and the administrative center of the Korean Rlys. 274 M. Seoul (Nandaimon Station).

46. Seoul and its Environs

Arrival. Travelers usually alight at the Nandaimon Station (named for the big gate near by and pronounced Nan-die-moon), an hotel runners and
jirikis await them here. The (1 M. farther) Seidaimon (say-die-moon) Station is used chiefly by residents of the W. quarter of the city. — Refreshment Room. Information Bureau where English is spoken. The Rly. Co. will deliver trunks to any part of the city (within 2 hrs. unless they reach the city after 10 P.M.) for 10 sen each, irrespective of size. Push-carts from the hotel, holding 2-3 or 5-6 trunks and several hand-bags, cost 50-60 sen. Deliver checks to the runner or the manager. Jiriki full of grips to the hotel, 25 sen on the hotel cart, 20 sen.

Hotels (comp. p. xxxix). *Sontag Hotel (Tel. add.: `Sontag, Seoul’), one of the best known and most popular in Korea (formerly a private hotel of the Imperial Korean Household), with electric lights, free baths, a reading-room well stocked with papers and magazines from many lands, stands about 1 M. N. of the Nandaimon Station (Pl. B, 3) in a spacious garden with many fine trees and flowers, in the Legation Quarter (adjacent to the sometime French legation). English, French, German, and Spanish spoken. Fresh cooking. Fresh milk from the hotel dairy. Single rooms in the main building, ¥3-10 a day. Am. pl. Double rooms, ¥14-16. In the annex, ¥7-8 and ¥12 respectively. The hotel is apt to be crowded in the spring and autumn seasons and rooms should be engaged in advance. — JAPANESE INNS (comp. p. xxxiv). Hajō-keon; Keijō Hotel; Tenshin-ryō, etc. All ¥3 a day and upward. — The foreign visitor to Seoul who lodges with friends or at places other than the regular hotels or inns may wish to remember that at 6 a.m. or 2 p.m. or at other times of the day, the foreigner may be caught unawares. The Japanese, being more punctilious about time than the foreigner, may arrive at the hotel or the friend's residence earlier than expected and may be met by a perhaps unprepared host. It is therefore advisable for the traveler to have a general idea of the time at which the person is expected to arrive. In case of no answer after repeated calls, it is best not to be too impatient and to wait a little longer. If the person has not arrived within a reasonable time, a message should be sent to the hotel or residence.

Jirikis (p. lxxviii) drawn by husky (but sometimes lazy and covetous) Koreans ply for hire, with stands at the stations, hotels, and at various points in the city. The correct fare from the Nandaimon Station to the Sontag Hotel (20 min.) is 25 sen. As in Japan, the hotel-keepers and others are powerless to prevent imposition on travelers, for to side with the stranger may result in having one's premises boycotted, and the hotel billited. The traveler should resent overcharge, and in cases of dispute should proceed to the nearest police station. The schedule is drawn up by the Police Department, and the men are supposed to adhere to it. The fixed rate within the city walls ¥50 per hr.; per day ¥150 (with 2 coolies, ¥20); 1 day, with one man, ¥1. For trips outside the walls a special agreement must be reached with the man. The tendency is steadily upward, and the coolies have learned that foreigners usually prefer to submit to an overcharge rather than make a scene. A list of the correct fares from the hotel to different points in the city will be found in the hotel lobby.

Electric Tram-Cars run to nearly all parts of the city, and are clean, speedy, and cheap. Fares (usually 3 sen) are collected according to distance. Buses are popular and can be hired cheaply at the hotel or by the manager. They are more satisfactory for single-day excursions than jirikis. Laundry is done at the hotel at 7 sen per piece, irrespective of size.

Guides (comp. p. xxxvi) for short trips around the city are supplied free by the manager of the Sontag Hotel; on longer trips their pay (for English-speaking men) is ¥3 a day; they find their own food and will cook that of their employer.

Shops and Curios (comp. p. cxiii). Both are inferior in number and quality to those of Japan. Koreans carry on commerce in a surprisingly petty way, and their artistic sense is of a low order. There are no fine shops or big displays. Certain of the wrought silver articles are quaint and in a way attractive. Perhaps the best assortment is displayed at the small shop with the high-sounding title of Korean Silber & Gold Art Palace (English spoken) in Chorono (Pl. C, 3) near the Big Bell. The silver finger-rings with ideographs representing Long Life, Good Luck, etc., are cheap (20-50 sen each). Large articles with light, and a big percentage added for workmanship. Prices are high and are supposed to be fixed. The Korean Brass-Work includes cooking utensils in many shapes, candlesticks, finger-bowls (good ones from ¥5 to ¥15 per dozen), tea-pots, etc. In buying bowls pick out the designs wanted, hold the articles against the light for possible air-holes, try them out with water to be sure they are tight, then take them along (rather than leave
Curios.  

them sent to the hotel. Numerous brass shops cluster near the W. Gate. The best ware is heavy, is beaten up with hammers, and is made in the An Sung district of Kyong-hw Province. The old heirlooms are the most desirable.

The Brass-trimmed Chests make desirable souvenirs and are much sought by travelers. The best (usually old ones) are made of hornbeam, chestnut, or the wood of the Chinese Pagoda tree. The cheaper ones, of pine veneered with peach or maple, warp readily, and the best of the former withstand but differently the steam heat of American homes. The finest cabinets are sometimes made of rosewood, handsomely trimmed; good specimens, from £25 to £50. Women use them for their clothing. Cash-boxes vary in price (good ones come from Pying-Yang according to size, age, condition, and the weight of the brass trimmings. Small ones can be bought for £2-5; large ones, £25 to £50. The Open Cabinets, with drawers, used as medicine-chests and for writing-materials, cost from £30 to £60. Pearl Inlaid Cabinets (best from Cholla Province), made of fir inlaid with madreperl in various designs (turtles, phoenixes, bamboo, flowers, and symbols), are desirable (cost from £15 to £200 according to size) only when old and well-lacquered, as the insets soon drop out of newly made pieces. Red-lacquered Dressing-Boxes cost from £5 to £15. The fantastic brass trimmings in numerous quaint designs; the broad butterfly hinges, great hasps, and padlocks, are what make the furniture attractive, since the interior arrangement of some of the pieces is unsuited to foreign needs. Articles can be bought cheaper in winter than in summer; tourists than in summer; there is a steady demand. Travelers may wish to remember that there is an export duty of 5% on furniture; an import duty into the United States of 35%; that all goods destined for the latter country must be accompanied by a Consular Invoice and a Bill of Health (cost, £5.02); that packing (and insurance) charges are to be added to purchases, and that the freight rate to England or America is about $10 (£2) per ton of 40 cubic ft. These additions make the chests cost practically double before they can be delivered at home. A good plan is to make a pencil drawing of any part specimens desired, buy the brass trimmings and fittings (easily removed; cost, £4 to £6 for the largest cabinet); then get a brass lock (the best are about 6 in. long, are tubular; cost £2, and are of simple but ingenious construction) and have a much handsomer chest of better seasoned wood made at home, and the fittings put on it.

On the other hand, brassware and other stuff may be packed inside cabinets for shipment. While good specimens may sometimes be picked up in the numerous second-hand shops, these are usually such filthy and squalid dens, cluttered up with all manner of rubbish, that they are to be avoided. No chests should be bought and sent home without being first fumigated. Plague, smallpox, scarlet fever, cholera, and other dread visitations are sometimes epidemic among the Koreans, and when a man dies his belongings are often hustled into a junk-shop and sold. English is spoken in few if any of the native shops; prices are flexible, and the 'boy' who accompanies one as interpreter is certain to make a fat 'squeez' on purchases. Foreigners have given the name Cabinet Street to a thoroughfare near the Legation Quarter where chests and brassware are sold. The best and most satisfactory assortment (fixed prices, etc.) will perhaps be found at the Kavanaugh Shoten (English) in Taihei-machi. Here also may be seen collections of

Matting and Ceramics. The former is sometimes made in artistic patterns; the latter is of a low order. The paper fans (12 sen) make cheap and attractive souvenirs. The decorations are customarily the Yang and Yin. Fans are covered with oil and are dipped in water to heighten the cool effect. The buff, translucent, vellum-like Korean paper of which they are made is remarkable for durability, toughness and impermeability. The best is made from the bast of the paper-mulberry tree. Strips make good substitutes for rain-coats and are useful for wrapping cameras and other perishable objects. In some native houses the almost indestructible paper is used instead of canvas; it bears washing and takes a high polish after dry. When several thicknesses are beaten together it serves for trunks and strong boxes. — The Korean Types (50 sen each), made of paper and rags, resemble Mexican nag-figures and portray the commonality in an interesting manner. In buying the picturesque but clumsy wooden soba, or the daim-
tier embroidered native woman's shoes, it is well to bear in mind that a specially thick sock must be worn with them. Inlaid Iron-Work is popular and sometimes attractive. Very thin sheets of silver foil are hammered on an iron surface until it resembles niello-work. It rusts unless it is kept oiled. Certain of the peddlers who frequent the road to the Sontag Hotel have the instincts of brigands, and ask several times as much for things as they expect to receive. Care should be exercised in making offers. The pear-shaped cherries which they claim come from a northern province, and which in reality come from Germany, can be bought for ¥1-5 if ¥5-10 are asked. The supply is unlimited.

Banks (comp. p. xxii), where money can be exchanged and drafts, etc., cashed: Bank of Chosen; English spoken. — Dai-ichi Ginkō. The usual exchange for American paper or gold is 2 for 1; a little less (because of difference in value) for pounds sterling, marks, francs, etc. The bank will sometimes give 100 roubles for ¥102 (which is better than one can get in Japan). — Consulates are maintained by Great Britain, the United States, Germany, France, Belgium, Russia, etc. Most of them are near the W. Gate, within a few min. walk of the Sontag Hotel. — Post- and Telegraph-Offices in various parts of the city (usually inthe same building). Mails for Europe and America should be marked 'Via Siberia,' if time be a consideration. Postage same as from Japan. The hotel manager will take charge of mail-matter and telegrams. Korea now belongs to the International Postal Union. — Station, the sumi-nara-do, or 'Writing Office,' is near the Neum-san Public Garden (Pl. C, 3). — Tobacco and Cigars are cheaper than in Japan. The business is largely in the hands of Greeks. There are several foreign Churches in the city. See the notices in the hotel lobby.

Korean Dances (insipid and wearisome) can be arranged for with the aid of the hotel manager. The geumg (similar to the Japanese gekka) are not always of the highest class. — Newspapers. The Seoul Press, a daily (morning) newspaper (edited and published by Mr. Isah Yamagata) in the English language (20 sen a copy), contains Associated Press matter and local news, etc., of interest to travelers. There are a number of Japanese newspapers printed in the capital, and 20 or more in the peninsula. — Physicians and Dentists. For the permanent addresses of these consult the advertisements in the Seoul Press. The American Hospital, opposite the Nandaimon ry. station, sells foreign medicines, etc. — The Korea Branch of the Japan Tourist Bureau is located at Yongsan, in the Railway Bureau.

Seoul (pronounced sowl, or sow-ohl), an elliptical walled city (pop. 300,000) on the S. side (2 M. distant) of the swift Han River (120 ft. above it and 35 M. from its mouth), in the heart (Kyong-kui Province) of the ancient Kingdom of Korea (lat. 37° 35' N., and long. 127° 0' E. from Greenwich), is one of the most picturesque and romantically situated mediæval capitals of Eastern Asia. It was founded (in 1392) by the Emperor Yo Taijo under the name of Han-yang ('Fortress on the Han'), but it is generally known as Seoul ('capital'), the Japanese equivalent for which is Keijō. As the political, intellectual, educational, and commercial center of the country, with (so-called) palaces, art, and industrial museums, libraries, botanical and zoological gardens, colleges, banks, electric lights, street-cars, and telephones, and many additional adjuncts of a modern and progressive metropolis, it is Korea to most foreigners, since it represents in the large everything Korean; much as Tokyô represents N. Japan. For upward of 8 centuries it was the home of the concubine-loving Korean sovereigns, and few cities have seen more maladministration, cruelty, rioting, and bloodshed. For almost that length of time it was a sort of cancerous growth.
that choked the national ambition and sapped the life-blood of
the people — a poisonous blight on all progress and civiliza-
tion. To-day it is the center whence all benefits and reforms
radiate. The Japanese Governor-General dwells here, and
from the Residency the affairs of the nation are administered.
The situation of the old capital (2 by 2 M.), in a broad valley
(5 M. long by 3 broad) surrounded by rugged hills that tower
in somber grandeur above it, is very attractive. From the
highest of these (N.) hills, the San-kak-san, or Three-peaked
Mountain (2,270 ft.), — which foreigners know as the Cock's
Comb, — one may enjoy a magnificent panorama of the wide
city with its mushroom-like houses and the lordly Han flowing
broadly to the sea. From a military viewpoint the city is con-
sidered strong both in itself and in its stern outposts. Arid and
forbidding as the hills look in winter, spring and summer find
them clothed in delicate green enlivened here and there by
great blotches of heliotrope, azalea, fragrant honeysuckle, and
(in season) the beautiful blossoms of the plum, the peach, and
the cherry. Many poplar trees, Chinese pines (Pinus sinensis),
and flowering shrubs thrive in the warm pockets of the hills —
invisible to the eye until one approaches closely — while at
their feet the lotus-pools (in Aug.) are worth going far to see.
The mt. to the S. of the capital, Mok-mie-san, long served as a
signal-station on which bonfire messages were received from
the southern provinces.

For purposes of civic administration the city is divided into
cfive quarters: Toshō (East), Seishō (West), Hokushō (North)
Nanshō (South), and Chushō (Middle). The 56,000 or more
Japanese who add life, energy, and color, and the 2100 Chinese
who impart an odor not strictly one of sanctity, dwell in the
Honmachi district (the Chinkokai of the Koreans) in the S.
quarier. The Legation Quarter (Chong-dong) with its many
trees, its ugly hybrid houses, its park-like gardens, and elevated
sites, stands at the W. extremity of the city, inside the wall,
near the W. Gate and the Seidaimon Station; many of the 300
or more foreign residents dwell here and just outside the wall,
beyond which the country drops away abruptly and affords
pleasing and far-reaching views over the deep and wide inter-
vening valley. Around the city proper, inclosing intramural
Seoul, climbing up and down the precipitous slopes and laying
its brown, weather-beaten, and sinuous lengths over the hills
like some great dragon, is the battlemented wall described
hereinafter. A long, wide (100 ft.) street, Chon-no (pron.Chong-
no) or Big Bell St. (Jap. Shōrō), divides the city practically in
halves and leads from the E. to the W. Gate, then far into the
country, through extra-mural Seoul at either side. It is essen-
tially the main street of Korea, for here one may study the na-
tives and their ways to the best advantage. Scattered along
its length are some of the chief 'sights' and the best of the
Korean shops, most of the latter mean and tawdry and out of keeping with the width of the thoroughfare. The majority of the shops are dedicated to a trivial commerce in ironware as crude as that which Vulcan forged, in junk of various kinds; horn and tortoise-shell goggles much affected by the alleged literati and official class; coarse earthenware; cheap native-made knives and pipes; paper-goods and matting; tin lamps and candle-sticks; cumbersome saddles with green and red leather flaps embossed with brass rosettes; and imported textiles whose colors maintain a perpetual warfare. Up and down this brilliant, sunlit metropolitan thoroughfare flows a steady and kaleidoscopic stream of native life which contrasts strangely with the modern electric street-cars and other evidences of Western progress. Tall, top-knotted Koreans with goatees, fly-trap hats, baggy clothes, and clogs like miniature dug-outs; lazing Yang-bans strolling or being carried in palanquins of a type 3 centuries old; olive-skinned and oftentimes bare-breasted women clad in the costume peculiar to the capital; huge creaking wooden carts filled with brushwood or produce and as antiquated as those which Noah used, — these and a host of queer things attract the eye and make the street highly interesting to strangers. The houses are poor and monotonous, but the surging procession of begoggled officials and sweating coolies, slobbering bulls and squealing ponies, wrangling dogs and dirty children, redeem them and impart to the street a strange blend of gayety and sobriety, of modernity and mediævalism, of the Orient and the Occident.

Paralleling Chon-no on the S. are the ruins of a sometime crystal brook, now defiled in a loathsome manner and spanned by a number of archaic stone bridges, one known as the Chicken Bridge, because the chicken-market is held near it. On the banks of this fetid stream scores of the native women work out their destiny by washing their lords' frowsy and voluminous clothes; pounding the hard bundles with wooden rollers on stones until a fine gloss like that of mercerized cotton is produced. They are characteristic features not only of Seoul but of all Korea, for wherever there is a runnel or a featering pool there women drudges foregather, ladle up the malodorous water, roll the yellowish-white garments into sizable bundles, then batter them into cleanliness. The sound of their tapping clubs is a familiar one in the 'Land of the Morning Calm.' A little farther to the S. stretches one of the chief Japanese thoroughfares, the Honcho-dōri (Main St.; also called Hommachi), narrower, busier, cleaner, more cheerful and inviting than the Korean street, but less interesting because more modern. It curves gracefully round the base of a small bit of transplanted Tōkyō called Nam-san (Nam Hill), on which stand several imposing governmental buildings, conspicuous among them the Sōtokuju, or Residency General. Here there is a pretty publis
garden, and hereabout Japan blazes forth in all its riot of color and picturesqueness. In no quarter of Seoul is the stress of Occidental civilization and progress so apparent as here, and from daylight until dusk long lines of busy people, postmen on bicycles, delivery carts being pedaled along by bareheaded boys, straining bulls, foreigners, Japanese, Koreans, Manchus, and Cantonese pulse through its restricted channel. The most objectionable and savagely noisy segments of the daily procession are the strapped, muzzled, and contumacious Korean ponies, against which the traveler should always be on his guard. They rarely lose a chance to bite the unsuspecting stranger and they are equally diligent with their heels or fore feet.

The Korean Pony (prototype of the Japanese pony) is one of the most salient features of Korea. 'The breed is peculiar to it. The animals used for burdens are all stallions, from 10 to 12 hands high, well formed, and singularly strong, carrying from 160 to 200 lbs. 30 M. a day, week after week, on sorry food. They are most desperate; squealing and trumpeting on all occasions, attacking every pony they meet on the road, never becoming reconciled to each other even on a long journey, and in their fury ignoring their loads, which are often smashed to pieces. Their savagery makes it necessary to have a mapus for every pony. At the inn stables they are not only chained down to the troughs by chains short enough to prevent them from raising their heads, but are partially slung at night to the heavy beams of the roof. Even under these restricted circumstances their cordial hatred finds vent in hyena-like yells, abortive snaps, and attempts to swing their hind legs round. They are never allowed to lie down, and very rarely to drink water, and then only when freely salted. Their nostrils are all slit in an attempt to improve upon nature and give them better wind. They are fed three times a day on brown slush as hot as they can drink it, composed of beans, chopped millet-stalks, rice-husks, and bran, with the water in which they have been boiled. Every attempt at friendliness is resented with teeth and heels. When descending a steep hill the mapus hold the ponies by their tails.'

Honcho-dōri is as innocent of sidewalks as a country lane, but facing it, beside the many branch stores from Osaka and Tōkyō, are the sub-offices of two of the greatest corporations of the world: The Standard Oil Co. of New York, and the Mitsui Bussan Kaisha of Tōkyō. At its junction with Nandaimon-dōri stands the costly (2 million yen) and imposing Chosen Ginkō (Bank of Korea), completed in 1912 and forming, with its splendidly massive gray granite walls and glistening copper-sheathed domes, a landmark in the vicinity. It is the newest and finest of all the city banks, and once within its spacious and elaborate interior the visitor finds it difficult to convince himself that he is not in New York. The immediate neighborhood is the liveliest in the city, and the hucksters who trot along the street uttering their strange cries add to the universal din. Here the Japanese demonstrate their right to be the ruling race by intelligence and progress, and many Koreans cluster as near as possible to them for the protection they feel is assured them.

From each of the two great arteries mentioned there radiates a labyrinth of narrow, tortuous streets flanked by Korean, Japanese, and Chinese shops and factories. Not a few of the
city byways are still unpaved, dirty alleys whose emphatic quality during the dry season is dust, and during and after the rainy season sticky mud. Most of them are concrete illustrations of the fact that when left to themselves the Koreans become very soiled children of the soil, and dwell in a general abominableness repulsive to Westerners. The slimy and fetid runlets which ooze past their rickety doors and the microbic refuse-heaps piled high beneath the low straw eaves speak no language to them. — The broad, well-paved street which goes past the Nandaimon Gate and Station, and connects the city with the new Japanese suburb of Ryūzan (linked also by rly. and trolley), is Furui-chō; cityward from the gate to its intersection with Honcho-dōri, and later with Chon-no, it is called Nandaimon-dōri. It has been recently widened and paved, and it is significant of what the chief thoroughfares of the metropolis will be a few years hence.

The Legation Quarter (Pl. B, 3) is perhaps the healthiest of the city — a blend of town and country. Most of the houses stand back in fine spacious gardens reached through lanes between high and massive walls. In spring and summer one is awakened early by the strident chattering and wrangling of magpies; the melodious call of the cuckoo; the incessant twittering and chirping of small birds and insects; the hoarse calling of geese; the crowing of a myriad cockerels; and not unfrequently by the grunting or squealing of the young bears of which the manager of the Sonja Hotel is fond and which he captures and chains up in the hotel yard. The entire section is embowered in beautiful flowers and poplars, Paulownia imperialis, pines, and other trees, and the freshness and beauty of the early mornings are inspiring.

The Walls and Gates. Few objects in the Far East are more impressive or more distinctively mediæval than the crumbling, crenelated wall (Korean, song; Jap. heki), which is 25–40 ft. high and which runs for 14 M. like a girdle about the inner city. No less picturesque are the eight huge pavilioned gateways which pierce it, and the great arches that span the streams crossed in its course. The Emperor Yi Taijo caused it to be built soon after he fixed his new capital here in 1392, and history records that 200,000 men were drawn in from the different provinces to work on it. Like the Great Wall of China (from which it manifestly was copied) it stops not at mts., but climbs them sturdily (to a height of 1130 ft. at the N.), coiling about them like some sinuous and sinister dragon; following the irregularities of the ridges before dipping into some deep valley or disappearing behind some spur later to reappear on a higher, projecting ridge. Small sections have been demolished to make way for the expansion of the modern city; others are falling inward, and still others are used as foot-paths or planted with flowers and vegetables by those whose houses back up against.
it; but the remainder is preserved in its pristine crudity. What
it has lost in strength it has gained in picturesqueness, for long
stretches are almost covered with clinging ivy, and where the
accumulated moss of centuries spots its sides it makes a strik-
ing feature in a striking landscape. From below it looks like a
solid and formidable mass of cyclopean masonry, for numerous
direct and oblique embrasures pierce it and recall the time
when bold archers trod its high parapets and launched feathered
shafts and javelins over the ramparts at advancing foes.
Through these loopholes one gets entrancing views of distant
valleys and mts. and from the top still wider ones. The wall
proper is 12–15 ft. through and consists of a bank of earth faced
with masonry, of varying heights. The stones which form the
outer veneer are about 3 ft. sq. and 15 in. thick, and are
crowned by cut granite blocks or coping-stones grooved in the
center, set on a slight incline, and measuring approximately
5 ft. wide, 12–15 ft. long, and from 6 to 36 in. thick. The trav-
eler with time to spare will not regret an early morning stroll
along the crest of this ancient fortification built a hundred yrs.
before Columbus discovered America. That part near the W.
Gate, 5 min. from the hotel, is easily accessible. Ascend be-
tween the gate and the police-box at the right. There are none
to question or to demand fees.

The Gates (Korean, moon; Jap. mon) are huge, cumbersome
affairs, heavily bossed and strengthened with massive and
badly rusted iron sheathing, strips, and bolts, swung on huge
pivots let into soffits above and below, — after the manner of
old Spanish-Moorish seignorial houses, — and set in solid
arches of cut gray granite blocks, some of them 10 ft. long and
almost as thick. They are interesting specimens of the crude
workmanship of the early Chooseness — more picturesque than
handsome, and in this progressive 20th cent. more ornamental
than useful. Surmounting the arches are massive, two-storied,
quadrilateral, temple-like structures, with uptilted tiled roofs,
enriched with a maze of faded compound brackets and dingy
polychromatic decorations — conspicuous among which in
white and black, is the Life Principle already referred to. An-
ciently they were used for the barbaric dramas enacted by
masked musicians, sorcerers, and the like whenever the Emperor
went abroad or visited extra-mural Seoul. Certain of the gates
have grandiloquent titles that accord illy with their dilapidated
appearance; as, 'Benevolence,' 'Bright Amiability,' 'Exalted
Politeness,' 'Gate of Elevated Humanity,' and the like.

The Nandaimon (Korean, Nam Tai Moon), or S. Gate, near
the rly. station of the same name (Pl. B, 3), is the most attrac-
tive and the best preserved. Like certain others it is reserved
for pedestrians only, and one will scarcely see a more pictur-
esque sight than the stream of variegated humanity that pulses
through it on a bright day, — Korean men in white, and
women in green garments; Chinese in blue gowns; Japanese in sundry vivid colors and conventional black; and native children in their brown 'birthday' suits. — The archway is immensely solid (39 ft. deep; 16 wide and 20 high), iron-studded and with the ear-marks of great antiquity. The lower stone wall, the electric light shafts, and the parterres are modern. The superstructure is in only tolerable repair and is inaccessible to visitors. Those interested in seeing one of the pavilions are recommended to the

SEIDAIMON (Su Tai Moon), or W. Gate (Pl. B, 2), for centuries the entrance to the capital for travelers from Chemulpo. The huge swinging gates (smaller and more time-stained than the Nandaimon) are good examples of early Korean workmanship, and the painted, winged tiger below the arch expresses the native idea of decorative art. By passing between the gateway and the policeman's box at the right, then ascending and bearing round to the left, one quickly reaches the ramshackle superstructure, with its faded decorations and general uncleanness. The view from the parapet of the wall is extensive. Not very long ago, when the Big Bell sounded the requiem of the setting sun, all the city gates were closed, and the dilatory and luckless wight who reached one of them a minute late might beat on their knurled surfaces until his knuckles bled and the tigers came and carried him off, for nary a soul would open them as much as an inch. At that period the wall was intact, but despite this tigers and leopards leaped it and frequently took a nightly quota from among the trembling citizens of the inclosure.

The North Palace (Kyong-pok Koong), in the N.W. quarter (Pl. B, 2) at the foot of the frowning Pook Han Hill, comprises a group of over-decorated and practically deserted buildings (said to date from the 15th cent.) in an immense neglected walled inclosure 5 min. walk N. of Chon-no St. (W. of the big bell) and 15 min. from the Sontag Hotel. The entrance is at the top of the wide, unpaved Kokamon-dōri, ½ M. from Chon-no. A line of barracks flanks it on the left, and several new administration buildings on the right. A guide is unnecessary and no fees are demanded beyond the ticket (5 sen), which must be purchased at the office at the left of the gate and given up there on leaving. The crude, inartistic, crumbling structures are of little interest to whosoever has seen architecture of a similar but much superior style in Japan. The badly mutilated and hideous Dogs of Fo (gifts from a Chinese Emperor) which stand on pedestals near the outer gate were evidently fashioned with dull tools by an unimaginative workman. The wide Kokamon Gate is of grandiose proportions and is pierced by triple stone arches each with massive, heavily-studded doors almost covered with iron and bronze. The crude iron locks are the only things worth looking at. The mythological phoenixes (fung-wang) on the wood ceiling of the central arch are Korean
emblems of peace and good government. — The Main Palace stands at the foot of a succession of wide, grass-grown, flagged inclosures marked by faded gates and indifferently carved stone balustrades. The stone animals in the act of peering into the verdure-choked runnel of the second compound are curious. The 3d gate gives ingress to an inclosure with a two-storied ancestral temple rising from a double plinth encircled by sculptured stone fences showing traces of art. The compound brackets of the eaves, the huge sloping roof, and the general exterior decorations are mediocre. A vacant shrine stands within. The tall Indian-red pillars support a ceiling smudged by the incense of ages and covered with tawdry decorations. Passing through two more inclosures, each with its deserted shrines, then through a low gateway at the left, we cross a stone bridge flung across a lily- and lotus-flecked moat to

The Keikairo, known variously as the Summer Pavilion, Hall of Congratulations, and Audience Hall, a draughty, quadrilateral, dilapidated structure supported by 8 rows of 8 each square and round gray granite columns with metal sheaths instead of capitals. A beautiful lotus-pond stretches beyond to a pine-clad strip with many flowering trees and shrubs. Water completely surrounds the edifice, like certain of the floating palaces of India, and granite steps lead down to the lakelet on which royal boats once floated. The supports of the carefully chiseled stone balustrade girdling the building carry lotus-leaf designs. Many bird notes fill the air, and a gentle melancholy broods above the place. Here the palace ladies formerly loved to congregate and to enjoy the reflection of the myriad lotuses which waved and nodded above the rippleless pool. — A deserted garden, now choked with underbrush, stretches away to the rear of the palace buildings, and near the back gate, on a spot then covered with a small hut since destroyed, a cruel tragedy was enacted before dawn on Oct. 8, 1895.

Because of her unusual intelligence and her skill in placing members of her own family in nearly all the offices of State, the Korean Queen was a thorn in the side of certain Court intrigues, particularly Tu Won Kun (the King’s father; died 1898) who ruled with excessive vigor for 10 yrs., put 2000 Korean Catholics to death in 1868, and won the title of a ‘man with bowels of iron and a heart of stone.’ By unscrupulous ability and rapaciousness he gained the support of certain unpatriotic Japanese, and on the morning in question, at the head of a mixed band of miscreants, he suddenly stormed the palace, intimidated the King, and by mistreating certain of the palace ladies, made them disclose the hiding-place of their royal mistress. In the upper story the Crown Princess was found with several ladies, and she was dragged by the hair, cut with a sword, beaten, and thrown downstairs. The Queen, flying from the assassins, was overtaken and stabbed, falling down as if dead; some one then jumped on her breast and stabbed her through and through with a sword. She was then carried to a grove of pines in the adjacent park, kerosene oil was poured over the body, which was surrounded by fagots and burned, only a few small bones escaping destruction. Thus perished, at the age of forty-four, by the hands of assassins, the clever, ambitious, intriguing, fascinating, and in many respects lovable Queen of Korea. What remained of the poor stricken body was gathered up and later buried beneath the tomb mentioned hereinafter.
The Big Bell (chong or chon) stands at the intersection of the Nandaimon-dōri and the Chon-no (Pl. B, 2) in a rude, slatted, and time-stained pavilion called the Chong-bak. It is of cast bronze, 10 ft. high by 8 wide (weight unknown), and is said to be the 3d largest in the world — which is doubtful. It is easily the largest in Korea, and it bears the following inscription: ‘Sye Cho the Great, 12th year Man cha and moon, the 4th year of the great Ming Emperor Hsüan-hua, the head of the bureau of Royal despatches, Sye Ko Chyeng, bearing the title Sa Ka Chyeng, had this pavilion erected and this bell hung.’ According to an authority it was cast in 1396 and hung in its present place in 1468. The metal of which it was cast failed to fuse until a living child had been tossed into the molten mass, from which circumstance the Koreans claim that the wailing of a child can always be detected in its notes. Its dull, heavy boom is heard in all parts of the city, and its warning tones have been the signal for the opening and closing of the gates during five centuries. Formerly at 8 or 9 o'clock, when darkness had fallen, this great curfew was rung as a signal to all the men that they must hurry home, seclude themselves, and give the women a chance to come out and amuse themselves. Drastic punishment was the reward for failure to obey; the custom fell into disuse when Europeans came to live in the capital. The spot on which the bell kiosk stands is regarded as the center of the old city. The inclosed MONUMENT somewhat to the W. of the big bell, on the Chon-no (N. side), was erected by Tai Won Kun in 1866, after the Korean repulse of a feeble attempt made by the French to get satisfaction for the murder of French missionaries. The inscription is significant of the tyrant: ‘Whosoever pronounces even the name of a European is a traitor to his country.’

The Marble Pagoda (Pl. C, 2), in Pagoda Park, 5 min. walk E. from the big bell, stands on the N. side of Chon-no St. in a pretty park with attractive iron gates. If these are closed, entrance can be gained through the wooden gate at the left. The custodian’s house (no fees) is just within. The pagoda, a curious Buddhist relic in the Dravidian style modified by Chinese sculptors, is said to have been presented to a Korean King by a Chinese emperor in the 13th cent. Originally 11 stories high, it is now in a lamentable state of decay; the topmost sections have fallen and lie near the base. The sculptures in low relief represent Buddhist votaries traveling toward nirvana, surrounded by tigers, dragons, and many figures of the Buddhist pantheon. Time and the elements have dealt less kindly with this curious relic of Indian-Chinese art than with the huge stone tortoise hard by, the chiseled lotus leaf on the back of which proclaims its Buddhistic significance. It is 14 ft. long by 9 ft. broad, and it rests in a sunken space 18 by 15 ft.; rising from its back is a stone shaft capped by a sculptured entangle-
ment of writhing dragons in bold design. It is evidently a
tomb, as the tortoise forms the material for a number of pleas-
ing superstitions peculiarly acceptable to the Korean habit of
thought.

The *East Palace (Chang-tok Koong) stands in the N.E.
quarter of the city, immediately S. of the Museum (Pl. C, 2),
at the top of a short street (Yokamon-dōri) which leads N.
from Chon-no a short distance beyond (E.) the Marble Pagoda.
The palace and grounds are closed to the general public, but a
card of admission can be obtained through one's consul or
upon application to the Resident General. One hour is suffi-
cient for an inspection of the buildings and grounds — which
are worth seeing. Fees are refused by the palace guide and
should not be proffered. Travelers usually indicate beforehand
the hour of their arrival and the (English-speaking) guide will
be found in readiness just within the gate, near the new admin-
istration building — the guards of which challenge visitors
unsupplied with the necessary permit. The main building
dates from the 17th cent. but has been frequently repaired and
recently re-decorated. The exterior is profusely adorned in
clashing colors. The tiled roof with deep eaves has elaborately
painted carved beams carrying terminal enrichments showing
the 5-petal plum blossom — the old dynastic emblem. The
detached building at the rear of the main structure, an excel-
 lent example of first-class Korean workmanship, has strikingly
decorative peacock-blue tiles, and formerly was the home of
the Emperor. When not in the New Palace in the Legation
Quarter, he is supposed to abide in the low house at the right.
The prevailing tones of the interior decorations are red, gray,
and black; the structure is erected around a hollow square, sim-
ilar to the old imperial buildings at Kyōto. Save for a stone
fountain the central patio is bare. The long hall into which the
visitor is conducted first is carpeted with imported linoleum;
from this one usually enters a public dining-room, decorated in
tawdry and doubtful taste. The low waiting-room is a poly-
chromatic maze of bewildering colors, not very subdued, but
relieved here and there by sculptured phoenixes and plum-
blossom crests. From it one proceeds to the vast and lofty
Throne Room, 60 or more ft. high, embellished in many colors.
Fourteen immense wood columns 2 ft. in diameter, and many
pilasters, all painted a rich Indian red, support the coffered
ceiling, each panel of which is adorned with a painted phoenix;
the wide central sunken panel displays two gorgeous gold
phoenixes in high relief, surrounded by wave patterns in poly-
chrome tints. This design is duplicated in a richer and more
decorous way in the fine panel above the throne. The extra-
ordinarily fine hangings are of rich yellow and gold brocade
woven on Kyōto looms. At the back are two large phoenixes
(one with a peacock's outspread tail) painted in pleasing colors
on a gold-lacquered panel 20 by 20 ft. Beneath are four curious wood panels ornamented in colors with mythological phoenixes, dragons, and tortoises. The imperial insignia worked in relief on the silk curtains in gold are striking. The beautiful gold peacock screen at the left is worth noting. The massive and graceful chair which forms the throne is of rich yellow silk-velvet and gold, with imperial plum blossoms worked in gold on the arms and legs, and the Yang and Yin of the Chinese. The exquisite dark-blue cloisonné vases at the right and left, portray ing white flowers and birds, were presented by the late Prince Ito. Singularly out of place amid the luxurious fittings of the room are the 14 brass gas-heaters of foreign provenience. The hardwood floor is polished to a high degree of luster and slipperiness. The medley of wall-decoration is not in the best taste.

Adjoining the Throne Room is the smaller, similarly decorated Audience Room, with some rich and costly screens and some spindly, upholstered French furniture. The screen in front of the yellow silk hangings at the left cost ¥2000 and is a marvel of richness; the panel at the right, with the cock and hen, plum blossoms, and camellias, symbolises Spring. That with the wisteria, lilies, and cranes is emblematic of Summer. Autumn is represented by autumn leaves, chrysanthemums, and pheasants fashioned with marvelous fidelity to nature. The dissolution of the summer glories and the advent of Winter is represented by a panel displaying ducks, winter berries, and flowers. The base of the screen is beautifully inlaid with rich yellow gold and madreperle, and edged with chased gold filigree. The dominant ground note of all the panels is a delicate pearl gray. The other screen, displaying strikingly handsome Japanese cranes on a mauve ground, cost ¥1500. — Traversing a long hall in which there are several excellent old Chinese and Japanese screens, we come to

The Reception Hall, with some more costly screens and a noteworthy peacock panel suspended against the wall; the fastenings of the windows and partitions are fine Korean brasswork. The bronze statuette on its pedestal (said to be over a thousand yrs. old) was a gift from the Emperor of Italy to the ex-Emperor of Korea for his consideration toward certain Italian subjects. The long screen behind it, adorned with apricot blossoms, is of Korean make. — Leaving the palace we bear to the left and proceed to the Imperial Summer House, in the spacious, flower-decked garden. In spring the place is redolent of fragrance and beautiful with blossoming cherries; in summer lilies and lotuses impart their special charm, and in autumn the reddening maples are of a gorgeousness difficult to portray. The grounds are very extensive, and fine walks lead to and fro across them. In one of the little houses silk-worms were formerly reared by the Emperor; at the far end of the park is
special summer-house where the Crown Prince used to receive the ministers and nobles. The visitor is conducted finally to a charmingly reposeful little sexagonal summer-house overlooking a lovely pond spanned by a quaint bridge — a flower-decked retreat in strange contrast to the baldness of the Korean streets. To this spot a special aromatic tea accompanied by cakes is brought from an adjacent house, and served on spotless linen spread upon a Western table. Far back of the tea-house, at the end of a secluded walk which winds through forest glades and maple groves, is a pretty dell with a running brook near it — the special retiring place of His Majesty. If the guide is complacent he will lead the visitor through a gateway to the grounds of the museum and the botanical garden before conducting him to the entrance.

The *Seoul Art Museum (Hakubutsukan), the Botanical Garden (Shokubutsuen), and the Zoological Garden (Dobutsuen) are all in one wide inclosure just N. of the East Palace garden (Pl. C, 2), and are reached through a short street (the Genkwa-mon-dōrt) which leads N. (tram-cars) from Chon-no St. (5 min. walk) at a point a short way E. of Pagoda Park and the E. Palace entrance; they were established in 1908 and are open daily (admission, 10 sen) from 9 to 4. The entrance to the museum grounds is on the left side of the st., and when one stands within the gateway the museum is straight ahead, the botanical garden is at the right, and the Zoo at the left; all are in a state of development and change. The museum exhibits at present displayed in the rather shabby detached buildings are destined later to be assembled and united in one or more larger and more commodious structures. No effort is here made to describe the collection in detail; it is decidedly inferior to the customary splendid ancient and modern art objects one usually sees in the museums of Japan. There are strangely few antiquities of artistic or intrinsic worth, despite the oft-repeated assertion that Korea was the fountainhead whence the wonderful artisans of Old Japan drew their inspiration. Few of them are comparable to the early achievements of the Nipponese. Most of the specimens of old work date from periods between the 9th and 14th centuries. There are some attractive bits of gold, bronze, brass, and lacquer inlaid with madreperl, conspicuous among the latter, several chests, trays, and what-not strikingly like certain of the pieces in the Nara and Tōkyō museums. The bronze mirrors are chiefly of Chinese origin and are unequivocally the prototypes of those so prominent in Japan in the pre-Meiji era. The hall in which the small but interesting collection of old Buddhas (many of Indian origin) are kept is worth looking into, as it contains also a display of early jewelry. Certain of the old monochrome and polychrome pictures, chiefly in makemono and kakemono form, are scarcely distinguishable, to the casual
eye, from the Japanese and Chinese work. Certain of the court scenes, landscapes, portraits of Buddhist priests and sages, and the like, are noteworthy in conception and technic and show the work of true artists on their ancient surfaces. The collection of palanquins, singularly crude vehicles, arms, and royal trappings is more picturesque than artistic. The mineral specimens and the stuffed birds, animals, and fishes need not detain one. The numerous glass cases containing early pottery, porcelain, and stoneware are not without interest. Certain of the rare celadon pieces are grim relics of an era when it was customary to fill them with food and water and place them in tombs or mounds where aged or infirm persons had been left to die a lingering death. The gray Mishima-ware is so called because the stripes resemble those of the Mishima Almanac published anciently by the Mishima Myōjin Temple (in Japan). All the pieces are immeasurably superior to present-day productions. The fictitious value placed upon some of these old Korean bits by Japanese enthusiasts was exemplified at a recent auction sale in Osaka, when a mound-bowl, once the property of a Korean emperor, and with an intrinsic value of perhaps 15 yen, sold for ¥90,000! — The blue-and-white porcel- lain of the Ri Dynasty is interesting. Most of the specimens of white glazed stoneware were taken from tombs dating from A.D. 900 to 1400. — The buildings on a low terrace at the upper end date from 1911.

The Botanical Garden is laid out in the formal Japanese style, with lakelets, artistic bridges, etc., and is being stocked gradually with rare plants. The fine glassed-in greenhouse contains a number of beautiful orchids. The cherry blooms in April and the maple leaves in Nov. attract many persons. — The Zoo contains the usual assortment of animals from rodents to elephants, besides some splendid Korean tigers, leopards, and bears. — The Imperial Library in course of construction will contain, among other things, some rare Korean and Chinese manuscripts from the monasteries on Diamond Mt.

The Queen's Tomb (Seiryōri), about 1 M. N.E. of the Todaimon (Tong Tai Moon) Gate (Pl. D, 2) at the E. outskirt of the city, can be reached easily and quickly (tram-car in 20 min.; fare, 15 sen; 2 hrs. should be allowed for the round trip) by boarding a car on Chon-no and proceeding to a point near the terminus, outside the gate. It stands on the terraced slope of a high hill 20 min. walk (over a straight road) to the left of the car-track, behind a group of shrines. Encircling it is a row of crudely chiseled grotesque figures of Chinese sages, lions, ponies, sheep, etc. A slab of finely sculptured granite 2 ft. thick, 6 ft. wide, and 12 ft. long stands before the mound and rests upon 4 stone drums. The general effect is bizarre and puerile. The caretaker expects a small fee (10-20 sen is ample). — The dilapidated and uninteresting Temple of the Chinese
Excursions.

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God of War just outside the Todaimon Gate is not worth wasting time over. — The so-called Temple of Heaven, a worthless structure in the W. quarter of the city (Pl. B, 3), played its part during the old régime and fell into decay along with it.

The New Imperial Palace (Kyong Kyū) stands in the Legation Quarter (Pl. B, 3) in a wide compound entered through several massive gateways which recall certain of the Buddhist temple gates of Japan. The florid decorations are in atrocious taste and are less interesting than the many involved brackets whose salient members suggest exaggerated calipers and attest their Buddhist origin. The left (side) gate has recently been painted in colors so flamboyant that even the brilliant Korean sun seems unable to tame them. The palace proper, a pretentious gray granite Ionicized structure (dating from 1906), two-storied, with lines of fluted columns on three sides and Greek vases on the low roof, stands far back from the street, behind high masonry walls, and is not open to the public. It occupies the site of an original detached Korean-style edifice erected soon after the flight of the Emperor to the Russian Legation (in 1895) and burned in 1904; the interior fitments were furnished by Maple & Co. of London, and cost about 3 million yen. In the back yard is a striking shaft adorned with a group of bronze dragons. The English Consulate stands just back of the palace inclosure, and the American at the left of it.

Walks and Excursions. The environs of Seoul possess a wildness peculiarly pleasing to the stranger; within an hour's walk of the capital, one finds districts as primitive as though they were a thousand miles from civilization. The people are gentle and kindly disposed, though usually ignorant of any English word. Many of the old customs prevail, and if the foreigner addresses a woman, in all probability she will turn and flee from him as if he were the 'Old Scratch' in person; the scrannier and more uncomely the woman, the shyer and more timid she usually appears! Strangers who knock at house doors or cross land to seek information from unattended females are apt to wound the susceptibilities of the people. Albeit the country is safe, foreign ladies who object to rude curiosity should go attended by some one — if only a coolie or a jinriki-man from the hotel. The fortresses which crown the summits of certain of the environing mts. are picturesque relics of the old days, but are scarcely worth visiting.

Independence Arch, and the White Buddha. The former stands on the Peking Road in extra-mural Seoul, 15 min. walk beyond the W. Gate (Pl. A, 2). The walk to the latter is one of the most interesting in the environs, since it affords a good glimpse of Korean country and (on the return) a magnificent view over the city from the heights behind it. — From the gate the road slopes sharply into the valley to (5 min.) a wide
unpaved street leading to the right. Several of the consulates are hereabout, and near them are pretty flower-embowered villas of foreign residents. The primitive houses which flank the Peking Road are scarcely better than the homes of the contemptible little black pigs for which Korea is known. The curious establishments where the huge draft bulls are trussed and shod, resemble primitive bear-traps; half a dozen men are required to manage the unwieldy animals. The wares in some of the shops are kept in pottery jars as big as those in which the 'Forty Thieves' were boiled in oil. Korean ineptitude is curiously manifest in certain of the processes of daily life, and the leisurely traveler finds much to interest him hereabout.

The Arch is a somewhat tawdry affair of gray granite with a commemorative tablet and design of the Korean flag. It was erected in 1895 to symbolize the assumption of independence by Korea, on the site of an ancient structure called the 'Gate of Gratitude.' Near it formerly stood a pavilion in which newly appointed sovereigns received the investiture brought by a special envoy from Peking. Only the stone supports of the old gate remain. — The rambling structure near the base of the hill at the left is the Seoul Prison. The region roundabout was formerly used as an Execution Ground, and a decade or so ago it was not unusual to see headless bodies stretched by the roadside, as reminders that the ferocious Tong-haks, or the scarcely less cruel Government, were busy. — Beyond the arch, the road winds up through a rocky defile, then leads countryward between bald hills. The city wall high above on the craggy heights is picturesque. The highway soon descends into a wild and arid gorge. About ¼ M. from the arch the side trail to the White Buddha turns off at the right, and winds first to the left, then to the right across a lonely and forbidding country. An open stretch leads between hills to a shallow river, a 5 min. walk up which brings one to Inouye's stone quarry (frequent blasting). Opposite this, on the left bank of the stream, near the superintendent's house, is a temple-like pavilion above a monolithic fragment of granite at the foot of a hill.

The White Buddha, sometimes called Miriok (from the Chinese Mi-le, or Buddha), is one of many similar sculptured figures (in low relief) scattered throughout Korea, and is supposed to be an early relic of Buddhism. The setting of the figure is romantic and picturesque, with the shallow stream prattling at its feet and the lofty hills rising behind. The body of the seated image is painted white; the heavy, chiseled features show little of the calm Buddhistic spirit characteristic of certain Buddhas in Japan, and the bizarre head-dress and gaudy enrichments accentuate its cheapness. There is no custodian, and no fees are demanded. — The return to Seoul should be varied by continuing upstream through the wild and striking region to a point where the city wall flings itself across the
gorge and forms a mediæval five-arched bridge. At a point 5
min. beyond the gateway (through the wall) a lateral arm of
the stream comes in at right angles. This should be followed
past the small group of native huts flanking one side of the
gorge. In spring the wild flowers are varied and beautiful, and
in autumn the splendid tints are accentuated by numerous
coppices of red haw bushes. In the warm and sheltered rift in
the hills, vegetation flourishes with semi-tropical luxuriance.
Lines of laden bulls, ponies, and coolies descend the gorge and
add to its picturesqueness. A 25 min. walk from the Buddha,
along a well-defined path, brings one to the summit of the ridge
and the antique Pook Han Gate, formerly closed and reserved
for the King should he attempt to escape to one of the several
fortresses in the hills. A Japanese sentry now guards it. —
The road dips hence into a second gorge choked with willows,
poplars, and scrub pines, then emerges on a height whence a
fine panorama of the city and the hills behind unfolds itself.
Hence a 30 min. walk down through the outskirts (follow the
wide road and turn up at the left with it) brings one to the side
wall and gate of the N. Palace.

Pook Han Monastery. Pook Han is the name of a horseshoe-
shaped ridge of mts. about 6 M. north of Seoul; the highest
of the peaks is about 3500 ft. above the sea. Some 2000 ft. up
from the valley, toward the summit, is a depression somewhat
similar to that of Kōya-san. Here stood formerly an extensive
group of monasterial edifices (some of which have been burned)
where Buddhist monks who had taken monastic vows, uneasy
Korean kings, and a few literates lived the lives of recluses.
The structures are now deserted save for a few poor (and some-
times greedy) priests. Certain of the Christian missionaries in
Seoul go there during the hottest period of summer, and dwell
in the tumble-down temples. The spot forms a locally popular
all-day excursion from the capital — of more interest to the
antiquarian and to the lover of picturesque and tranquil scen-
ery than to the ordinary tourist in search of thrills. Ladies
unused to climbing rocky roads may find the trip fatiguing.
Four hrs. should be allowed for the outward journey (which
can be planned to the best advantage with the assistance of the
hotel manager), and as many for the return — which can be
varied. A guide (3 yen for the day) can be dispensed with if one
can get a jinriki coolie who speaks a little English. Rikishas
(2 yen for the round trip with 2 men) can go only part way,
leaving a walk up to the monastery of about 1½ hr. One man
accompanies the traveler and the other goes round the base of
the hill to another point, whence the homeward start is made.
By starting from the hotel at 8 a.m. and taking it leisurely, the
monastery can be reached about noon, where luncheon (best to
be taken from the hotel) may be eaten. The situation of the
structures, locked in the cool mt. fastnesses of a spur of the
great axial range, is charmingly romantic; the edifices themselves are in a lamentable state of decay and are melancholy reminders of better days. Compared to the splendid Buddhist fanes of Japan, these are crudely constructed, and with shabby, impoverished interiors. The now faded frescoes represent the customary mythological dragons and other Buddhist emblems, and are without artistic worth. On a clear day the views from the high points of the hills are magnificent and far-reaching; Chemulpo, 25 M. distant, and the Yellow Sea that stretches beyond it are visible, along with many hundreds of square miles of mt. and valley. The matchless blue of the Korean sky lends a permanent charm. — It is customary to leave a small offering with the priest; the traveler is fortunate if this subject does not name the fee and make it a fat one.

The Diamond Mountain Monasteries, a celebrated monkish retreat in an isolated position on the Keum-kang Mt., lie in Kang-Won Province, on the E. coast overlooking the Sea of Japan about 100 M. from Seoul. Their approach is guarded by narrow, rocky passages up which the traveler must toil laboriously. The journey at present is attended by so many difficulties that few tourists are willing to brave them. The Seoul-Wonsan (or Gensan) Rly. Line (136 M.) now under construction will greatly minimize these when completed. There are upward of 50 or more monasteries and monastic shrines, all in a ruinous state and all similar in point of architecture, but greatly inferior in point of beauty, to the allied Buddhist temples of Japan. Some of the ancient buildings are said to date from A.D. 515 — which is doubtful. Their interiors are shabby and dirty, and the monkish caretakers (upon whom the traveler must depend for food and shelter) have the commercial instinct strongly developed. Trips can be planned with the aid of the hotel manager, who will obtain guides and outfits for the traveler.

According to the latest official reports there are 2000 Buddhist monasteries in Chosen, presided over by 10,000 priests (less than one tenth of the total number in Japan). Thirty of the institutions are recognised officially. There are said to be but two Buddhist sects, the Zen and the Kyô; the latter an offshoot of the Chinese creed and confined exclusively to Korea. Many of the old monasteries are in a deplorable state of neglect and decay — of greater interest to the antiquarian and the student of Buddhism than to the casual traveler.

47. From Seoul via Ryûzan and Eitôho to Jinsen (Chemulpo).

Seoul-Jinsen Line.

25 M. Several trains daily (from the Namdaemon Station; Pl. B. 3, in about 1 hr.); fare 1st cl., ¥1.25; 2d cl., 88 sen; 3d cl., 50 sen. Passengers from Fusan may leave the main line north-bound train at Eitôho (Rte. 45), 7 M. S. of Seoul, and await the train there. Cars are marked Jinsen — the Japanese name for the Chemulpo of the Koreans. The rly. (constructed by Americans in 1890) was the first one built in Korea. The distances are estimated from Eitôho.
CHEMULPO

The line passes out through Ryūzan, crosses the Han River on the main line bridge, then bears W. and runs toward the Yellow Sea. Cars must be changed at Eitōho Jct. unless one has boarded a through car marked Jinsen. The big building at the right, ¼ M. beyond Eitōho, is a prison. The train traverses a fairly fertile country where many of the vegetables for the city markets are raised. Low, semi-denuded hills mark the sky-line; many cosmos flowers enliven the scene in summer. The few stations (4 M. Goryūdo, 7 M. Sosha, 11 M. Fuhei, and 14 M. Shuan) are uninteresting. The sea is visible at the left, and near it are vast salt basins operated by the Gov’t. 17 M. Chūken, a suburban station, is nearer to the E. end of Chemulpo (and to the business quarter) than the terminal station a mile farther on. The road from here to the town (jinriki, 15 sen) leads up the hill at the left and passes beneath the big stone arch near the summit; the town is then descried on the slope beyond. The port is rapidly expanding in the direction of Chūken, and many dwellings now cover the hill-slopes; those which crown the summit of the big hill behind which Chemulpo lies, are the homes of foreigners.

18 M. Chemulpo, an important and thriving port in Kyong-kwi Province, is an estuary of the Han River overlooking the Yellow Sea, on the W. coast in lat. 37° 28′ 30″ N. and long. 126° 37′ E. of Greenwich, is known for its fine climate, splendid situation, sheltered harbor, and charming sea views. Until it was opened to foreign trade (in 1883) by the treaty with Japan, it was an insignificant fishing-village; to-day upward of 3000 steamships and sailing-vessels anchor in its harbor each year, and its annual trade amounts to 25 million yen — two thirds of which are imports. It is often referred to as the Yokohama of Korea, and the progressiveness of its merchants (the largest importing and exporting house is that of W. D. Townsend, of Boston, U.S.A.) warrants the name. Of the 40,000 inhabs., a third are Japanese, and but a small percentage foreigners. A number of Chinese merchants have hongs here. The best known among these (Steward & Co.) operate the Hotel Steward, where plain food and lodgings are available at ¥3 a day. English spoken.—Jinsen Club Hotel, same rate. Ships of the Osaka Shosen Kaisha (Osaka-Jinsen Line) leave twice a week for (731 M.) Osaka; (fare, ¥27), and call at other ports. Those of the Nagasaki-Dairen Line (to Nagasaki, ¥17; to Dairen, ¥18) call weekly. Passengers are landed free in the company launch. — Sept. and Oct. are the best months for a visit. Bright frosty weather usually prevails in Jan., with snow at intervals between Sept. and March. Fogs are frequent off the coast from March to July, but are comparatively rare from Oct. to Feb. — The town rises back up the slope of the hill from the sea, and from the houses perched near the summit superb seascapes are obtained. The British Consulate stands on the crest of the
ridge, and hard by is the Chemulpo Club, with British and American members. The island one sees straight out in the bay is Observation Island; between it and the shore the Gov’t is making harbor improvements, to cost 4 million yen. Getsubitō Island is ½ nautical mile to the W. The Bank of Chosen has a branch here, and there are a number of small shops. The drinking-water (filtered through sand) is supposed to be good, but prudent travelers will boil it before imbibing it. The waterworks were installed in 1908, and water is drawn from a point on the Han River 3 M. from Seoul (near Tukuson). There are few points of special interest in or near Chemulpo; the International Park is about ½ M. east of the rly. station; the Daiziné Shrine (Shintō, p. ccxiv) ½ M. to the E. The first shot in the Japan-Russia War was fired in Chemulpo Harbor Feb. 8, 1904, when the Japanese fleet of 7 cruisers appeared off the entrance and discovered the Russian men-of-war Variag and Korietz anchored therein. The Korietz attempted to escape to Port Arthur, but was intercepted. When advised by the Japanese admiral that if they did not leave the harbor at once they would be attacked at their anchorage, the ships steamed out, but soon crept back riddled and worthless wrecks.

48. From Seoul via Kaijō, Kōshū (Kenjihō), Heijō (Chinnampō) to Shingishū (Antung).

Seoul-Shingishū Line.

309 M. Several trains daily (from Nandaimon Station) in about 10–12 hrs. The tendency is to increase the speed and reduce the time. Fare, 1st. cl., ¥15.45; 2d cl., ¥10.82; 3d cl., ¥6.18, with an added 15 sen toll for crossing the Yalu Bridge to Antung-hsien. Dining-cars are carried on through express trains. Little or nothing to eat is sold at wayside stations. The line is a continuation of that from Fusan. Elevations range from 500 to 2000 ft.

Seoul, see p. 734. The train runs out through the Ryūzan suburb, then bears toward the N.W. and traverses a carefully cultivated country flecked with villages overlooking valleys sown to rice; fine hills delimit the plains, and the region looks productive. The iron in the soil imparts a brick-red color to it, and contrasts sharply with the green herbage. As we go up the low valleys we get sweeping views of the lofty lateral spurs of the Paiktu Mts. Despite their nearness to the capital the peasantry live as primitives as men of the flint age, and but a shade better than cliff-dwellers. Some of the hills are brown and bare, and are seamed by watercourses that have uncovered outcroppings of auriferous rocks. Beyond the unimportant station of (6 M.) Suishoku the grade slopes gently upward and culminates in a tunnel piercing some tumbled hills covered with scrub pines and Paulownia imperialis. Tall poplars flank certain of the grain-fields, and stately herons fish in the solitary paddies. 16 M. Ichizen, 22 M. Kinsan, 26 M. Bunsum, on the Rinsihin River. The absence of temples and shrines in
the landscape attracts the attention of travelers from Japan. Before 36 M. Chōtan, we cross the wide Han River on an 8-span steel bridge. Considerable ginseng is cultivated round-about and plots of the bizarre plants protected from the sun by mats spread on framework dot the landscape. Numerous saucy black-and-white magpies add voice and motion to the region, the trees on the hill-slopes of which are as thinly scattered as the hairs of a Korean’s beard. The granite monuments flanking the roads approaching big towns are memorials supposed to have been erected by grateful citizens to the memory of departing magistrates (but in most cases erected by the officials themselves — lest the public forget!).

46 M. Kaijō (Kaisong, or Songdo), anciently the seat of the Kōrai Dynasty, and capital of the peninsula from A.D. 960 to 1392, has 60,000 inbs. and is curiously medieval. Inn: Kōrai-kuwa, ¥3. Much of the coarse cotton cloth which forms the national dress is made here, along with a crude earthenware called Kōrai-yaki. The city is a great ginseng mart, and many of the ancient customs unaffected by modern progress prevail. Along the narrow, dirty streets go many curiously clad men and women, the latter often wrapped in white sheets gathered round their heads and reaching to their heels. When the breeze fills these ghostly habiliments and makes temporary balloons of them, they are almost as bizarre as the pink garments and curious yellow hats of the boy bridegrooms, or the peaked and scalloped hats and sackcloth coverings of professional mourners. The old metropolis is a large, smelly place in which the stranger will not be prevailed upon to linger. The piles of slender dried fish (called Mintai) which one often sees on the rly. station platform come from the N. province, and form a staple article of Korean diet. The Bokuen Waterfall, 7½ M. to the N., though regarded as a local wonder, is of no interest to travelers; likewise the ruins of an old palace (Keitokukyo) 1½ M. to the S.

Beyond the tunnel which is passed just N. of Kaijō the line winds through the hills, on the lower slopes of which are some quaint brick-kilns constructed in the form of a series of low tomb-like ovens with a tall draft chimney in the center at the apex of two converging nests. The near-by hills are granitic in structure and from them comes some of the splendid granite with which the rly. tunnels are lined. Great blotches of wild iris deck the hill-slopes in late spring. The cave-like mud ovens on the hills are used for burning charcoal. 52 M. Dojō. 61 M. Keisei. 68 M. Kinkō. 75 M. Kampo. The grade is steadily upward, between hills which shelter fair valleys and necessitate numerous tunnels. Good views. The villages which dot the valleys own the fields and till them communistically; one often sees all the men and women of a community out in the open working side by side; ploughing, sowing, or reaping the harvest.
in a crude utopian way. The summer climate of the sheltered valleys is cool; the winter wheat does not ripen until June. The rich, reddish, alluvial soil produces bountifully. The many pheasants are practically unhunted, and the hills often echo to the metallic skirt of the male bird and the answering note of his dowdy mate. Serrated mt. ranges peer shyly above the distant horizon and add beauty to a productive country dappled with forlorn and melancholy hamlets. The people are so unimpressed by the leaven of progress gradually changing their country, that to foreigners they look very primitive, ignorant, and shabby. And this impression is accentuated by the mock dignity of the grimy, wretchedly poor, but nevertheless pompous, yang-bans one occasionally sees. The majority of the native huts are roofed with mouldy straw, and there are no attractive granges; nothing to betoken home comforts, personal prosperity or intellectual or moral advancement. The country is so big that the few inhabitants rattle round in it like a handful of peas in a big kettle, and their tawdry possessions suggest nomadic rather than fixed ways. Their wretched dwellings are as poorly equipped to withstand the rigors of winter as they are to protect the inmates against the attacks of the predatory tigers that infest the environing hills. — Beyond 84 M. Nansei, the unimportant stations of Bukkai, Shimbakku, Zuiko, Kousui, Seikei, Bado, (125 M.) Shariin in a fine rice district, and Chinsin, are passed. 140 M. Koshu, in Hwang-Hai Province, is linked by a branch line to 9 M. Kenjiko, an uninteresting port on the Tai-dong Delta. — 147 M. Kokkyo. 151 M. Chiuwa. 156 M. Rikiho. The Tai-dong is crossed on a 6-span steel bridge, then again on one of 5 spans. The many sailboats which glance up and down the river suggest those of China.

162 M. Heijo (Phyong Yang, or Ping Yang), a sometime celebrated city (Inns: Yanaqia; Mine; Sakura-ya, all from ¥5 and upward) with 41,000 inhabs. (11,000 of which are Japanese) in South-Phyong-An Province, on the N. bank of the Tai-dong 50 M. from its mouth, is one of the oldest cities in Korea; here Ki Tse the traditional founder of Korea is said to have established his capital in B.C. 1122, and the credulous still point out traces of the original walls as well as the founder's tomb (3½ M. to the N.E.). History records that the old city became the capital of Korai in the 6th cent., and that when Korai fell it was the center from which the Chinese prefects administered the affairs of the conquered provinces. Its Chinese characteristics still show in the old walls, forts, and gates; the procession of which has been the cause of many sanguinary struggles between Mongols and Manchus, Koreans and Japanese. Hideyoshi's army under Koushi Yukinaqa captured the city in 1592, and so battered and beaten was it by the Japanese in the great battle of Sept. 15, 1594, during the
China-Japan War, that of its reputed 80,000 inhabs., all but 15,000 fled or were killed. The fine monolith on one of the knolls within the walls commemorates the 168 Japanese killed in this engagement. For many years Ping Yang bore an unenviable reputation as a sort of Sodom, and it is yet spoken of as the wickedest city in the peninsula. To Koreans its very name suggests beautiful women, wealth, and licentiousness. Its scorn for religion and missionaries was notorious prior to its last downfall, but many of the latter reside there now and do good work. Though squalid and dismal from the foreign viewpoint, it is one of the most picturesquely situated capitals of Korea. It spreads over a lofty bluff rising abruptly from the Tai-dong, which here is bright, swift, clear, and 1200 ft. wide. The many Chinese junks and smaller craft which glance up and down its sparkling surface, and the scores of great timber rafts which come down from its upper reaches in summer, are of unfailing interest. The old Chinese wall 20 ft. high climbs like a sinuous dragon from the River Gate with its decorated pavilion, and winds over the hills like that of Seoul. The views from certain of the old forts which crown the loopholed, battlemented, decaying relic are magnificent and far-reaching. From one of these vantage-points the city below is seen to be somewhat in shape like a Korean boat, and because of this, the credulous natives dig no wells within the walls, believing that by so doing the bottom will be pierced and the boat will sink. The Korean vices of slothfulness and filth are reflected in all the narrow, tortuous streets, and little remains of the wealth, decoration, fine edifices and the like to remind the traveler of the one-time power and charm of the old metropolis. The decorations of the tottering temple of the God of War, once reputed the finest in Korea, are now faded and neglected. The Japanese are striving to modernize the city, and many of the newer buildings, along with the waterworks, are due to their efforts. The fertile region roundabout is now made to produce considerable silk and ginseng, and the celebrated Ping Yang Coal Mines are the largest in Korea. Americans know the city in connection with the atrocious murder of the crew of the American schooner General Sherman, as it lay at anchor in the river in 1866. Three years later, while Commander J. C. Febiger, of the U.S. Ship Shenandoah was lying off the mouth of the river, he surveyed the inlet and named it Shenandoah. There are a number of historical sites in the immediate neighborhood, but they are of interest only to Japanese and Koreans.

A branch rly. runs (S.W.) from Ping Yang through the uninteresting towns of 9 M. Taiths, 17 M. Kyō, and 25 M. Shinchido, to 34 M. Chinampa, (several trains daily in 1½ hrs.; fare, 1st cl., ¥1.70; 2d cl., ¥1.19), a thriving port (pop. 12,000) on the Tai-dong near where it empties into the Yellow Sea. The steamers of the Osaka Shosen Kaisha make it a port of call (weekly) on its Osaka-Antung line (fare to Osaka ¥30; to Antung, ¥15 to Chemulpo, ¥30). There is a good landing-place and a granite wharf. The great Salt Basin at Kungs-yang Bay (near Chinampa) is owned and oper-
ated by the Gov't Monopoly Bureau; evaporation is the method employed and the annual output is about 150 million lbs. The vast mud flats which the receding tides leave bare impart an air of desolation to the port. The chief inns are the Meigetsu, Asahi-kwan, and the Fusō-kwan, all managed by Japanese and all from ¥3 a day and upward.

From Hayō the rly. continues its trend to the N.W. following the sea, but at some distance from it; many of the villages are merely clusters of decaying huts in a dreary region. 169 M. Seido, 178 M. Jun-an, 188 M. Gyoha, 195 M. Shukusen, 201 M. Banjō. Beyond 209 M. Shin-anshū we cross the Seiseiko River on a 9-span steel bridge, then the Daineko on one of 7 spans, both upheld by splendidly massive granite piers. Laden junks come up the rivers from the adjacent sea, and make pretty pictures when they spread their broad sails to catch the breezes blowing above the tree-tops. Miles of rice-fields are now features of the drenched lowlands, and the blue herons (aogak) which fish in the shallows look bedraggled and woe-begone. Numerous tunnels mark the line hence to (100 M.) the Yalu River. As we approach this and the frontier, the hills show more trees, and the general aspect of the country improves. The stations are small and uninteresting and are stopped at by local trains only.

309 M. Shingishū (or New Wiju), a growing Japanese frontier town on the S. bank of the broad and swift Yalu River, in North-Phyong-An Province, is the terminus of the main line of the Korean Rly. and is about 2 M. from the old Korean Wiju. The Shingishū Station Hotel (English spoken) is similar to that in the (588 M.) Fusen Station and is under the rly. management. There are 8 comfortable bedrooms and the food is better than one will get elsewhere in the neighborhood. Spanning the river and linking the town to the Manchurian town of Antung-hsien (Antoken) is the longest pivot-bridge in the Far East. It was begun in 1909 from the Chinese side, cost ¥1,753,308, and was completed and opened to traffic in Oct., 1911. It is 36 ft. wide, with a 10 ft. path for pedestrians (toll, 15 sen per person), with 6 spans of 200 ft., 6 of 300, and 1 of 306. The draw is opened twice daily to allow vessels to pass up and down. A picturesque procession of Koreans, Chinese, Russians, Japanese, and mongrels cross the bridge, which is a graceful and permanent monument to the skill of Japanese engineers.

49. Manchuria and the Trans-Siberian Railway.

Manchuria. Antung (Inns: Gempo-kwan; Fukusumi, both ¥3.50) stands on the bank of the Yalu at the foot of a low range of hills, in a picturesque environment. Pop. 15,000. Manchurian time is 1 hr. slower than that of Korea, and watches should be put back an hr. The custom-house is operated jointly by Chinese and Japanese. The luggage of travelers bound for Europe (or for points in Japan) is not molested. Considerable bean-oats and furs, and vast quantities of lumber, etc., come down the river from upper Manchuria and Siberia. Ships of the Osaka Shosen Kaisha leave at regular intervals for Korean coast ports and Osaka (fare ¥35). The Mukden-
Antung branch of the South Manchuria Railway (a link in the Trans-Siberian Rly., referred to hereinafter) runs N. (daily expresses in about 8 hrs.; fare, ¥10.36, 1st cl.) to (170 M.) Mukden (Fengtien), where main line trains come in from (246 M.; time, about 8 hrs.; fare, ¥14.95) Dairen (Dalny), the S. terminus (39 M., in 1½ hrs. from Port Arthur). The Yamato Hotel, at Dairen, is under the rly. management; rooms only, from ¥2 to ¥5 a day. Breakfast, ¥1; dinner, ¥1.75. Reduction for 2 pers. in one room, and for a long stay. The Rly. Co. also operates a regular steamship service to (597 M.) Shanghai (fare, ¥40, 1st cl.; ¥25, 2d cl.). Many of the Osaka Shosen Kaisha leave twice weekly for (860 M.) Kobe (in 4 days; fare, ¥42). To Shimoseki, ¥36. To Nagasaki, ¥30. The Kobe-Korea-North-China Line of the Nippon Yusen Kaisha makes of Dairen a regular port of call. — From Mukden (Yamato Hotel; same rates as at Dairen) the rly. runs N.E. over a rolling country to 189 M. (436 from Dairen) Changchun (fare, ¥11.50, 1st cl.), the terminus of the South Manchuria Rly., and starting-point of the Chinese Eastern Rly., which proceeds N. to (132 M.; fare, roubles 9.60) Harbin, where it merges with the Trans-Siberian Rly. and goes E. (876 versts) to its supposed terminus at Manchuria Station. The regulations on the South Manchuria Rly. are similar to those on the Korean line, with dining- and sleeping-cars, an extra fare on express trains, etc. Japanese money is the best circulating medium in Manchuria (so termed from the leading race which dwells there, the Mandjurs or Manchus).

The Chinese Eastern Railway, which comes into Harbin, under the official title of CHINESE EASTERN RAILWAY from Vladivostok (729 versts at the E. (comp. p. 546), stretches W. to (7402 versts, or about 4900 M.) Moscow, where it extends through Poland and connects with the rly. systems of Germany, France, and Belgium. Small steamers carry travelers from Ostend (and other points) across the narrow channel to England, just as do others across the Korea Channel to the Island Empire of Japan. From Moscow to London is 1900 M., and from London to Yokohama, via Korea and Shimoseki, is 8700 M. The following references have been made for the convenience of travelers bound from the Far East to Europe, who may wish to compare the expenses of both routes and get as much as possible for their money and out of their journey. The rly. lacks the touristy value afforded by the brilliant and colorful Oriental ports touched at by steamers between Europe and Japan, and the 14 days' journey by rail costs about as much as the 45 days' steamer trip with its more vivid charm and variety. The rly. (still chiefly as an expedient by persons pressed for time, and by those already familiar with the ports (comp. p. xvi) in question. The vast silent plains of Manchuria, crossed here and there by tawny rivers and marked at rare intervals by mean little Mongolian towns, offer few picturesque features save an occasional camel-caravan or a dirty encampment of nomad Tartars. They recall certain characterless stretches of New Mexico, and though enlivened by wild flowers in summer, they are usually getting dry and arid. The lonely Siberian range, with its gloomy forests studded with fire-scorched trees that suggest the blasted hopes of political exiles, is less interesting than the wide undulating steppes, which stretch in sad monotony for a thousand miles to Cheliabinsk. Even here the solemn hills are without majesty, and the unpeopled plains soon become tiresome to the eye. Instead of leading straight across the continent, the rly. twist and turns and runs over dumpy hills, and through scores of tunnels and uncultivated valleys, marked by a tedious uniformity. Lake Baikal (the Holy Sea), 600 versts long by 80 wide, and 3000 ft. deep near its S. point, though one of the largest fresh-water lakes in the world, is also one of the loneliest, and its mountainous environment (4500 ft. high) is grim rather than picturesque. The Ural Mts., a sort of natural barrier between the plains of European Russia and those of Western Siberia, are of an average height of 1500 ft. — mere foothills when compared with the Canadian Rockies or the snow-clad giants of Japan. Baring magnificent Moscow, which is in every way worthy of the attention, possession of sprightliness, or color, and their cheerful aspect depresses rather than attracts one. The inhospitable towns, with their log cabins and mud streets, are pictures of desolation, and are almost as saddening as the blowzy, be-whiskered, sodden, slatternly people, who somehow remind one of emigrants from a land yet in the Stone Age. Poverty-stricken, crushed, dumb with de-
spair, and with no knowledge of the outer world, of a razor, a handkerchief, or a toothbrush, they drain one’s sympathies to the dregs; particularly the poor, bedraggled children clad in their elders’ ragged clothes; and the overworked mothers with their sorrow-lined faces. Highly picturesque features are the occasional squads of cavalry crossing across the steppes, the agile young men standing upright in their saddles and singing in stentorian and musical voices, a brisk breeze in the brightest of bright weather the country is smothered. The half-famished dogs which skulk about the stations for something to eat, look suspiciously like wolves, and the shaggy horses hitched to the troikas are as unkempt as their hairy drivers. The station signs, etc., are all in Russian. Apparently no thought is taken for the foreign traveler.

The Trains of the International Sleeping-Car Co. (several expresses each week) run easily and comfortably, and accommodate 1st and 2nd class passengers only. The steam-heated, electric-lighted cars are built well and massively, and are drawn by huge home-built wood- or oil-burning locomotives at an average speed of about 25 M. a hr. A side corridor runs the length of the cars, and opening from it are 2-berth compartments somewhat similar to the drawing-room of a Pullman. The 1st class are 7 by 7 feet inside, with a lengthwise couch 3½ feet wide which makes up in a narrow bed. Crosswise above the windows is another similar bed which folds against the wall in the daytime. The sheets are so skimpy that a restless sleeper often wakes to find himself on the floor. (6 ft. 2 in. long by 28 in. wide). Between every two compartments is a restricted wash-room used by the occupants of both. The soap is bad; the towels are awfully, but a trifle larger than handkerchiefs, and are renewed reluctantly. At the end of the 2½ ft. aisle of each compartment are two windows (22 by 28 in.), and between them and the end of the couch on one side, and an auxiliary seat opposite, is a collapsible wall-table 14 in. wide by 23 in. long. Hand-luggage can be stowed beneath this seat and in a space above the door. The lavatories at the end of the aisle are mediocrity. The cars between Moscow and Warsaw are less restricted, and thence to Ostend are even more restricted, with no room for much hand-luggage. — The 2d class compartments (same train) accommodate 4 pers. (limited number of 2-berth rooms) and differ but little from the 1st class, beyond having smaller windows and no individual wash-rooms. The fee of the Russian-French-speaking conductor superintending the car is customarily 3 roubles between Chanchon and Irkoutsk, 5 roubles thence to Moscow, and 6 roubles to Ostend. Trains make long stops at stations and are started by the triple ringing of a bell at short intervals. The 3d class warning follows the 2d almost immediately, and the train pulls out forthwith. As to be left at a Siberian station is almost equivalent ‘to falling overboard from a steamship in mid-ocean,’ travelers should not stray too far from the train.

Because of limited accommodations reservations must be made weeks in advance (partially in May-June). Travel to Europe is heavier than in the opposite direction. Winter travel is light, and heavy furs are necessary (to prevent frost-bite) when one alights at stations. Snow remains on some of the hills till late June, and wraps are comfortable. July and Aug. are warm — with many mosquitoes. A few only of the dining-cars are equipped with small libraries (in which French novels predominate). The deposit of 3 roubles is returned at the end of the journey. Neither books nor papers are sold on trains, and travelers are advised to stock up in Japan before leaving. Books and magazines are carefully scrutinized when entering Russia from Europe, and are sometimes confiscated. Maps are regarded with suspicion, as also are playing-cards, which are refused admittance to State trains. At the German frontier travelers are asked if they have tea, tobacco, or chocolate.

Tickets are on sale by the numerous agents of the I.S.C. Co.; at the largest stations on the Japanese Gov’t Rly., and by Thom. Cook & Son. A deposit of $100 is usually exacted and reservations are made, and the traveler decides later to go some other way the money is refunded; provided 3 weeks’ notice is given and the accommodation resold for the entire journey. Travelers for points beyond Moscow should insist upon the selling-agent reserving compartments in the connecting train to destination. Not should one bound for London by the Nord Express accept a compartment as far as Liege in the Paris car and agree to ride thence to Ostend in the sleeping-car.
Money. TRANS-SIBERIAN RLY. 49. Route. 759

this is often crowded, and the transfer involves inconveniences, fees, and difficulties with hand-luggage.

Fares from Yokohama via Korea-Manchuria-Moscow-Ostend to London, including a single berth (no room for a child) in a 2-berth compartment (considerably more for its exclusive use) to Ostend are: $518.64, 1st cl.; $356.71, 2d cl. ($521.06 and $336.45 via Tsugaru-Vladivostok). A child between 4 and 12 yrs. of age, $252.37 and $177.34 (and $253.34 and $166.79). Fares are higher in the Trains de Luxe from Moscow. A trip via St. Petersburg costs about 1¼ times more than the above amounts. To Berlin (via Korea) is $454.04, 1st cl. and $319.46, 2d cl. — To Paris, $513.08 and $352.82. Fares in the Russian State Trains, which run daily, make good time, and are not uncomfortable for men willing to submit to minor inconveniences, are about 35% less than the above. The guards speak Russian only and sometimes are of an almost inconceivable mental density. The compartments hold 4 persons. The food is sometimes good. There are no individual lavatories. Ladies should travel with an escort in parties of 4 — a compartment full.

In comparing the Cost of the rly. trip with the steamer voyage the economical traveler will wish to bear in mind that while on shipboard extras are few and are represented usually by luxuries which one can forego, on the rly. they are many and are made necessary. By drinking the doubtful water on the train and being satisfied with the illusory food served in the dining-car at the fixed price of roubles 3.30 a day (in Russia; higher in Manchuria and beyond Moscow), one can get over the 13 days from Fusan to Ostend with an approximate outlay (including the customary 10% tip to the waiter) of about ¥60, but the average traveler will feel obliged to double this. The difference in the rly. gauge (5 ft. in Russia; 4 ft. 8½ in. in Manchuria) makes several changes of cars (at Changchun; Irkoutsk; Moscow; Warsaw) necessary, and the consequent porters’ fees occasioned by these, and the frequent re-weighing and re-checking of luggage, will easily average $10. If one has much excess baggage above the stingy allowance (1st or 2d cl.) of 110 lbs. (60 lbs. only to points in Russia), the outlay will be heavier. The long train ride makes frequent changes of clothing necessary, and as a small steamer-trunk packed snugly can weigh easily 150 lbs., and as Americans rarely travel with less than 2 or 3 trunks, the transportation of these over the rly. becomes complex and costly. Extra luggage from Yokohama to London is charged for (roubles 9.67 for 22 Russian lbs. = 20 English lbs.) at approximately $25 (U.S. money) per 100 lbs. To avoid this, travelers usually deliver all excess (weeks in advance unless one wishes to wait at the other end for its arrival) to a shipping-agent to be sent by freight (passenger steamer advisable) via Sues (time to London about 45 days), at an approximate cost (for 2 medium trunks) of $30 (which includes packing, shipping, marine freight, insurance, clearing, customs, dock, and other duties at destination) — the usual freight charge being (minimum of one guinea) about 50 shillings per ton (weight or measurement, at the ship’s option).

A puerile awkwardness, and a lack of systematic flexibility is apparent in the rly. operations. Constant vigilance is required to prevent luggage being lost or left behind, and only the daring will trust their trunks ‘in bond.’ Disorder reigns in the baggage-rooms where luggage is weighed and examined, and besides paying a transit charge of 2 roubles for each trunk, the traveler must also pay the porter for putting them back on the train. When checking baggage to London, the traveler should indicate at which station (Charing Cross is nearest to the Hotel Cecil and others off Trafalgar Square) he proposes to alight. The Russians’ genius for ‘squeezes’ usually enables them to mulct the traveler (passports, tips, etc.) several times before he is released at the German frontier. The baths (inconveniently situated in the baggage-car) cost 2½ roubles! The private cabins on the Channel boats cost 14 francs.

Money. About 100 or 150 roubles should be taken for the journey for ‘incidents.’ Travelers from Korea will do well to dispose of (particularly) Korean and Japanese money at the Chongchun Station. For all practical purposes a rouble is equal to one yen, or 50c. U.S. money (2 marks; 2½ francs). The Russian 1, 2, 5, 10, 15, 20, and 50 kopeck pieces are often of a base metal covered with a thin plating of silver. The silver roubles pass current with the 3, 5, 10, 25, etc., rouble notes, and the gold pieces.
English gold is more readily convertible than bank notes. A £5 note is worth approximately ¥48.50; 100 roubles, ¥202.4.

The Food served in the dining-car (Speise Wagen) is meager, with few distinctively Russian dishes, and a lack of the generous excellence of that of England or Germany. French economy is practiced. The rather scanty breakfast (petit déjeuner; 55 kopecks, in Russia, 1 mark 25 pfennig beyond Moscow) is a fiction to an American; it consists of 1 cup of coffee (or tea or chocolate) with hot milk (better in Russia than beyond the frontier) and a whimsical portion of coarse white or black bread. One may breakfast more expensively à la carte by purchasing the appetizing jams, fruit, marmalade, honey, chocolate, wine, mineral water, etc., carefully placed on the table at one's elbow,—an operation duplicated at luncheon (déjeuner) and dinner (diner). The former (roubles 1.50) is generally represented (in a shadowy way) by cold herring, beef-stew (or veal, or omelette), and a compote of fruit (dried apples, evaporated pears, or prunes).—The latter (roubles 2.25) comprises soup (often cabbage), oceous fish, goose, or beef, or (rarely) chicken, with dried pears, or prunes and bread. Vegetarians fare illly, as vegetables (even potatoes), salads, and 'made' dishes are apparently unknown. The food improves beyond Warsaw, but even then it is marked by a simplicity at variance with its cost. Children are charged full price for everything. As the filthy state of the Russian towns suggest a polluted water-supply, and as the boiled water (by request; fees) obtainable in the dining-car is usually cloudy, one is generally forced to buy the mineral water (40 kopecks a bottle) sold on the train. The wines (vino), at 90 kopecks, and roubles 1.75 a bottle, are not of the finest. Fruit is scarce and expensive. The economical traveler will do well to carry a well-filled lunch-basket (also condiments, lemons, towels, a tea-pot, a big cup, a knife, fork, spoon, etc.) and adopt the Russian custom of buying food at the roadside stations. Here women and girls sell milk (moloko) from big bottles and pottery jugs (the cow's milk upsets stomachs unused to it), and bread (hpyep) at moderate prices. Hot water for tea (chas) is to be had at all the stations. At the large ones there is usually an uninviting platform-stand (exposed to dust and flies) where sausages, cheese (some of it excellent), caviar (ikra), at 4 roubles for a 1-lb. tin, good chocolate (chokolat), cigarettes (papirosi), cold meats, nuts, and tinned goods are on sale.

Strangers are cautioned against the deception practiced at certain stations between Petrovatskoe and Oka (and elsewhere). Here are displayed, for the fleecing of the unwary, glittering assemblages of pseudo-precious stones said to come from the Ural and Caucasus Mts., but which in reality are manufactured in Germany of the excellent glass there. The experienced eye will quickly detect the German 'cut' of the so-called emeralds, rubies, amethysts, sapphires, yellow and rose-colored topazes, tourmalines, aquamarines, chrysoberyls, etc. These are grouped generally in jewel-boxes holding from 6 to 20 stones for which from 30 to 150 roubles are demanded, and of which will generally be accepted. Legitimate stones are to be had by those who know them, but care must be exercised that glass copies are not substituted for them as the train is moving out of the station. Specimens of beautiful apple-green chrysoberyl (there are also glass substitutes) are sold to the unknowing as fine jade.
### VII. FORMOSA (TAIWAN) AND THE PESCADORES.

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Steamship Communication. The Nippon Yusen Kaisha and the Osaka Shosen Kaisha operate weekly services between Kobe and (986 M.) Keelung (fare, ¥36, 1st cl.; ¥24, 2d cl.; round trip, ¥64.80 and ¥43.20 respectively), calling at Moji (fare to Keelung, 1st cl., ¥30; 2d cl., ¥20). Steamers usually leave Moji about 4 P.M. and arrive at the Keelung wharf early in the morning of the 4th day. The ships, food, and accommodations are good; deck-chairs free. English spoken. The O.S.K. runs ships bi-weekly between Yokohama and (1495 M. in 10 days) Takao (fare, ¥47, 1st cl.; ¥31.50, 2d cl.), calling at Kobe, Ujino, Moji, and Nagasaki (fare hence, ¥18 and ¥12 respectively). Ships sail each week from Hongkong via Amoy and Swatow to (833 M. in 2 days) Tamsui (¥35, 1st cl.; ¥23, 2d cl.) and between Shanghai and Takao (¥60 and ¥80). Local boats make the circuit of the island coast at frequent intervals. A regular line also leads from Osaka via the Loochoo Islands (9 days; fare, ¥47 and ¥31.50) to Keelung. Special arrangements with the Taiwan Railway management permits south-bound travelers to proceed by steamer to Keelung, traverse the island by rail, and regain the ship for Hongkong at Takao. For detailed reference to this and other features of the service apply to any of the company's agents. The handy little Guide to Formosa (in English, free) issued by the O.S.K. is valuable to travelers. During the tea-shipping season (June-Sept.), the big Transpacific liners of the Teyo Kisen Kaisha stop at Keelung northward-bound from Hongkong and anchor outside (time, 30 hrs.; fare, ¥27.50, 1st cl.). Sampans to the shore, 25 sen.

Practical Information. Formosa, or (Chinese and Japanese) Taiwan (‘terraced bay’), a semi-tropical, ovaliform island (greatest width, 97 M. from E. to W.; greatest length, 244 M. from N. to S.) in the torrid zone approximately 90 M. from the China coast, extends from 21° 45' to 25° 38' of N. lat. and from 120° to 122° 6' 15'' of long. E. of Greenwich, and forms a link in
the vast volcanic chain which, running from Papua northward to the Kuriles, constitutes the E. escarpment of the Chinese continent — to which it is connected by a plateau over which the depth of water is generally less than 50 fathoms. Immediately to the E. of the island deep water is found, and the broad Pacific stretches away 4700 M. to Honolulu. Its area of 14,000 sq. M. (coast-line of 700 M.) makes the island a trifle larger than Holland, a bit smaller than Switzerland, and more than twice the size of the Hawaiian Islands. There are 63 outlying islands with an area of 48 sq. M. and a coast-line of 132 M. The Tropic of Cancer (which passes slightly to the N. of Cuba and Honolulu) cuts it near the middle and defines the (sea-level) climate. The Time is 54 min. behind that used in Japan, to which Formosa is almost connected by the huge stepping-stones comprising the Loochoo Islands — the southernmost of which is visible in clear weather from the northernmost point of the island. The Philippines lie 225 M. to the S. of the curiously pointed Garambi Cape, with Manila 390 M. still farther away. Between the island and the mainland flows the boisterous stream of the Formosa Channel, with the Pescadores (p. 765) intervening 25 M. from its W. edge. Ships leaving Formosa on the evening tide in good weather find themselves the next morning in a port on the Chinese littoral. Hongkong is 360 M. from Takao, and with a smooth sea steamships make it in a day. But during the roaring S.W. monsoon, when the tearing winds howl like demons and kick up a tremendous sea, the biggest liners are glad to lie to or run somewhere for shelter; in such cases the voyage may take several days. Submarine cables link the island to Fochow and Kyūshū, and wireless stations signal ships in the channel and flash messages to the mainland.

The island is one of rare beauty and charm, a bizarre blend of civilization and savagery; of snow-clad mts. and the lush vegetation of the semi-tropics; of the 16th-cent. Orient and the 20th-cent. Occident. In one respect it offers the blasé traveler a combination rarely met with anywhere, — the possibility of safely hobnobbing with savages reclaimed with the thinnest kind of a veneer, who secretly want the visitor’s head, but are prevented by Japanese law from taking anything more portable than his small change; and this only in the way of legitimate barter! To sit on the balcony of the luxuriously appointed Tathoku Hotel and know that somewhere in the near-by mts. eager eyes may be searching one out, and nervous fingers be gripping a razor-like kris that would quickly decentralize one’s cherished head-piece, affords a thrill not ‘included in the price’ in Europe or America! The aim of the Japanese is to make of Formosa a tropical garden that will attract travelers from everywhere, and much money and effort are being expended to this end.
Climate. FORMOSA

As a colonial possession Taiwan is ruled over by a Governor-General appointed by the Mikado, and assisted by a Civil Administrative Dept., an Army Dept., and a Naval Staff. For purposes of local administration the island is divided into 20 prefectures and sub-prefectures, which are increased and extended as fast as sections of the Savage Territory are reclaimed. The organization is patterned closely after that of Japan (p. cli). The Central Gov't (Taiwan Sotoku-fu) is at Tainan (p. 776). The annual revenue of approximately 56 million yen (expenses about 42 millions) is obtained from taxation, the imposition of customs duties on imported articles, and from the receipts from various governmental undertakings,—the rysa (1000 M. of 3 ft. 6 in. gauge), forests, opium, salt, tobacco, and camphor monopolies, etc. Gold, silver, copper, sulphur, coal, etc., are mined in quantities, and considerable petroleum is produced. Of the 20 or more gold mines, but 3 or 4 are productive. The total annual trade amounts to about 125 million yen. Much of the rattan made into furniture at Hongkong is shipped hence. Rice and sugar are the greatest staples. Of the 223 public schools of the island, 17 are for the aborigines. Among other accomplishments the aboriginal children (1732 pupils) are taught embroidery, the making of artificial flowers, etc.

Climate. The climatological conditions are singular; the temperature at one point may differ materially from that at another at practically the same elevation and but a few miles distant, and while one town is bathed in semiternal sunshine a less fortunate one 10 miles or more away may be overhung with clouds and enveloped in weeping rains! While one region is enjoying a delightful season with freedom from heavy rains, another district on the same level but a hundred miles or more distant may be having its annual rainy season. While Keelung is dubiously celebrated as the rainiest place in the Far East (and the 4th wettest in the world), with a yearly average of 219 rainy days and nearly 200 in. of rain, Tainan, but 218 M. to the south, also at sea-level, has but 104 wet days and 54 in. of rain, and Tamsui, 20 M. over the hills from Keelung, less than 100. Thick layers of clouds often rise at the E. summits of the mts., but dissolve quickly when descending to the warmer atmosphere on their W. sides. The N.E. monsoon, which absorbs an abundance of vapor when warmed by the Japan Stream (p. cxlv) condenses into heavy rain when it impinges on the cool mts. of N.E. Formosa. During the S.W. monsoon the S. portion receives more rain than the N. The W. side of the island receives its greatest rainfall in summer,—usually in Aug. Although Nov. is the wettest month in Keelung, it is usually the driest month in Tainan, 20 M. distant. Because of these climatic peculiarities Formosa is richer than most regions in the variety of its plant life. Vegetation grows vigorously at all times; flowers bloom perennially, and every month
is the busy season of the mosquito — the most industrious object on the island. Mosquito-nets are indispensable throughout the year, and are supplied at the hotels and inns. As the head-hunting tribes inhabit and hold the mts. in their possession, — thus enjoying what must be a fine and invigorating climate, — the civilized, and other, folks must dwell on the plains and at sea-level.

Spring begins in March and lasts till the end of May. In April the thermometer often registers 90° F., and this temperature may increase to 97° in summer, which lasts from June till the middle of Sept. The warmest month is July, the mean temperature being 81°. The monthly average of humidity is over 80°, and it varies between 93° and 73°. Oct. and Nov. correspond to the Indian Summer of the N. of the United States and the Little Spring of Japan; they are the healthiest months of the year, and the best for the tourist to visit the island. From Sept. to April northeasterly winds prevail, the direction being somewhat affected by topographical conditions; thus the wind is E. at Taitoku, N. at Tainan, and N.E. at the Pescadores. Southerly winds prevail from May to Sept. The rainy season is supposed to set in in Dec. and for 30 days or thereabout the drizzle continues almost uninterruptedly, revivifying the vegetation while depressing the spirits of the people. The period is much like the Nyubai of Japan, during which metals rust and other things mould and decay. During this time the visitor must be on his guard against the prevalent malaria. The coldest month is Feb. with a minimum temperature (at Taitoku and Tainan) of 38° F. and a mean of 61°. Taitoku experiences but little rain between Nov. and April, but the traveler may expect it practically every day at Keelung during that time. — The typhoons which visit the island during Aug. and Sept. are much dreaded, as they bring the rivers up out of their banks, flood the plantations, wash out bridges, and destroy rly. communication, and sometimes blow at the astonishing rate of 97 M. an hr. (Taitoku, Aug. 5, 1898). Fogs often temper the summer heat. Yachtsmen may wish to remember that while the E. coast of Formosa is clearest in summer, the W. coast is clearest in winter. Earthquakes are frequent but are rarely severe. Storms do the most damage.

Topographical Sketch. Topographically Formosa is like Japan in that ridges of lofty, densely-wooded mts. traverse it from N. to S. and divide it. Westward of the ridge the land falls in a succession of terraces to a wide plain covered with sugar plantations and rice-fields (2 crops a year). Many of the 5000 sq. M. of the total tillable area lie here, and from the numerous bays and ports 2215 steamships and 36,000 junks carry the island products to Japan and the Chinese littoral. As civilization entered the island from this side and spread toward the E., its advance is marked by populous villages and well-cultivated...
fields. The E. coast is mountainous, and some of the remark-
ably beautiful cliffs which rise a sheer 3300 ft. from the water are
said to be the highest in the world—reminding one of Norwe-
gian, New Zealand, or Alaskan fiords. The water is deep close in,
and when big ships steam along the base of the towering rocky
mass they seem no larger than cockle-shells. The rocks are
chiefly sandstone, slate, graystone, gneiss, shale, and granite,
with others of trappean, coal, and coralline formation. Taitō,
Pinan, Karenkō, and So-o are the chief ports of the E. coast.
The great axial range, which with smaller ridges traverses the
island from N. to S., rises near Taihoku and tapers to the South
Cape, there to terminate in a remarkable limestone mass fa-
mous in Chinese legends. Many stately peaks mark the pro-
gress of the range, the culminating point (highest in the Ja-
pinese Empire) being Mt. Morrison (p. 788). Other fine peaks
are Mt. Sylvia (12,522 ft.; named for a British man-of-war, the
Sylvia, in 1867); Taihasen, a few miles to the N. (10,797 ft.);
Taiisetsu (10,800 ft.); Gōkan (11,209 ft.); Hakku (10,539 ft.);
Tōsha (10,800 ft.); Antōgun (10,193 ft.); Nōkō (11,200 ft.);
Randai-san (10,100 ft.); Bōkyō (10,250 ft.); Gundai (10,700
ft.); Kanzan (12,100 ft.); Shōkanzan (10,740 ft.); Pinan
(10,906 ft.); and nearly a score of giants from 9000 ft. down-
ward. The splendid Shūkoran, near Mt. Morrison, is 12,650
ft., and is next in height to its loftier neighbor. On the slopes
of nearly all these huge peaks are the high-poised and almost
inaccessible villages of the wild tribes, within the district known
as the Savage Boundary, now hemmed in in many places by
electrified barbed-wire and guarded stations.

The principal plains are Hozan, Tainan, Kagi, and Shoka,—
all known as the Plains of the West Coast. The Giran, or
Kapsulan Plain, and the Karai Plain (referred to sometimes
as the Taitō Valley) are on the E. side of the axial chain.—
All the streams of the limited River System are of the nature
of mt. torrents,—shallow and sluggish during the dry season,
but raging and destructive during the season of floods (July–
Aug.). At such times erstwhile nondescript trickles become
booming torrents a half-mile or so wide, which tear out the
strongest rly. bridges and demolish the largest plantations in
their path. The most important are the Tamsui River (87 M.
long); the Dakusukei (95 M.); and the Daiankei (48 M.).

The Pescadores (islands so called by the Spanish navigators
because most of the inhaibs. are pescadores, or 'fishermen') are
called Hōko-tō by the Japanese, to whom they belong. The un-
interesting archipelago (pop. 56,000) consists of about 21 small
islands generally flat and in no place more than 300 ft. above
the sea-level. The area of the largest is about 24 sq. M. The
two most important are Panghu and Fisher Island, near the
center of the cluster. Makiu, or Mako, or Makuang, the capi-
tal, has the remains of an old Dutch fort, and a pop. of 5000.
The usual point of departure for the islands is Antung. Steamers of the Osaka Shosen Kaisha make the 52 M. in 5–6 hrs.

The Botel Tobago Islands (Jap. Kōtō-Sho), 50 M. S.E. of Pinan, consist of 2 islands, the largest 7½ M. long from W.N.W. to E.S.E., and from 2 to 4 broad (highest point, 1820 ft.); with a smaller one 3 M. to the S. The 1200 or more benighted inbans occupy 8 wretched villages, and in their manners and customs recall the Papuans of the Solomon Islands. They are believed to be of Malaysian-Polynesian origin.

The Forests cover about 7 million acres (67% of the total area of the island) and lie chiefly within the Savage Territory. The 3 million acres outside this have been almost ruined by the ruthless Chinese in their search for camphor and other products. The Arisan Forest, on Mt. Ari, covers about 27,000 acres between 1800 and 9000 ft. above the sea, and is widely known for its large and splendidly tall evergreen trees, some of which are thought to be 1500 yrs. old. The most valuable are the immense camphor trees (p. 781), and the huge (some 190 ft. high and 60 ft. in girth) coniferous Chamaecyparis formosensis (a relative of the Thuja; Jap. Hinoki), of which there are said to be upward of 300,000. Here, at an elevation of about 7000 ft., grow the few specimens of the unique Belis Lanceolata (or Cunninghamia; named for R. Cunningham, an English physician in China), magnificent trees of a single species but allied closely to the sequoia of California, and used by the Chinese for tea-chests and coffins. The Japanese cedar is represented by the immensely tall, umbrella-shaped Cryptomeria Taiwaniana; and the Tsuga (large forests of which the traveler will note on Fuji-san) by equally splendid specimens of Tsuga formosensis — both to Japan and Formosa what the hemlock-spruce is to Canada and the United States. Retinaspores, spruces, soap, tallow, and paper-mulberry trees, Liquidambar formosana, magnolias, and a host of others grow in riotous profusion, prominent and striking figures among them the Libocedrus (the arbor-vitae, or incense-cedar), which yields a yellowish wood capable of taking a high polish and a satin-like finish. The Katang tree produces the close-grained, rich-red wood made up into furniture in China and sold to the unwary as rosewood. The East Indian palm (Areca Catechu; Jap. binrō) is common everywhere and furnishes the areca-nut (binrōji) so highly esteemed among the natives as a masticatory. The fruit (often called betel-nut because it is chewed with the leaf of the betel pepper — Piper Bette) resembles a nutmeg in shape and color, but is larger, with hard white albumen. The entire nut is chewed; a slice is wrapped in the fresh leaf smeared with a mixture of gambier or shell-lime colored red, and the whole masticated to a pulp before spitting it out. The taste is herbaceous and aromatic with a little pungency, and those who chew it seldom have it out of their mouths (usually lodged
between the teeth and the lower lip). It is supposed to sweeten the breath and promote digestion. — The lithe bamboo (*Phyllostachys*) grows in dense groves and produces culms 40–50 ft. long. The Gov't Forestry Bureau is engaged actively in reforestation, and in the museum at Taihoku there is an excellent collection of forest timber, properly classified, with its uses, etc. The Pacific Northwest system of logging and lumber-sawing is followed, and American sawing-machinery is used.

The *Fauna* is more closely allied to that of Japan, Malaysia, and British India than the mainland of China, and includes tiger-cats, Asiatic wild-cats, Tibetan bears, 3 species of deer and civets, wild boars, Swinhoe's goat-antelopes, martens, the S. China wild cow (*Bos Chinensis*), apes, armadillos, several species of squirrels, and numerous rodents. Conspicuous features are the domesticated water buffaloes (*Bubalus bubalis* — Chinese, *Shiu ntu*, or water-ox; the *carabaos* of the Philippines), employed as beasts of burden and in tilling the soil. They are docile but unwieldy creatures, with a hairless hide of a repulsive, light slaty black, and widespread black ribbed horns with flat upper surfaces that lie far back on the neck and resemble exaggerated callipers. Each horn is nearly semicircular, and bends downward; the head seems to be affected by their weight, and is turned back so as to bring the nose horizontal. To all appearances this adornment is useless to its wearer, but such is not the case, since the clumsy ruminants not only defend themselves against the attacks of tigers (particularly in Java), but often kill the aggressors. Constitutionally more delicate than the ox, the buffaloes tire easily, and unless their drivers pour water over them occasionally they become fagged and useless. One often sees them standing in square tanks being splashed with water. The tough naked hide is a mark for gnats and other insects, and to guard against them the animals seek muddy pools, where they lie for hrs. with only the nose and eyes above the surface. Saucy Drongo-shrikes, handsome birds with long forked tails, black shot with steel-blue, and with a tinge of bronze on both wings and tails, are seen often sitting on the backs of buffaloes devouring the insects which torment them. Ragged herd-boys often ride the animals, and the metaphor of a lad astride a buffalo's back, blowing the flute, frequently enters into Chinese descriptions of rural life. The snowy herons which stalk the animals eat the tiny lampreys found in the pools in which they wallow. Buffaloes often show their wild nature by dislike for Europeans, and travelers should try to avoid meeting them in narrow lanes unaccompanied by drivers. The island is rich in venomous snakes of more interest to herpetologists than to timid tourists. The dreaded *Cobra de capello*, a repulsive reptile which attains a length of 3–4 ft., is common. The avifauna is very varied, and of the 150 or more species of birds, a number are peculiar to the locality.
Among the finest is the beautiful blue magpie (Urocissa carulea), with deep black head and neck, bright vermilion bill and legs, and violet-blue and white body. The crows one sometimes sees are the descendants of those which Admiral Viscount Kabayama (the first Governor-General) set free from his warship at the time of the Japanese occupation in 1895. The gekko lizards so common in Formosan houses are timid and harmless. The fish of the environs seas are similar to those of Japan, but perhaps because of the warmer water are less palatable.

Historical Sketch. According to the (not always trustworthy) Chinese annals, Formosa came prominently into history in A.D. 605 (during the Sui Dynasty) when a Chinese navigator, Ho Man, visited the island and was surprised to find it peopled by numerous savage tribes (perhaps Malays, but called by some authorities Loutaus) whose language he could not understand. The wily Mongolian returned to China and soon thereafter headed a second (piratical) expedition, and after demanding that the natives recognize the 'Son of Heaven' as their lord (which was refused), burnt their villages, slew those who failed to take refuge in the mts., and then returned in triumph to the mainland. The Chinese legend which refers to the creation of the island is not worth repeating. Until the 16th cent., when the Loochoo pirates developed along Formosa and called from the Chinese persisted in calling the island Loochoo. Many still call it Ki-lung-shan (Keelung Mt.). In 1590, some Portuguese sailing near the W. coast of the island sighted it and were so struck by its beauty that they called it Ilha Formosa (Beautiful Island). The name was incorporated in the Dutch charts by a Dutch navigator, John Hughes de Linschoten (who explored the coast of Japan in 1584), and eventually became the accepted (and appropriate) name. In 1622, after the Dutch bombardment of Portuguese Mazão by the ships of Cornelius Reigers, these 'Red-haired Barbarians' settled in the Pescadores, and to placate them the Chinese who already had established themselves in Formosa in appreciable numbers, and who practically dominated the island, gave them permission (in 1623) to trade there. A year later Fort Zelandia was erected at Taiwau (now Anping), and soon thereafter a second and smaller fort, Provintia, was built. In 1626, the Spaniards settled at Keelung and named it La Santisima Trinidad (Holy Trinity). For years thereafter there was much bickering between these two parties, not understanding, mercenary Hollanders, and the equally zealous and intolerant padres. In this the Japanese pirates, who had ravaged the coast some 20 yrs. before, and who considered it as their special domain, took an active part. Many merchants of this nation had already settled at Takao, and because the scenery of the coast between that port and Anping was similar to that of Takasago, in Harima (or Banshū) Province, they named the island Takasago — a pillow-word for a m.t. peak, and still the poetic name for the region.

The most picturesque period in the history of Formosa was inaugurated by a swashbuckling pirate chief known variously as Chêng Kung, Tei-seiko, and as Koxinga, the son (born near Nagasaki, Japan, in 1624) of an equally celebrated corsair, Chêng Chi-lung (or Iguan), who in time became the wealthiest and most powerful man in the Middle Kingdom, with vast fleets of vessels and methods of reprisal so dreaded that even the Emperor feared to oppose him. In 1667, he attacked the Dutch with such suddenness and impetuosity that those who were not slaughtered surrendered and were permitted to depart for Batavias, with their missionaries and their reduced possessions. In 1662, Dutch authority in Formosa ceased (after 30 yrs. continuance), and in 1668 the last Dutchman retired from Keelung. Koxinga meanwhile established himself as the sovereign of the island, over which he ruled in a barbarically opulent style. He died within a year after his invasion and was ennobled by the Chinese Emperor, as Hai-ching Kung, or 'Sea-quelling Duke,' — one of the two perpetual titles among the Chinese. His rule was continued by his son.

Imperial Chinese sway was finally established in 1683; the island was made a part of Fukien Province; and the capital was called Taiwau Fu. See.
Population. FORMOSA

was the misgovernment that it soon became a refractory region, and the plundered and exasperated natives, after killing and eating many of their conquerors, retired to the mt. fastnesses and started a race-war which still rages. For many years the island was notorious among sailors for its treacherous coast and fierce peoples — the semi-barbarous Chinese being almost as much dreaded as the head-hunting aboriginals. English, American, and Japanese vessels were from time to time wrecked on the coast, and the unfortunate passengers and crews that were not massacred were enslaved and tortured. Several punitive expeditions were landed by the English and Americans (one of the latter under Captain Belknap in the ships Hartford, and Wyoming, in June, 1867), and the Japanese Gov't, exasperated by the murder of 54 wrecked Loochooans in 1871, after futile attempts to obtain redress of Peking, took the matter into its own hands and war was narrowly averted. The Japanese invasion (and occupation of the southern part of the island) in 1874 sobered both the Chinese and aboriginals. It was followed in 1884 by the French campaign, during which France seized the island as a material guaranty for the payment of an indemnity imposed upon China at the close of the Franco-Chinese War.

China attempted to make radical changes in the administration of the region during the yrs. that followed, but when the Japanese stormed and took Tashkoku (the capital) on June 8, 1895, and scattered the adherents of the recently established Formosan Republic, the island was but slightly more subdued by Kiriwa in the 17th cent. It was a red-letter day for Formosa and its inhabitants when China ceded the island (Shimonoseki Treaty, April 17, 1895) to Japan at the conclusion of the Japan-China War, although the campaign which followed cost the conquerors millions of treasure and 4642 soldiers, while 21,000 had to be sent back to Japan for treatment. It was also an important day for Japan, for on that day it rose to the rank of a colonial power, and for the first time in its 2500 yrs. of history the people and territory of another nation were transferred and protected. Included in the cession were all the adjacent islands lying in the sea from 119° to 120° E. long. and from 23° to 24° N. lat. (which included the Pescadores). By patience, tact, and the liberal expenditure of lives, time, and money, the progressive Japanese have civilized a large part of the island, and they are still engaged in the apparently insurmountable task of rescuing a savage race from moral, commercial, and intellectual oblivion.

Population. Ethnologically Formosa is highly interesting; many of the wild tribes (which still hold considerable of the island territory) are bloodthirsty head-hunters who make it their business and pleasure to lie in wait, slay, and decapitate the domesticated savages, the Japanese, and the Chinese who work near the Guard-Line. Many of the semi-barbarous Chinese themselves are said to be murderous as well as omnivorous; exhibiting their cannibalistic tendencies by eating portions of the bushmen they succeed in killing. To save themselves and their subjects from being slaughtered and beheaded, the Japanese must either civilize or destroy the wild tribes, and the war of regeneration or extermination is being conducted with characteristic Japanese vigor. At present the extended Guard-Line, maintained by a thousand or more hardy Japanese fighters, tightens and grows steadily smaller, while the obstinate natives within the gigantic mesh fight, surrender, recede, or die in defense of their wretched huts and their singular mental inheritance.

The Guard-Line (Aizu-sen) is established by cutting a path (ai-ro) along the side of the mts., then clearing the jungle in front for sufficient distance for the guards to note the approach of an enemy. The bamboo houses are loopholed, surrounded by barbed-wire fences, and supplied with firearms.
grenades, field-guns, telephones, etc. In very risky districts the wire entanglements are electrically charged, and sunken mines are laid for the savages. When rivers are spanned by the lines, a peculiarly constructed bridge of rattan and piano-wire is made, sometimes 400 ft. or more long. Five or more guard-houses, with 2-4 men in each house, are placed at intervals in a mile, and in localities where barter is permitted with the savages, a barter-house is erected near the superintendent’s cabin, and interpreters are employed. While one guard sleeps, the other watches, for the duty of the guard is not only to preserve his own life, but also to protect the villages and fields in his district. The savages frequently attack the men, who are, in constant danger. Sometimes whole parties are ambushed and massacred. As the natives are subdued or convinced of the futility of resistance, the guard-line is advanced, not always without disaster or hardships to the workers. When the line is advanced over the tremendous cliffs which are a feature of the east coast, steps must be cut in them and progress is much like Alpine climbing. Field-guns are often dragged up almost inaccessible places; provisions are carried on the backs of coolies; patrol detachments guard the workmen; and a regular army field equipment is necessary. In cases where the natives make a stout resistance, to capture a tribe and its few scattered villages requires a force of a thousand or more men, a hundred or more days’ work, and an expenditure of perhaps 125,000 yen. Two or three hundred men are usually killed in such campaigns. Punitive expeditions are being almost constantly sent out to some district. The authorities hope to have the entire savages district under control in due course, as upward of 3 million yen a year are being spent in the civilizing campaign. Before this was undertaken, the head-hunters raided the lowland frequently and carried off from 500 to 600 heads annually. Every humane effort is made to induce the savages to renounce their cruel ways. A thousand children are being taught at 45 schools established in the guard stations, and, whenever possible, the authorities take batches of natives on a junket to Japan, to show them how intelligent people live.

The origin of the Formosan aborigines is unknown; some authorities believe them to be of the same race with the Philippine Tagalogs; others think them of Polynesian origin; others that they, in the East, and the people of Madagascar, in the West, are both of the same pure Malayan stock that spread itself out in opposite directions; and still others that they are descended from the same root as the Miao hill-tribes, the aborigines of Kweichow in China. The Japanese judge from their houses and their physical characteristics that they were stragglers from the wave of migration which, following the warm Kuro-shiho, eventually settled in Japan. The natives themselves are practically without traditions as to their origin. They call their country Pak-an, or Pak-ande. Those that remain uncontaminated by admixture with the Chinese settlers are a much finer-looking race than the Mongolians, of medium stature, with clear olive complexion, stiff straight hair on the head, projecting cheek-bones, black eyes, broad, flat noses, and scanty beards. They are well-built, bold, wiry, and, like wild people the world over, devoted to hunting. With many of them their neighbors’ heads are the objects most desired, and much of the spare time of the inhabitants is spent in preventing this useful member from being decentralized.

Head-hunting (a distinguishing trait of the Malayan race) is practiced only by certain of the tribes, notably the Aman, Puyuma, and the Vonuma — who have a passion for it. The
former make the acquisition of a number of heads their first aim in life, inasmuch as at least one human head is required on almost every important occasion, and always in religious rites or ceremonies. When a savage youth attains his majority he is not permitted to join a company of adults until he gets a human head, and when a dispute arises between members of a tribe the decision is given in favor of the one who first secures a head. No savage is esteemed who has not beheaded a Chinaman, while the greater number of heads brought home from a fray, the higher the position of a brave in the community, and the easier it is for him to marry the woman of his choice. The practice is said to have had its origin in the display of courage, it being considered essential in order to qualify youths to be ranked with men of ripe age. Because of the head-hunting mania the women are said to outnumber the men 3 or 4 to 1.

Head-Hunters on the war-path usually travel in squads; equipping themselves with rifles and provisions they approach as near as convenient to the frontier or guard-line, and hide themselves in the jungle near some frequented path. Here, whenever the opportunity arises, they shoot unsuspecting travelers, or, emerging from their lurking-place, they make a sudden and swift descent on some field or outlying house, murdering whomsoever they meet. The savage tracks lie only through the dense forests, thick with underbrush, where hiding is easy. The decapitated heads are boiled, to separate the flesh; then the skull is adorned with various rude ornaments, and either hung up in the warrior's hut as an evidence of his skill (or treachery), or is placed in a niche in the wall, as a sort of Chinese curio. The bodies are left where they fall. Mongolian heads are preferred, but those of other tribesmen, of domesticated natives, or of Japanese, are esteemed. Owing to the difficulty attending the securing of human heads, certain tribes content themselves with those of monkeys.

For purposes of racial distinction the inhabitants of Formosa (barring the Japanese and other foreigners) are divided into Mongolians and Malayans; the former — who have been migrating into the island during the last 400 yrs. — are placed, according to their original home in China, in two general classes, the Haklos and the Hakkas. The first are the older immigrants and are subdivided into four groups: Amoy, Tsanewchou, Changchou, and Changpoo, according to their dialects and the districts in Fokien Province whence they came. They number about 2,400,000 and by some are called the Min Caste. The women bind their feet, while the Hakkas do not. The latter, called the Yuen Caste (also 'visitors,' or 'strangers'); number upward of 400,000; their ancestors emigrated from Canton. They are a hard-working race, courageous and cruel, militant toward their neighbors and the aborigines, and hostile to any form of gov't. Their women work in the fields. Both
of these castes began pouring into Formosa toward the end of the Ming Dynasty, and afterward, when in the T'sing Dynasty the Chinese took possession of the island and allowed permanent settlement there, the Chinese came in such numbers that they soon spread themselves over the plains along the S. and W. coasts. Advancing northward, they occupied the entire W. portion of the island, dominating the weaker native tribes, and driving the prouder and more independent ones (known as 'hill barbarians') to the mt. fastnesses for safety. Perhaps at that remote period was engendered the ineradicable hatred which the aboriginals feel toward the Mongolians, and which not even blood-requital seems to appease. The Chinese returned the compliment with true Mongolian barbarity. When an unfortunate savage was captured, his head was cut off and displayed to all comers with ghoulish glee; 'the body was then either divided among his captors and eaten, or sold to wealthy Chinese, and even to high officials, who disposed of it in a like manner. The kidneys, liver, heart, and soles of the feet were considered the most desirable portions, and were ordinarily cut up into very small pieces, boiled, and eaten somewhat in the form of soup. The flesh and bones were boiled, and the former made into a sort of jelly. The Chinese profess to believe, in accordance with an old superstition, that the eating of savage flesh will give them strength and courage. During the outbreak of 1891 savage flesh was brought in, in baskets, the same as pork, and sold like pork in the open markets of Tokoham before the eyes of all, foreigners included; some of the flesh was even sent to Amoy to be placed on sale there. It was frequently on sale in the small Chinese villages near the border, and often before the eyes of peaceful groups of savages who happened to be in the place.' (J. W. Davidson, The Island of Formosa, p. 264.)

Other customs among the semi-savage idolatrous Formosan Chinese are but little less reprehensible. One is the living on the earnings of the wife's immorality; in such cases the house is known to the neighbors as the 'Half-closed Gate,' and the man who hires the woman as the 'Guest Husband.' Concubines are kept by many, although class distinction is strong. Prostitutes, servants, barbers, chiropodists, butchers, actors, and funeral musicians are regarded with contempt and as outcasts whom no respectable person will marry. Pigs are more carefully tended than children. The Chinese are the duck-breeders of the island; one man usually attends to about 200 birds; drakes lay no eggs and are therefore killed. To the foreigner the natives seem to spend most of their time on the street, picking earwigs out of the dirty ears of their compatriots, or engaged in some equally disgusting practice. The opium-smoking habit is referred to hereafter. Foot-binding is practiced.
Footbinding (tensoku) was brought from the Fukien Province to Formosa, where it is practiced by 800,616 Chinese and Formosans (more than 56% of the island inhabs.). There seems to be no authentic record of the origin of compressing women's feet in China. Tradition says the practice was started by a lady called You, a delicate figure and an expert dancer at the Court of the Empress Li. The latter took so much pleasure in seeing her dance that she had made a large golden lotus flower 6 ft. in diameter and decked with jewels. With her feet bound in silk the lady You danced upon this, and her bending, reeling, swaying figure on the gold lotus was so entrancing that poets referred to it as 'Lotus steps and tottering plight; willowy figure and captivating sight.' From that remote time coquettish girls have imitated her by binding their feet, in the hope of more quickly obtaining a husband. Those with unbound feet are looked upon as rustic and unrefined. Crushed feet are termed 'Golden Lilies' (Kin lien), and as soon as a girl reaches her 4th or 5th yr. the four toes are curled forcibly toward the soles and are kept compressed in small pointed shoes. By the 7th or 8th yr. the metatarsal bones are crushed and the scaphoids disjointed, a state preserved by firmly binding with pieces of white cloth, and forcing the feet into yet smaller shoes. Every day they are unbound, washed, and bound again. As the skin and flesh become putrefied from stoppage of the circulation, the worst cases end in the complete loss of the toes from gangrene. The lower legs are paralyzed, and physical development retarded. Many women die of the infectious diseases contracted. Young women are often so crippled that they cannot walk and have to be carried on men's shoulders.

The Aborigines are divided into two general classes: the 'raw' (or wild), and the 'ripe' (or tame), savages — which includes many well advanced in the process of sinification. Not a few of the latter are cross-breeds, who have adopted the language and customs of the Chinese and are known by them as 'domesticated barbarians.' Originally most of these were Pehoans (or Peipohuans), or 'savages of the plain,' — lees of a once powerful tribe that dwelt in the W. part of the island and rose to prominence before the Dutch occupied the island and the Chinese began to people it. The 'raw' savages are scattered over the whole region of the central mt. range and lateral ranges up to a height of 5000 ft., and over a strip of land in the East. Classified by their bodily features, customs, language, etc., there are 9 groups or tribes, divided into 671 villages, with an estimated pop. as follows: —

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ami</td>
<td>84</td>
</tr>
<tr>
<td>Atayal (or Taiyal)</td>
<td>182</td>
</tr>
<tr>
<td>Paiwan</td>
<td>110</td>
</tr>
<tr>
<td>Vonum (or Bunum)</td>
<td>144</td>
</tr>
<tr>
<td>Tsaisen (or Tsarisen)</td>
<td>105</td>
</tr>
<tr>
<td>Puyuma (or Piyuma)</td>
<td>14</td>
</tr>
<tr>
<td>Tsou (or Tsouou)</td>
<td>39</td>
</tr>
<tr>
<td>Yami</td>
<td>8</td>
</tr>
<tr>
<td>Saisett</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>688</td>
</tr>
</tbody>
</table>

Each tribe differs from the others in language, habits, and physical characteristics, and all are hostile toward one another. Most of them have hunting dogs, and carry spears of bamboo 6-7 ft. long with metal tips 8-9 in. long. All have Malay krisse, which they never put aside for a moment, and many possess rifles. Jewels and iron vessels are sometimes used as
currency in bartering. Men and women pull out the two lateral incisors from the upper jaw, to improve their personal appearance. The women wear dresses; adultery is punished by death. The Aтайals tattoo their faces, and because of this are known as the tattooed savages. They are the fiercest of all the head-hunters, and few are the brave who have not assembled 10 or more skulls; some of their villages possess several hundred heads. The Amis of the N. are said to boil the heads of victims and eat the flesh, besides indulging in horrid festivities when a head is brought into camp. — Of the 3,400,000 inhab. of Formosa, upward of 100,000 are Japanese, and (150) foreigners of different nationalities. The official language is Japanese, but many of the places and things are known by their Chinese names. The Formosan vernacular includes Fōkenese (spoken by the Haklos), Cantonese (the speech of the Hakkas), and many Chinese and native dialects. Fōkenese, the language of 84% of the population, is the most widely used. One per cent of the population is deaf and dumb.


50. Keelung (Kiirun).

Keelung (Jap. Kiirun), northernmost and best of the island ports (pop. 30,000), 18 M. from Taihoku, the capital, is the point at which most travelers to Formosa disembark, and is in lat. 25° 6' N. and long. 121° 47' E. of Greenwich, on the shore of a strikingly picturesque bay that is being converted rapidly (at a cost of 6 million yen) into a deep and safe harbor. The quay is within 3 min. walk of the rly. station. Trunks from the Custom-House to the station or dock, 25–50 sen; hand-bags, 10 sen; jinriki 10 sen; the latter in the town, 50 sen the hour. Distances are short. The traveler will do well to remember that the port and the surrounding country, within a 6½ M. radius (including Kinpuri and Suihenkyaku; comp. the accompanying map), are in the strategic zone, and that photographing, sketching, the making of notes, etc., are forbidden. Cameras are regarded with suspicion. The bizarre sandstone rock close off the W. entrance to the harbor is Ban-jintaibi. The bald conical island is Keelung-tō. The tide rises about 4½ ft. Attractive knolls, richly wooded and green, to their serrated tips, surround the harbor on three sides, and from their summits long, grim steel guns look seaward with wicked intent. Among the numerous fruit-sellers on the wharves are picturesquely clad Loochoo Island women, who
Keelung River. KEELUNG TO TAIHOKU 51. Rte. 775

offer island-made trinkets, etc., for sale. Hundreds of baskets of pomelos (jabon or zabon), a variety of shaddock, await shipment to Japan. Numerous canals wind inward through the nondescript town, and are crossed here and there by arched bridges. Many of the houses resemble Chinese yamens, the dragons and other mythological animals on their roofs being supposed by the artful Chinese to keep out vagrant goblins. Considerable coal and gold are mined in the neighborhood, the Three Gold Mines of Keelung (discovered in 1890 by a Chinese miner from California) being the most productive (about 5 million yen a year) on the island. Originally a Spanish settlement, Keelung was bombarded and captured by the Dutch, who in turn were expelled by the corsair Koxinga. It was held by the French from Aug. 1884, to June, 1885, and taken by the Japanese June 3, 1895. To facilitate landing, the manager of the Taitoku Hotel sends English-speaking runners (small fee customary) to meet incoming ships. They are useful in assisting strangers through the custom-house and in dealing with the horde of screeching Chinese coolies who essay to carry the traveler's luggage to the station.

51. From Keelung to Taitoku.

Taiwan Government Railway.

18 M. Several through trains daily in about 1 hr. Fare, ¥1.10, 1st cl. One can get an indifferent, pick-up luncheon at one of the several small Japanese restaurants near the station, and a much better one at the hotel in Taitoku. Fruit-stands abound. The Chinese estables and beverages should be avoided. Few if any of the people speak English. Prices are higher than in Japan.

From Keelung the rly. passes through the scrawny suburbs direct into the hills, threading first the Chikushirei Tunnel (1818 ft. long), then crossing the Keelung River, a broad, placid arm of the Tamsui. Picturesque features are the many hybrid junkies, with dragon-wing sails and pig-tailed, rat-eyed Chinese crews, that bring merchandise down from Tamsui Port. Lofty green hills that reflect their fine contours in the water rise here and there along the bank, and far up their sides nimble natives are seen at work on small patches of land snatched from the jungle and subjected to cultivation. After leaving 2 M. Hatto, tall bamboos with feathery tops become prominent features in the landscape, which at all seasons is flecked with countless flowers. From this point onward the river parallels the rly. and fine glimpses are had of it almost to Taitoku. 4 M. Shichito. Many large handsome red blooms of Hibiscus Rosa Sinensis flank the rly., and while idealizing the poor stations impart a brighter aspect to the odd, semi-savage country. As the valley broadens, knob-like tea-bushes are seen to dot the hill-slopes, and snow-white cranes to step gingerly through, and sentinel, the paddy-fields. Dense jungles studded
here and there with ripening bananas, and lumbering water-
buffaloes, apprise the traveler that he is in a Chinese com-
community of the upper tropics. The straw-thatched houses behind
bamboo fences and embowered in bizarre flowers are distinct-
ively Chinese. An occasional red-brick structure is seen, like
a yamen, with plaster dragons astride the ridge. The high-
pitched roofs of red tiles are like those of old castles, and the
blue vitrified gateways with penthouse roofs and uptilted cor-
ers are decidedly picturesque. They are the outposts of many
such houses scattered through the island, and usually are the
homes of Mongol aristocrats. Along the raised paths that de-
limn the rice-fields trot Cantonese coolies entirely naked save
a restricted loin-cloth and a wide, home-made bamboo hat,
carrying shoulder-poles, on each end of which is slung a bucket
of water, a shallow basket with an expostulating black pig in
it, a string of fish, a bunch of bananas, or enrichment for the
fields.

The Rokuto Tunnel (454 ft. long) and the Goto (597 ft.) are
passed, and a green but rough region traversed before 8 M.
Goto is reached. 9 M. Suitenkyaku is a nondescript town sur-
rrounded by curious trees, unusual flowers, and wide tea planta-
tions. Beyond the Nankō Tunnel (316 ft. long), the rly. traver-
ses a region of hills and valleys with fine blue mts. on the
sky-line. 12 M. Nankō, in a rice-growing district. The river
now bends broadly to the right. Beyond 14 M. Shakkō, we
enter the wide and beautiful Twatutia Valley, near the center
of which, encircled by a diadem of green mts., stands (18 M.)
TAIHOKU (120 ft.). See below.

52. TAIHOKU and its Environs.

Arrival. The Rly. Station (completed in 1901; oost, 72,000 yen) stands
near the N.E. end of Fugoya, on the dividing line between Jōnai and Dai-
dōkei (comp. the accompanying plan). The Manka and Daidōkei Stations are
used chiefly by residents in the respective quarters. The statue in the
station yard stands to the memory of Kinaute Hasegawa, a Japanese engi-
neer who planned the Formosan Rly. System.

Jinrikis (p. lxxviii) meet all trains. Rates, 20 sen an hr. with an upward
tendency; 10% extra in bad weather, and 20% at night. Similar rates apply
throughout the island, although foreigners are usually expected to pay a
trifle more. Kagos from ¥2 to ¥2.50 a day. Not a few of the jinriki-men
are reclaimed savages (doht) who not long since were seeking whom they
might decapitate. There are no cabs nor omnibuses. Distances are relatively
short. While the city roads are good for automobiles, those in the interior
of the island are not.

Hotels. The Taiwan Gov't Rly. Bureau maintains at considerable ex-
penze an excellent, comfortable, modern, foreign-style Railway Hotel for
the convenience of foreign visitors, and the traveler can do no better than to
make it his headquarters. There are no others so good. The equipment and
food are superior to those of many of the hotels on the Chinese mainland.
There are wide cool halls, electric lights and fans, broad balconies with ex-
tensive views over the valley to the near-by mts., an Information Bureau,
free baths, etc. Rates from ¥6 to ¥15 a day; Am. pl. Less for 2 pers. in 1
room, or for a prolonged stay. Rooms only, from ¥1.50 and upward. These
just beneath the metal roof are apt to be hot. Breakfast, ¥1; Tiffin, ¥1.50.
Dinner, ¥2. Luggage-checks can be delivered to the hotel manager. Truck holding 4 or more trunks and several hand-bags, ¥1. Laundry in the hotel from 5 to 15 sen per piece. The drinking-water is from a deep artesian well, and is supposed to be good. In planning country trips the traveler will save time, money, and trouble by seeking the advice of the hotel manager (English spoken), who will procure guides, etc.

Banks, where letters of credit, drafts, etc., may be cashed and money exchanged; The Taiwan Bank (B. of Formosa), a govt. institution (founded in 1899), Hokumon-gai (Pl. D, 2-3). — The 34th Bank is near by. Japanese money is current in the island, and is interchangeable with the special notes issued by the Taiwan Govt. Bank. — The Post-Office is in Hokumon-gai (Pl. D, 2) near the Hokumon (N. Gate). The Office of the Osaka Shosen Kaisha Steamship Co. is near the rly. station.

Shops. The best are poor and contain nothing to interest foreigners. The Japanese shops are generally branches of larger establishments in Osaka, with mixed stocks. One will search in vain for desirable curios. The imitation Chinese porcelains are made in Japan and are of the trashiest order. Native weapons and the like may sometimes be bought at the hotel — where there is a case of foreign toilet requisites. Attractive wood souvenirs of various kinds can be bought at the local prison referred to hereinafter. The old Chinese matchlocks (jing-galls) to be found occasionally are about 9 ft. long and are unprepossessing relics of early days. The postage-stamps of the early Taiwan Republic are apt to be forgeries. The so-called PANAMA HATS (rinbo) are made in the prisons and at various places on the island. The brown ones (¥2-3) are called Taiko-bo (from Taiko, the region whence they come); and the white ones (¥2 to ¥8) Shiroi-boshi (white hat). They are made from the fiber of the Screw Pine (Pandanus odoratissimus — the bright orange-colored fruit of which is called breadfruit, and the richly scented male flowers of which are the source of the keora-oil of perfumers); and from the Taika Rush (species undefined) from which the fine, soft, flexible Taika mats are made. Hats to the value of 4 million yen are manufactured yearly.

Taihoku (tie-ho’-koo), the Japanese name for the old Chinese Taipei (tie-peh’) or North Capital, the present administrative seat (Sotoku-fu) of the Governor-General (Sotoku) of the island, is a picturesque semi-Asiatic city with clean wide streets, a good hotel, banks, museums, colleges, a fine park and botanical garden, and a growing population of 85,000, one third of which are Japanese. It stands near the northernmost edge of Formosa in lat. 25° 4’. N. and long. 121° 28’ E. of Greenwich, on a broad, level plain that sweeps up from the Tamsui (Chinese, ‘Sweet, or Fresh water’) River to tumbled masses of verdure-covered mts. which from time immemorial have been the stronghold of ferocious head-hunting savages. By tact and patience many of these have been induced to leave their sterile villages and live among the civilized folks on the plain, where they serve as servants, jinriki-pullers, and general utility men. So many of them wear queues, and bear such a strong likeness to Chinese, that although the visitor may see them often in the streets he is not always able to distinguish them. The city shows the refining and colonizing influence of the Japanese in various ways, perhaps most of all in the thoughtful preparation for future expansion. Its mt. environment and its broad streets and parks remind one of the handsome Yezo city of Sapporo. Many of the modern aspects of the metropolis are due to the genius of the first (1897 to 1906) civil governor, Baron Shimpei Goto, a bronze statue to whom stands...
in the Shinkō-en (Pl. C–D, 2–3). The Tamsui River flows past the city on the W. and the Keelung-gawa (which intersects it near by) on the E.

The city is divided into the districts of Jōnai, or that quarter once encircled by the old wall; Manka (or Banka), the original extramural settlement at the W.; and Daiđōtei (die-doh-tay') at the N., where the Chinese now dwell along with the foreigners in the original Foreign Concession. The ponderous walls which inclosed the inner city were 12–15 ft. high and 9–12 ft. thick, and with the great gates that gave ingress to this fortified spot were constructed by the acting Chinese Prefect in 1879 — from which time Jōnai dates. Though the Japanese have destroyed the wall, the picturesque old gateways still stand as mute reminders of a period when heavily armed guards were needed to protect the purdy Chinese rulers from the invading head-hunters who swarmed in the near-by mts.

The hotel, the administrative buildings, and most of the modern structures are in Jōnai, everything outside of which is referred to as Jōgai (suburbs). The district just outside the S. Gate (Na-mon) is called Na-mon gai-gai (pronounced guy); the W. Gate (Sei-mon), Sei-mon gai-gai; the N. Gate (Hoku-mon), Hoku-mon gai-gai; and the E. Gate (To-mon), To-mon gai-gai. The main street, Hoku-mon gai, is 50–60 ft. wide, and like many of the others has a deep cemented drain at its edge to carry off the great downpours of rain. The best streets run N. and S.; those devoted to the Chinese have arcades or cloisters to protect pedestrians from the elements. The city is emowered in flowering trees, chief among them acacias and the flaming red Hibiscus Rosa Sinensis. The military air is pleasing to foreigners; the barracks are filled with soldiers, and the sound of bugles is heard often.

Daidōtei (or Taitōtei, or Twatutia; lit., 'a large yard covered with bundles of rice spread to dry'), forms the N.E. suburb (see the plan) and stands on the left bank of the Tamsui River about 10 M. from its mouth. Here a number of British and American merchants have offices and warerooms, and hither comes for preparation and shipment most of the tea grown on the island. The greater part of the district is covered with two-story brick houses in the Chinese style, with tile insets, iridescent porcelain ideographs, dragons, and what-not, and with arcades beneath which many women and girls sit and sort and pack the odoriferous Formosa tea (Taiwan cha) for which the island is famous. The entire district is redolent of the aromatic herbs with which much of the tea is scented. Besides the tea-firing godowns there is nothing to detain the traveler. The white church at the N. border is Roman Catholic.

Formosa Oolong Tea was produced in imitation of the Chinese Oolong of Fokien to satisfy the taste of the many Fokienese who migrated thence and settled in Taiwan. It has a peculiarly fine flavor, and a taste quite different.
from the Chinese, which is a black tea with a green-tea flavor, and which acquired its name *Oolong* (‘black dragon’) from the circumstance that a Chinese tea-grower was once struck with the delicate fragrance of the leaf from a plant where a black snake was found coiled. The annual production in Formosa is about 20 million lbs. (valued at about 5 million yen), a limit said to be maintained by the growers to prevent a lowering of the price. The *Oolong* is in great demand in the United States, whither about 9 million lbs. go each year. About 6 million lbs. of *Pouchong* (a name which refers to the mode of packing) are also produced. Its best market is in Java, Hawaii, and countries where Chinese are found. Jasmine, tuberoses, and other flowers are mixed with the tea to impart an aromatic flavor to it — a process popular with the Celestials. It is packed in boxes of about 25 catties (approx. 30 lbs.), and is exported chiefly through Keelung.

One of the prettiest sights of Tzutuia is the gay, laughing crowd of Chinese girls who come each morning during the summer from Taitoku to work in the big tea-firing and sorting godowns. With their fresh young faces daubed with white paint and rouge, their sloe-black hair combed in a shining mass to one side of the head and adorned with a sprig of jasmine or a magnolia bloom, and their chubby faces and snapping black eyes radiant with provocative piquancy, they step blithely along and add a quaint and interesting note to the town. The eyes are customarily the only index of emotion, and the brows are often blackened with charred sticks or narrowed to resemble a nascent willow leaf, or the moon when first seen. The following ballad pictures them well:

`Eyebrows shaped like leaves of willows
Drooping over “autumn billows”;
Almond-shaped, of liquid brightness,
Were the eyes of Yang-kuei-fei.`

Many ‘tottering lilies’ teeter with the throng, the tiny crippled feet encased in brilliantly embroidered shoes, and the legs in light blue or lavender silk trousers. If (says an authority) a Chinese lady ever breaks through the prohibition against displaying her person, she presents her feet as the surest darts with which a lover’s heart can be assailed! — Some of these tea-sorters are as much addicted to maternity as the cigarette-makers of Seville, and not a few carry young bead-eyed Mongolians slung in wide black bands over one hip. These pig-tailed little toddlers do not always heighten one’s relish for the finished tea, as the big piles of leaves ready for sorting and perfuming are oftentimes their playgrounds, and through and over them they tumble and waddle with infantile disregard for consequences. The white blossoms which the visitor will note scattered through the piles of leaves are not tea blossoms, but are jasmine flowers, orange blossoms, etc., put in to impart aroma. The women earn from 10 to 15 sen a day; 5000 or more Chinese are brought over each year from Amoy to assist in the preparation of the vast crop. The finest leaves bring from ¥4 to ¥5 a lb. Choice tea is put up in attractive 1-lb. packages and sold at the hotel at ¥1 each.

The Taihoku Museum (Hakubutsukwan) is open daily from 9 to 4 (admission, 5 sen), and is housed in a commodious structure 10 min. walk from the hotel, in the Hokumon-gai (Pl. C, 2). Though small it is complete, and a visit to it is in a way like a trip through the island. A big cannon and a curious old Formosan ship stand in the yard. On the Ground Floor is a collection of segments of the splendid native trees from the Arisan forest, many of the flawless planks being 3 ft. wide. Numerous cases are devoted to specimens of native handiwork, and to objects used by the head-hunters. The models of the camphor-distillery, sugar-mills, ore-crushing mills, and salt-pits show the processes of working up the native products. The samples of paper are made from the pith of the paper-mulberry (*Papyrus papyrus*). On the Upper Floor is an admirable collec-
tion of island snakes, wonderful butterflies, birds, tropical moths, and jewel-like insects. Those which resort to protective mimicry for safety are the most interesting. The marine specimens are noteworthy only for the huge sea-turtles. One of the rooms is filled with boats, clothing, ornaments, knives, krises, etc., of the head-hunters, along with numerous gruesome skulls. The bead-work is singularly like that of the American Indians, particularly the wampum. The excellent collection of minerals should not be overlooked.—The big building adjacent to the museum is the Bureau of Engineering (Doboku Kyōku).

The Botanical Garden (Byōhō), in the S. suburb (Pl. C, 4), a beautiful spot well worth visiting, contains pretty lakelets, summer-houses, conservatories, wide avenues, and many specimens of the trees and flowers for which Formosa is noted. While it is particularly attractive during the dew-drenched hours of the early morning, late twilight is perhaps the best time for a visit, as night brings out the perfume of many of the rarest flowers, and adds a charm which even the tropical sun does not give. Occidentals will be interested in the splendid camphor trees; the tallow tree (Stillstingia siebifera); the Thuja Formosana; the Murraya exotica (valuable for its perfume); the sacred Champak (Michelia champaka) of India; the Indian Lilac (Melia Azedarach), or the Pride of India, cultivated for its fine wood, its flowers and medicinal products; and in other bizarre and beautiful specimens. The Podocarpus nageia is grown for its valuable gum. The Liquidambar exudes a gum referred to as copal-balsam. The fine acacias are representatives of a tree widely disseminated throughout the island, and are beautiful because of their flowers. This also applies to the Allamanda (Apocynaceae), whose bright yellow blooms are seen everywhere. Flower-lovers will find much to interest them. The most popular with the Chinese is the Saffron Flower (Crocus sativus; the Kōrankwa of the Japanese), and the exquisitely fragrant Jasmine, much prized by the native women, who put a spray in their hair every morning, and who may be detected some distance off at night by its penetrating odor. The Chinese are also passionately fond of tuberoses (Gekkakō = ‘fragrance under the moonlight’), and of the omnipresent Rose of Sharon (Hibiscus syriacus), with its numerous odorless bluish-pink blooms. Many of the 150 known species of hibiscus grow wild in Formosa, one of the most common being the Rose Mallow, which furnishes the okra or gumbo. Hibiscus cannabinus has been introduced from India and is used as an ornamental plant. From H. Tilaceus the Paiwan savages obtain a fiber from which they make twine; and the astrangent petals of H. Rosa-Sinensis are used by the Chinese women as a black dye for the hair and eyes. It is well to remember that the handsome leaves (green on top and maroon
underneath) of *Excarcia Bicolor* exude a juice which is said to be blinding and poisonous. Near a hedge of these plants the visitor will note numerous specimens of the shy *Mimosa pudica* with leaves so sensitive that whole rows close up at the slightest touch. The bizarre *Bougainvillea*, which travelers to British India, Mexico, and California know so well, is represented in various shades. Most conspicuous among the superb orchidaceous plants is the splendid Butterfly Orchid, so called from its resemblance to a butterfly, and prized not only for its strange beauty but for the lasting quality of the flower. — The Taiwan Gov't maintains an Agricultural Experiment Station (*Nōji Shikenjo*) in the outskirts of Taitoku (78 acres), and a card of admission can be obtained from the hotel manager.

The **Monopoly Bureau** (Pl. C, 4), where the bulk of the world’s supply of camphor is refined, and where all the opium smoked on the island is elaborated, is highly interesting. A card of admission (necessary) can be obtained from the hotel manager. Visitors are welcome, and English is spoken. Fees are neither expected nor accepted. The big, factory-like buildings stand near the S. Gate (the *Lycee Mon* of the Chinese), 10 min. walk from the hotel (5 min. by jinrik, 10 sen). The visitor is shown the complicated processes of refining the camphor (attractive souvenir packages on sale at the hotel at 40–80 sen, according to size) and of treating the crude opium. The hotel manager will plan a visit to one of the camphor stations in the Savage Territory for whosoever is willing to run the risk of leaving his head there!

**Camphor** (*Hennō; shōnō*) has been manufactured by the Japanese and Chinese for centuries, and its introduction into Formosa is due to the *Hakkas*. The Camphor Tree, or Camphor Laurel (*Laurus camphora*, a representative of the evergreen genus *Cinnamomum* of the laurel family; Jap. *Kusu-no-kai*), is the giant among foliaceous trees in Japan and Formosa, where it grows wild, or in the Savage Territory, or on its borders. Because of its great height (sometimes 130 ft.) and girth (30–40 ft.), it is called the lord of the forest. The trees which produce the best camphor grow at an elevation not exceeding 4000 ft. (practically the altitude which suits coffee best); cover an area of approximately 1500 sq. M., and are said to contain enough of the drug to supply the world’s requirements for 100 yrs. A big tree will yield camphor worth ¥5000 or more, while comparatively small ones are worth from ¥150 to ¥300. A medium-sized tree 12 ft. or more in circumference will yield about 50 piculs of crystallized camphor worth about ¥1500. Experiments conducted in the South of the United States show that in 10 yrs. seedlings develop into trees 30 or more ft. high and 30 in. in circumference. They mature and produce much quicker in Formosa than in Japan, where from 30 to 40 yrs. elapse before a tree is large enough to net a profitable return. The latter are not so rich in gum as the former. Trees which grow in shaded valleys in a moist, heavy soil are not as productive as those exposed constantly to the sun. The volatile oils are developed in various parts of the tree, even in the long-stemmed, quickly-warping, even-edged, leathery, brilliant, dark-green leaves.

The young branches break off easily, and after every heavy wind a large number of them are usually found on the ground. From this circumstance the tree rarely develops a symmetrical crown. But what it loses in beauty it makes up in its mighty form. Apart from the difference of foliage, and in the production of blossom and fruit, an old camphor tree resembles nothing so much as a stately oak, in its thickness of trunk, the want of symmetry in
its crown, its mighty gnarled and twisted boughs, and its rough, torn bark. The wood is fragrant, and when old is of a rich brown color, well veined, with a silky sheen. Because of its freedom from the attacks of insects, it is very desirable where termites and small red ants are a plague, and is therefore in great demand with the Chinese, who make sea-chests, cabinets, moth-proof boxes, and what not from it. Until the advent of the Japanese the natives ruthlessly destroyed the trees without replacing them, but the present system of afforestation regulates this. Before the production of camphor became (in 1898) a govt monopoly, 37 persons held manufacturing licenses, and in the 7000 or more crude stoves in which the drug was refined, 31⁄2 million lbs. of gum and 21⁄2 million lbs. of oil were produced annually and shipped abroad through Hongkong. The present output (about 8 million lbs. valued at 3 million yen) goes to Japan.

As the camphor forests lie chiefly in the territory of the head-hunters, many men lose their lives in the adventurous undertaking of securing the camphor chips for distillation. These are cut from the tree at a certain point until it falls, then the entire tree is cut up into small pieces and put in crude distilling stoves. Steam passing through a receptacle containing the chips and leaves volatilizes the camphor in the form of vapor, which is condensed into a semi-solid gum and a pale volatile oil, both of which float on the water. The oil is distilled repeatedly until most of the crystallized product is extracted, then both are sent to the govt factory for further treatment. When the coarse crystals and oil come into the refinery, the former looking like dirty snow, and the latter like yellow spindle-oil, both are impure, the crystals being saturated with water, and the oil with various organic stuff. The crystals are shoveled into a huge iron hopper leading to a tightly closed retort under which a fierce fire burns. To hasten evaporation, air is forced in, and the camphor fumes, cooled by running water, crystallize in a big room the sight of which the traveler does not soon forget. It is oftentimes piled high with duffy crystals as white as driven snow, which sparkle in the light and throw off an almost overpowering odor. This product is called Flower of Camphor, and is 97% pure (the Improved Crude of commerce). After being pressed into hard, firm bricks, and packed in zinc-lined boxes, it is ready for shipment. Considerable camphor is sent to Europe and America in a semi-refined state, in tubs weighing 250 lbs. each. — The visitor is asked to sign his name in a register before he leaves the building. Those who wish are conducted through the opium department.

Opium (ahen; afuyi) is the inspissated juice of Papaver somniferum, a poppy cultivated from early antiquity for the sake of this product. Opium-smoking (called by the Japanese ahen-en, or ahen-tabako) is the favorite vice of the Chinese, who call the plant afuyung, a transliteration of the Arabic name Afyan. It was brought from Arabia in the 9th cent. Other names are 'great smoke,' 'black commodity,' 'black earth,' and 'foreign medicine' — by name known in the tariff. The Japanese call the mixture afuyung-chinki, but they are forbidden to smoke it. The chief active principle of opium (which is a powerful narcotic poison) is morphia, but it also contains about 16 other alkaloids, some of which have similar properties. The raw materials are imported from India, Persia, Turkey, and China. The Indian product resembles black-currant jam; the Persian is like reddish-brown incense-sticks. The process of crushing it, then steaming it in huge vats, and adding wine and other relishes to impart a piquant taste, is interesting. The rooms are filled with the disagreeable odor of burning medicine. None of the 300 or more employees smoke. The finished product is packed in 1-lb. tins in 3 grades; the best quality retailing for about ¥21, the 2d at ¥17, and the 3d at ¥13. The Bureau pays out about 5 million yen a year for materials and for expenses, and nets about 1 million yen — a considerable item of the island revenue.

There are upward of 100,000 smokers in Formosa, each of whom uses about 37 grains a day, for which 6 yen are paid. The death-rate among them is high. The first efforts of the Japanese to stamp out the evil by prohibiting the importation of opium (a ruling strictly enforced in Japan) failed utterly, and it was soon discovered that no amount of punishment would stop devotees from smoking it or smugglers from importing it. To drive the best Chinese from the island was at variance with the colonial policy of the conquerors, who were forced to capitulate to necessity. While it is regarded
as impossible to lessen materially the number of confirmed smokers, the monopoly (established in 1897) aims to restrict the consumption, and, by educating the children, ultimately to stamp out the evil. The principle of limiting the supply to smokers is adhered to. Each must have a special license, and any one who imports, sells, gives, or exchanges opium without the consent of the authorities risks 5 yrs. in prison and a 5000 yen fine. Despite its disastrous aftermath, the Chinese believe in the medicinal qualities of the drug, and they blow smoke in the faces of new-born children to make them utter the first cry. Smokers are in misery until they procure opium, and if thwarted will become frantic and commit excesses. Formerly keepers of opium-dens offered the drug free to young men to induce them to acquire the habit, and about seven per cent of the populace court an early death by its use.

The Taipeh Prison (Pl. D, 4) 5 min. walk to the left (E.) of the Monopoly Bureau, stands at the back of a large compound entered through a big gate, and is interesting chiefly for the Salesroom wherein are displayed many articles made by the prisoners. The inlaid wood trays, small pieces of furniture showing the beautiful grain of the camphor wood, soft mats and chair-cushions made from Taiko fiber, Formosan-Panama hats and other articles are cheap, and some of them make pretty and desirable souvenirs. Visitors are welcome, and English is spoken. Card of admission from the hotel manager.

Maruyama Park (Pl. E, 1), 2 M. N.E. of the hotel, with its greatly revered shrine (Taiwan Jinsha), is one of the prettiest spots in the environs. The highroad is good (delightful walk in the early morning) and frequent trains on the Tamsui Line stop at the Maruyama Station. From this we cross the track and bear to the left. The temple at the base of the hill, overlooking the station and a big lotus-pond, is the property of the Rinzai-shū, a branch of the Zen sect of Buddhists. On the crest of the first hill beyond the bridge over the Keelung River is a handsome bronze shaft on a gray granite pedestal, with 4 bronze tablets 3 ft. sq. let into its sides, and depicting in a spirited manner certain episodes in the Japanese campaign on the island. The pretty view from the summit is surpassed by the one at the shrine farther on. The fine avenue which leads up to this is flanked by junipers, acacias, and other flowering trees, and (near the foot of the steps) by big machine-guns, stone lanterns, Dogs of Fo, and a handsome big bronze torii. The copper-roofed Shintō shrines stand on rising terraces reached by 60 stone steps, and are dedicated to His Imperial Highness Prince Kitashirakawa, Commander-in-Chief of the Imperial Japanese Army at the time of the occupation, who died of fever at Tainan, Oct. 28, 1895, aged 49 yrs. The view from the terrace over the broad plain is magnificent. The city spreads away at the left, and many picturesque junks float languidly on the smooth waters of the Keelung and Tamsui Rivers winding gracefully round the foot of the hill.

An excursion to a village of reclaimed savages can be made by conferring with the hotel manager and obtaining
a police escort. The nearest to Taihoku is Fushaku, about 5 M. distant; reached by hand-car to (4 M.) Shinten, and kago the rest of the way. Car for 2 pers., 62 sen; kago, ¥2 a day. The road is bad, and is apt to be impassable in rainy weather. The villagers call themselves Urat. They are a dirty lot, with but little to show the traveler.

53. From Taihoku via Hokuto to Tamsui.

Taiwan Government Railway.

14 M. Several trains daily in 1 hr. Fare, 60 sen. From Taihoku the line runs out through the N. suburb, passes Maruyama Park (right), crosses the Tamsui River, and beyond 4 M. Shirin, enters a semi-tropical region devoted to the cultivation of sugar-cane. At 7 M. Hokuto (Chinese, Paktau) there is a locally celebrated Hot Spring often made the objective point of an excursion from Taihoku, and which the traveler so inclined may see between trains.

Following the main st. through the unkempt town one soon sees steam rising from the spring at the far left. At 5 min. from the station the road forks, and by continuing to the right (5 min.) one comes to the small semi-foreign Shoto-en Inn (¥3 and upward, Am. pl.), where a local guide can be had for 25 sen to conduct one out through the town (left) to the edge of the gulch (35 min.) and to a bath-house overlooking a deep depression whence steam rises, and about which there are often naked bathers. The place is called Yumoto, and about 2 M. beyond it (slippery trail in wet weather), in a burned-out cone in the Daiton Range, are insignificant mud springs and some volcanic activity. The Hokuto Tansan mineral water (comp. p. lxxiv) sold in Taihoku comes from hercubout, along with many pineapples. — A peculiar stone found in the vicinity and called Hokuto-seki is said to contain radium.

From Hokuto the rly. continues across rice-paddies to 9 M. Kanton, beyond which a tunnel is threaded before the line parallels the Tamsui River, which here is almost as broad as the Ohio at Cincinnati.

14 M. Tamsui (or Hobe), a wretched Chinese town (Inn: Kawaguchi-ya, ¥3) sprawling along the hillside overlooking the river and the sea, contains the ruins of some Dutch and Spanish fortresses built during the 17th cent., and is a favorite port of Chinese junks from the mainland. The Spaniards erected a trading-station here in 1629, and a church dedicated to Nuestra Senora del Rosario (Our Lady of the Rosary), but were ousted from both by the Dutch in 1642. Considerable tea is grown on the adjacent hills, and before the Japanese took Tamsui in 1895 it was one of the most important shipping-points in the island. It is unpicturesque and not over-healthy.

54. From Taihoku via Toyen, Shinchiku, Byoritsu, Taichu (Rokko), Kagi, and Tainan (Anping) to Takao.

Taiwan Government Railways.

229 M. One through train daily in about 12 hrs. Fare, 1st cl. ¥11.94. In the buffet-car one can get hot tea, sandwiches, tinned (the canned pine-
apple is delicious) and bottled goods at reasonable prices. Fruit in great variety is sold at the chief stations, along with passable bentō (p. lxxxiv), and native dishes which the non-immune will do well to avoid. The rly. equipment and most of the train employees are Japanese, and the service is prompt and efficient. Electric fans are installed in the 1st cl. cars. Many of the station-men are Chinese or half-castes who wear their queues called like black snakes round their heads beneath the regulation caps. Japanese are in charge of the important stations and they will always direct the traveler to the best inn in the town or be of service in other ways. Numerous push-car lines branch away from the main line of the rly., and go usually to small places of no interest to foreigners. The most important branches are mentioned in their proper places.

From Taihoku the rly. half-circles the capital, and after passing the Manka Station runs out through the tawdry suburbs toward the S.W. The broad Tamsui is crossed on the Shintenkei Bridge (1280 ft. long), and then a region so Chinese in all its outer aspects that the occasional Japanese house one sees seems out of place. Many blue-bloused Celestials, and blue-black water-buffaloes are descried at work in the fields of sugar-cane or rice or grain, for hereabout the land is intensively cultivated and almost every foot is made to produce something. Brightly clad Chinese damsels trip across the country paths, and the women who wash the family linen in pools and streams add color and picturesqueness. Not a few of the red-brick houses sit back in spacious, flower-embowered yards, and are marked by an air of prosperity and homely comfort curiously at variance with the squalor prevalent in China. 5 M. Pankyō (punk-yo'), a Chinese town with many quaint peaked-roofed houses, is celebrated locally for a handsome garden, the property of a Chinese millionaire, Mr. Ling Hong Gen.

The traveler unacquainted with formal Chinese landscape gardening in its different phases may feel repaid for a trip hither. Fare from Taihoku (and back), 60 sen. Card of admission can be obtained of the hotel manager who will send along one of the hotel-boys as interpreter and guide. By boarding an early morning train one can be back at the station by noon. Visitors who apply beforehand for permission are welcome, and fees are unnecessary. Within the garden (a few min. walk from the rly. station) is a pretty lakelet, half-moon bridges, boats, flowers, fantastic rocks, miniature pagodas, winding paths, beautiful dwarf trees, stunted shrubs, and the usual accompaniments. Aromatic tea is served to favored guests. There is nothing to see in the town proper, beyond the single street with its native women, sometimes dressed smartly in mauve silk jackets, pale-blue silk trousers, and embroidered shoes that impart a pleasing air of cleanliness and comeliness. The better classes wear considerable rich yellow gold filigree jewelry, seed pearls, and jade as hair ornaments. The slender jade bracelets worn by the well-to-do are put on in youth and are never removed.

From Pankyō the rly. traverses a rich and productive region crossed and re-crossed by numerous streams. Considerable fruit is grown, with bananas and luscious pineapples predominating. 7 M. Jurin. 10 M. Sanshikyaku. Beyond the Chazan Tunnel (1439 ft. long), and 13 M. Okaseki, the country is idealized by a wealth of flaming flowers, prominent among them the popular hibiscus. The rough country beyond the green hills at the left was once the resort of head-hunters.
17 M. Toyen, capital of the prefecture of the same name, stands on a wide, tree-dotted plain flecked with lakelets. 8 M. to the S.E. is the old town of Taikoki (Tokoham) amid pretty scenery. 20 M. Kanshikiyaku. 23 M. Chureki. 28 M. Anpeichin, with a big tea factory. Beyond 43 M. Komoden, the Hozan River is crossed on a bridge 1130 ft. long. The soil hereabout is a reddish brown, and impregnated with iron which is thought to give a certain flavor to the tea that thrives so vigorously. The sea is visible at the far right. Many camphor trees grow on the slopes of the mts. at the far left. Stretches of the country recall the mesa-lands of New Mexico. 45 M. Shinchiku (Chinese, Teck-cham), seat of the Shinchiku prefectural government, is one of the oldest towns on the island. A branch rly. runs E. to the near-by town of Jukirin, and another W. to Kyuko, a port at the mouth of the Hozan River. — The rly. now follows the sea for some distance. In the high mts. visible at the left are the strongholds of the head-hunting Atayal savages. Beyond 56 M. Chikô the line crosses the Chikô River, a mere trickle in the dry season, but a dangerous torrent after the summer rains.

66 M. Byoritsu (Chinese: Maoli), a prefectural town and the end of a rly. division, is the starting-point for (10 M., light rly.) Shikkoko, where there are numerous petroleum wells. Good bentô is sold at the station, along with excellent persimmons packed in plaited baskets. The rly. now runs upward between hills covered with acacias, graceful bamboos, palmettoes, and pampas grass. 72 M. Dorawan. Beyond 77 M. Sansaho, in a mountainous region, we cross the Naisha-gawa on a bridge 114 ft. above the stream (the highest on the line). A Government Experimental Farm for the cultivation of camphor and tea is located near here. Hence to 92 M. Koroton the construction work was very costly; nine tunnels pierce the hills and 3 rivers are crossed, the widest, the Taian, on a bridge 1663 ft. long. The highest point (1220 ft.) is marked by a signal-station. Five yrs. were necessary to complete the work, which was concluded in 1907. As the train emerges from No. 7 Tunnel (4126 ft. long) it crosses the dirty, slate-colored Taian, which flows past a strikingly picturesque promontory at the far right. Beyond 87 M. Korisho, Tunnel No. 9 (4166 ft. long) is threaded, and the gray-black Taiko River is crossed on a steel bridge 1245 ft. long.

92 M. Koroton (811 ft.), emowered in tropical trees, possesses the largest rice-market in Formosa. The graceful Areca palms make pleasing figures in the landscape. A small rly. runs hence to Toseikaku at the E., and to Shakô at the W. — As the train proceeds southward the great barrier range is seen to fine advantage at the left. Numerous swift streams course from it to the sea. 101 M. Taichu (314 ft.; pop. 8000), a busy prefectural town with a pronounced military aspect, was known
formerly as Taiwan-fu and from 1877 to 1895 was the capital of Central Formosa. The two passable inns, the Haruta-kwan (with a branch at Takao) and the Maruyama-kwan (4 M. from the station; jinrik, 10 sen), are in the Japanese style; rates from ¥3 and upward. Luncheon in the station dining-room, ¥1.50. The bentō at 35 sen is only tolerable. Broad paddy-fields and a lazy river flank the town, which is a pleasing blend of Chinese and Japanese architecture and the center for a considerable trade in camphor, indigo, tobacco, and China grass (for making fine cloth). The Bank of Taiwan has a branch here, and the governmental administrative offices are near the station. The small park at the S.E. edge of the town contains a pretty lakelet, summer-houses, etc. Conspicuous features of the environs are the silk-cotton trees (Bombax ceiba), the seeds of which are covered with a silky fiber too short for textile uses, but which are used by the Chinese for stuffing pillows, etc. Here thrive also several paper-producing plants, and the curious Candleberry (Aleurites cordata—Jap. abura-giri), or Chinese varnish tree, the oil from the nuts of which is used in Polynesia for candles, and in China for painting.

A branch rly. runs due S. from Taichu through wild and primitive country. By following it the traveler with time, a willingness to rough it, and to risk his head, may visit the most important of the very few Formosan lakes, Jitsugutsutan (or Suishako), referred to usually as Lake Candidius, from Georgius Candidius, the first missionary to visit the island (in 1627).

A guide (necessary) can be obtained of the Japanese authorities (who should be advised of one's plans) at about ¥4 a day. Unless one can eat Japanese food other provisions should be taken along. Fruit is plentiful everywhere, and the hunter will find game in variety. By starting from Taichu early in the morning (12 M.) Sōton can be reached in the afternoon. The stopping-place on the 2d evening is (25 M.) Horisha, a melancholy settlement on the edge of the Savage Territory, where considerable camphor is produced. The next 10 M. is through a hilly region with lofty mts. at the left. The lake, which is about 10 M. in circumference, and 2400 ft. above sea-level, near the foot of Mt. Suishaka, is picturesquely situated and recalls Yumoto in the Nikke highlands. A few reclaimed Peipohon savages live on its border, and from its unsounded, pellucid depths draw a species of almost transparent sardine, and a spiny little fish with dark meat. The native boats are crude dug-outs made from forest trees. The pretty but lonely island in the center of the lake is Shujiisan. Unless one is prepared to camp, it is necessary to push on to (6 M.) Shūshū, from which place Nihachisu (12 M. distant) is reached (on the afternoon of the 4th day). Northbound travelers may reverse the trip and join the rly. at Taichu. Under no consideration should the journey be undertaken without consulting the Japanese authorities, as head-hunters not infrequently stray down from the mts. on bloody forays, and foreign life is held as cheaply by them as Chinese. Furthermore, foreign heads are novelties!

From Taichu the main line proceeds S.W. toward the sea, passing the unimportant stations of 105 M. Ujitsu, and 108 M. Daito, before traversing the wide valley of the Daito (or Taito) River to 112 M. Shoka (Chinese, Chang-who), a dreary and depressing town of 18,000 inhabs. founded in 1723. Most of the
original stenches remain. Tolerable accommodations can be had at the Shoka Hotel (a small inn) at ¥3 a day (Japanese style). The town lies in a sort of basin into which everything from roundabout drains, and until quite recently was noted for its insalubrity. The bizarre and parlous inhabitants are Amoy and Tswengchoo Haklos who still practice many peculiar customs — the most prominent being uncleanness. The narrow streets are as odoriferous as some in old Shanghai. Over many of them are stretched flimsy temporary roofs which protect pedestrians from the sun and impart the tunnel-like aspect of Syrian bazaars. Head-hunters have raided the town on many occasions, and the Japanese bombarded and took it (commemorating monument on Hakkei Hill) Sept. 3, 1895. The only curios worth taking away are the quaint fans made of Areca leaves. — Rokko (Lokiang), a sometime prominent shipping-port 7 M. to the W. (light rly.) was founded in the 10th cent. and seems not to have changed much. From Takatsuki, 83 M. S. of Tamsui, near the mouth of the Daito River, many piratical-looking junks, laden with rattan, pineapple, fiber, pith-paper, peanut oil, and other native products, sail for the mainland of China.

From Shoka the rly. goes due S. over a level, attractive region flecked here and there with cane- and paddy-fields, wild lilies and plummed pampas grass. The cloud-piercing giants of the Central Range rise grandly at the left. Poor stations and an occasional Chinese village break the regularity of the scene. Beyond 131 M. Nihochisui the rly. crosses the Dakusu River on a 14-span iron bridge 2917 ft. long (longest on the line). The floating logs which come down from (20 M.) Mt. Randai are caught at various points by Chinese loggers and poled up converging streams to primitive sawmills. The water of the main stream is a repulsive slate color, with the dense, tragic leaden pallor of death. — 137 M. Rinnai.

Mt. Morrison (13,075 ft.), in the Savage Territory, under the Tropic of Cancer, the highest point in the Japanese Empire, is now visible at the left. Kagi is the nearest station to it. It was named by Mr. R. Swinhoe for the captain of the British steamship Alexander, the first to enter the port of Anping. When Formosa was made a colonial possession, the Mikado changed the name to Niitaka-yama (New High Mt.). The Chinese call it Gyokusan (jade; precious gem, etc.). Some of the finest camphor-wood forests of the island belt its symmetrical sides. The ascent can be made only under a heavy guard, as the region swarms with head-hunters. Permit and armed escorts can sometimes be obtained from the Japanese authorities.

162 M. Kagi (Inn: Kagi Hotel, facing the station; ¥3 and upward; native style). Next to Tainan this is the oldest settlement (pop. 21,000) in S. Formosa. The Japanese have converted it into a busy prefectural town, and, despite the destructive earthquake of 1905, have erected several substantial buildings. Indigo is grown in the vicinity, which is known for its natural-gas wells and petroleum springs. Considerable bamboo-work is made here, along with paper from the bamboo
ith. A Chinese specialty is a sort of jelly made from the fruit of the Aigy (Ficus pumila). Numerous light ryls. branch out from Kagi, the most important one being the Mt. Ari Line to 42 M. Arisan.

Between Kagi and Mt. Ari (or Nimandaira) the rly. crosses 70 bridges, balades 73 tunnels and innumerable cuts, and in order to reach the 7000 ft. svel at Ari Station zigzags in a sinuous way up stff mt. grades and occasionally circles obstractive peaks by means of spiral track. From (9 M.) Chiku- set the grade in places is 1 in 20. From the slanting cars one looks down at times into magnificent gorges choked with splendid primeval forest trees hundreds of yrs. old and immensely tall. The trunks of some are 60 ft. in circumference, and not a few rise 50 ft. straight before putting out a single branch. The country is too crude yet to be comfortable, and the traveler who penetrates it to the lumber-camps (American machinery) must be prepared to rough it.

From Kagi southward the rly. runs through a vast sugar-growing country watered by mt. streams. The numerous stations are small and call for no particular mention. As we approach Tainan the sea is visible at the far right, and numerous vessels are descried anchored in Anping Harbor.

200 M. Tainan (pop. 53,000), the one-time capital (Tainan-fu) of S. Formosa, now the administrative seat of Tainan Prefecture, stands in lat. 23° 6' N. and long. 129° 5' E. of Greenwich, and is one of the most important ports of the island.

Of the two Japanese inns (the Hotel Shishun-en, and the Asahi-kwan), the former (in the Kokokoshi-gai, ¼ M. from the station; juniki, 10 sen) is perhaps the best (¥3 a day and upward), as tolerably good meat, eggs, crayfish, etc., can be had. Along with a foreign table and knives, forks, etc. Japanese beds. Demand a mosquito-net, as this light militia of the air is a pest.

The Climate is moist, hot, and unhealthy in summer, but cool, dry, and bracing in winter. Non-immune travelers should be careful of the drinking-water, and should never touch milk that has not been boiled. A good bottled mineral water (the Takaradzuka Tansan, of Japan, is recommended) is the safest beverage.

To the Chinese (who form three fourths of the population) Tainan (or Taokien) is of great historical interest, for the old city walls (quadrangular, 20 ft. high, 5 M. long) and the medieval gates which pierce them were built by their progenitors (in 1723) as defensive measures against head-hunters from the near-by mts., and the no less bloodthirsty pirates from the sea. Hither in 1622 came the marauding Dutch under Cornelius Reersz to build their twin forts which the great Koringa and his tailed corsairs captured in 1662. The ruins of the first, Fort Zelandia, erected in 1630, stand at Anping, while the more sturdy Provintia still does good service in Tainan as a military hospital. For nearly 200 yrs. the town (known formerly as Anping-Chin, or ‘City of Peace’) was the capital of Formosa, and its narrow streets and smoke-begrimed hongs bear all the ear-marks of a Chinese settlement. A light rly. extends from the station to the (2½ at the W.) port of Anping, now but a simulacrum of its former self. Passengers who land here should endeavor to come ashore in the ship's boat rather than employ the clumsy catamaran used by the natives in pref-
erence to the more comfortable sampan. They are often nothing but big rafts of bamboo lashed together and propelled either by a sail of woven matting or by a paddle. A light rail runs clear round them, and the passenger sits in a big tub near the center. — Harbor works are in progress, but until the dangerous bar can be removed, ships that anchor in the roadstead in the typhoon season are kept in instant readiness to slip their cables and run for shelter to the Pescadores. The coast shoals rapidly, and during the S.W. monsoon (which blows during June–Sept.) there is such a heavy swell that the staunchest boats have difficulty in reaching the boat-camber near the lighthouse. The Osaka Shosen Kaisha (see p. 607) maintains a frequent service to Amoy, Swatow, and Hongkong, and to Yokohama.

The Tainan Museum (Hakubutsukan), in Yoshirin-yai, contains a collection of Formosan products, etc., inferior to that in the Taihoku Museum. Hard by is a shrine dedicated to Prince Kitashirakawa. The Kaizan Jinsha stands to the memory of Kozinga.

One notes many racial differences between the Chinese of this old S. stronghold and the present capital of Taihoku. Here, as in S. China, the familiar black Cantonese turban is more in evidence than the distinctive Ningpo, Peking, or Shanghai skull-cap. Beneath the wound turbans lie the shiny, snugly coiled queues, often thrust through with a long-stemmed pipe which slants beside the wearer’s face. The men possess the true Cantonese intolerance, and hatred of the ‘foreign devil’ (wai-i’ or fan-kwei — ‘external barbarian’), and they blink at them somewhat as an owl blinks at the light. Many of the native women wear complicated head-dresses interwoven with silver coins, seed pearls, jade pins, and ornaments of fine gold. Cross-breeds are common, and in their staring eyes one sees the half-wild look inseparably associated with savages of low mentality. True Formosans chew the betelnut as incessantly as their Malayan prototypes, and some of them could be mistaken easily for Singapore folks. — The older streets of Tainan are covered with matting awnings, to exclude the sun. At night they are thronged with a medley of Southern types plentifully besprinkled with reclaimed head-hunters. All seem to enjoy the infernal din caused by exploding firecrackers and musicless Chinese music. The 7000 Japanese dwell in a section with wider streets, where the houses have porticoes that reach to the curb. The Joss-Houses of Tainan compare unfavorably with the dignified Buddhist temples of Nippon.

Southward from Tainan the rly. goes for miles through cane-fields that recall the wide cornfields of Kansas. Luscious tropical fruits grow in great profusion, prominent among them globular pumelos (Citrus decumana) almost as big as pumpkins. Among the fruits best liked by the natives is the parami, or Breadfruit of Asia (Artocarpus integrifolia). The delicious Manila mango of this region has the true turpentine flavor, and the small, sweet pineapples are as good as those of Java. Pomegranates, lichis, guavas, figs, oranges, bananas, splendid persimmons, and a host of minor fruits thrive luxuriantly and impart a material interest to the views. At certain of these southern stations various interesting racial types assemble to see the ‘fire-spitting’ engine of the ‘foreign devil,’ and here the hybrid Chinese seem to take on a languorous, lackadaisical air, as if in tune with the lush tropics. Gay young silken-clad
Lotharios with glossy black pig-tails, in which dainty ribbons are entwined and at the nether end of which an adorable true-love knot of baby-blue ribbon is tied, are conspicuous features in the crowds, as are also greasy *paterfamilias* who view the world through huge tortoise-shell goggles and go laden with baskets of fruit, or shiny, well-browned roasted ducks in split bamboo wickers. The men elbow the women aside in the most ruthless manner, with a keen eye for number one, and a large disdain for the hindermost. At all the big stations one sees the silent power behind the throne in the shape of spruce, helmeted, beleggined, gloved, dignified, ceremonious, but unfailingly helpful Japanese military men. Compared to the be-nighted islanders they seem like beings from another and brighter world — as in truth they are. As a rule they are as restless as a bug-professor in July — mapping the country, classifying the plants, climbing unexplored mts., building waterworks, railways, and school-houses, and pushing their drag-nets closer and closer about the murderous savage tribes. On one's travels through the island one is scarcely ever out of hearing of be-spectacled and Panama-hatted entomologists, mineralogists, arborealists, and others, who to-day are doing for Formosa what men like *Kaempfer, Thunberg, Von Siebold*, and others did for Japan. They seem to exercise the British qualities of tact, patience, and firmness in their dealings with the natives.

229 M. *Takao* (Inns: *Haruta-kwan*, opposite the station; *Takao Hotel*, both in Japanese style, ¥3 and upward), a great shipping-port for Formosan products, has a well-sheltered harbor with breakwaters (cost 5 million yen) completed in 1913. The administrative buildings and the Foreign Concession are on the N. side; the native quarter and shops at the foot of the hill called *Saracen Head*. An old Chinese fort anciently crowned the summit of this, and the town records teem with stories of the valor exhibited by the Chinese in its defense. A curious (and highly improbable) one relates that once when Japanese pirates attacked the port, the astute Mongolian commander filled a host of bamboo tubes with live wasps and set them afloat. The credulous Nipponese opened them in the belief that they were torpedoes, and were so badly stung that the Chinese captured them all! In later times (1895) the Japanese returned this compliment by taking the town, bag and baggage! — The odd weed which grows on the surface of the sea here-about is called *katanchu*. The *Bank of Taiwan* has a branch here. The *Osaka Shosen Kaisha* maintains a frequent and efficient steamer service with *Shanghai* (fare, ¥75), *Yokohama*, etc. — The Branch Rly. to 14 M. *Ako* is a link in the line which eventually will connect all the large towns of the E. coast.
INDEX

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Advertising Section

The advertisements on the following pages have been selected with scrupulous care from among many, and with a definite purpose.

Each in its way is of interest and value to travelers, since none has been accepted that does not have a direct bearing on the tourist's requirements.

The number has been limited intentionally; quality rather than quantity having been the aim. World-travelers will recognize each advertiser as of high class and unquestioned trustworthiness. Many advertisements of firms which we felt could not be recommended without reservation, have been rejected — and will always be excluded from the Guidebook.

We believe that in granting to a few of the best Steamship and Railway Companies, Hotels, and Merchants, sufficient space to enable them to make a somewhat extended reference to their lines, specialties, and wares, we are doing the traveler a genuine service; for to reach an intelligent decision in a matter of importance, the stranger in a strange land often wants to know more about such than the mere name, a quoted price, or some similar stilted reference. Advertising is the natural response to such a wish.

Since we have traveled more than once over every Steamship and Railway Line mentioned herein; lodged at every hotel; and had dealings with every merchant featured, we feel justified in recommending them.
Quickest Route Across The Pacific

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EMPRESS OF RUSSIA

and

EMPRESS OF ASIA (16,850 tons)

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For rates, sailing dates, etc., see, or write, the C. P. R. Agents in all principal cities.

G. Mcl. Brown, European Manager,
62-65 Charing Cross,
LONDON, S. W.

W. T. Payne, Manager Trans-Pacific Line,
14 Band,
YOKOHAMA, JAPAN.

D. W. Craddock, General Traffic Manager,
HONG KONG,
CHINA.

C. E. Benjamin, General Passenger Agent, MONTREAL.
THE SPLENDID TRIPLE-SCREW, TURBINE STEAMERS OF THE

TOYO KISEN KAISHA

the largest, finest and swiftest on the Pacific Ocean, and are the most popular with experienced travelers. They are equipped with all luxuries and improvements which have made transatlantic ships so pleasant, and usually they are a delightful revelation to comfort-loving people. The special appliances that reduce the motion at sea to a minimum are particularly appreciated by tourists subject to sea-sickness.

Broad promenade decks; large, roomy, electrically-cooled cabins above the water-line (thus making the ventilation perfect); luxurious libraries and lounging-rooms; magnificent dining-saloons in the best and steadiest part of the ship; excellent and bounteous food served savorily and served at all times; well-equipped laundries are the passenger’s linen is washed better, quicker, and cheaper than shore; courteous and efficient service in all departments; attractive amusements for the tourist’s enjoyment; orchestra at meals, etc.; but a few of the comforts known to, and appreciated by, discerning and experienced travelers.

BEGIN YOUR VOYAGE TO JAPAN ON A

TOYO KISEN KAISHA

mer and thus increase and prolong the charm of a trip to the Land of the Rising Sun. The ships are a pleasing blend of the Orient and Occident, with all the graces of the one and the creature-comforts of the other, and are luxurious floating hotels that link the gorgeous with the wonderful West.
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Should include in their itinerary the wonderful Mountain and Cañon Attractions of the Rockies and Sierras and compare this picture of "Rugged Grandeur" with the quieter scenes of fair Japan.

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**DENVER & RIO GRANDE**
**WESTERN PACIFIC**

Viewed from the Train, requiring no additional expense for trips:

**DENVER & RIO GRANDE**
Denver to Salt Lake City and Ogden

**Main Line**

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<td>Ruby Cauñon</td>
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<td>e Arkansas</td>
<td>Castle Gate</td>
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<td>s Cauñon</td>
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**Marshall Pass Line**

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**WESTERN PACIFIC**
Salt Lake City to San Francisco

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<td>San Francisco Bay</td>
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<td>Dredges</td>
<td>San Francisco</td>
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FLEET
100 Vessels
TONNAGE
350,000 tons Gross

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Telegraphic Address: "YUSENKAI"

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Imperial Japanese Mail Steamship Lines

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AMERICAN LINE ............................................. FORTNIGHTLY
AUSTRALIAN LINE ......................................... FOUR-WEEKLY
BOMBAY LINE ................................................. FORTNIGHTLY
CALCUTTA LINE ............................................. FORTNIGHTLY
YOKOHAMA-SHANGHAI LINE ................................ TWICE A WEEK
Kobe- Vladivostock Line ................................... THREE-WEEKLY
Kobe-North China (Direct Service) Line ............... EVERY 6 DAYS
Yokohama-North China Line ................................ THRICE FIVE WEEKS

Kobe-Keelung Line ....................................... FOUR TIMES A MONTH
Kobe-Otaru Line ........................................... THRICE A WEEK
Yokohama-Formosa Line .................................. FOUR TIMES A MONTH
Yokohama-Bonin Islands (Via Hachijo Is.) Line .... MONTHLY
Yokohama-Bonin Islands Line (Direct) ................. SIX TIMES A YEAR
Awomori-Muroran Line .................................... EVERY DAY
Hakodate-Karafuto Line .................................. FIVE TIMES A MONTH
Hakodate-Yetorofu Line .................................. THREE TIMES A MONTH
Hakodate-Abashiri Line .................................. THREE TIMES A MONTH
Otaru-Wakkanai Line .................................... FIVE TIMES A MONTH
Otaru-Abashiri Line ...................................... SEVEN TIMES A MONTH

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The hundred or more big ships of the NIPPON YUSEN KAISHA FLEET are speedy, commodious, safe, and modern to the smallest detail. The cabins are large and perfectly appointed. The food is proverbially excellent. The special laundry facilities are of great convenience to passengers who wish to travel with a minimum of luggage. If you will specify N.Y.K. ships when you travel, or when you ship curios or other merchandize, you will be sure of getting the lowest rates and the most trustworthy service.

The EUROPEAN SERVICE is justly famous and is immeasurably superior to that of many competing lines. The splendid large, new ships that ply between Japan and England via ports are equipped with every refinement known to marine science, and they rank among the most palatial and comfortable afloat. This service, coupled with that between Japan and Seattle, and the one mentioned below, is deservedly popular with foreigners.

The AUSTRALIAN SERVICE from Yokohama via Kobe, Nagasaki, Hongkong, Manila, Thursday Island, Townsville, Brisbane, and Sydney to Melbourne is maintained by fine new ships built especially for travel in equatorial latitudes, with electrically-cooled cabins and a host of conveniences not to be found on other ships.

ROUND-THE-WORLD-TOURS at prices ranging from $525 (U. S. money) upward, and with tickets carrying stop-over privileges and valid for 2 years, are conducted on our own ships and in connection with those of the chief lines of the world, and are usually the choice of the traveling public.

HANDBOOKS OF INFORMATION relating to all our varied lines may be had free on application to any of the N.Y.K. agents throughout the world.
The North German Lloyd’s Traveler’s Checks

Are good all over the world, and they are unequivocally the best, safest, and most convenient way of carrying funds needed for a journey. They are issued in denominations of $10, $20, $50, $100 and $200, and when properly countersigned are payable in the money of whatever country the traveler finds himself. The exact equivalent of the face value of each check is stamped in the currency of Great Britain, France, Germany, Belgium, Switzerland, Italy, Norway, Sweden, Denmark, Holland, Austria-Hungary and Russia, and in other countries payments are made at the current rate of exchange.

Not only are the checks redeemable on the North German Lloyd ships, and at the company’s numerous agencies throughout the world, they also are accepted by banks, hotels, railways, shopkeepers, etc. They are particularly useful in the Far East, where numerous Bank Holidays often interfere seriously with the traveler’s plans. By being able to cash the checks at hotels and the like, one is often saved hours, and even days, waiting for banks to open. In remote towns where the customary banks for the cashing of letters of credit, ordinary drafts, etc., do not exist, the Norddeutscher Lloyd Checks will be found to be cashable in various places. Banks often require identification when travelers present ordinary drafts or their personal checks, and in ports where ships touch once a week or a fortnight the delay caused thereby may mean considerable in lost time and hotel bills.

The North German Lloyd Checks are unreservedly recommended on the score of safety, convenience and economy. Special precautions have been taken against forgery, and the system of cashing the checks is simplified by the addition of thousands of names of persons throughout the world who will accept them as ready money.

For additional information address
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5 Broadway (Bowling Green Offices) NEW YORK

or THE NORDDEUTSCHER LLOYD
No. 29, Yokohama, JAPAN
The North German Lloyd's

Imperial Mail Steamers to Europe, Eastern Asia and Australia are the acme of Comfort, Luxury and Safety, and are always the choice of experienced travelers.

All of the Twin-Screw Express and Passenger Steamships of the North German Lloyd are either entirely new or of recent construction. They embody the latest improvements and safeguards that the modern science of shipbuilding has devised, such as watertight bulkheads, forming many compartments in the steamers' hulls; full complements of lifeboats, collapsible boats and rafts, with the latest devices for lowering; bilge keels, insuring a large degree of steadiness in a seaway, and a balance system in the construction of the engine which greatly reduces the vibration and movement in the body of the vessel. The other general features of these modern steamships are extensive promenade decks, fine staterooms and good ventilation. All steamers are equipped with wireless telegraphy, submarine signals and every possible safeguard. The extensive Libraries contain the best books in the English, German, and French languages, and the food and service are faultless.

The Company’s Steamships are unexcelled, and for more than half a century the services of the North German Lloyd have been the recognized and unapproached standard of the maritime world.

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INDEPENDENT

Around the World Tours

carry the traveler quickly and safely to any part of the world and back, and range in cost from $625.00 and up. Our tours are subject to whatsoever alteration or addition the tourist may suggest, as the Company’s services and connections encircle the globe and reach the principal ports of every country.

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Yokohama, No. 29. Kobe, No. 10. Nagasaki, the Bund

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Yen 1,650,000.00

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Tonnage 163,167 tons regist

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Kobe-Moji-Keelung Line. *4-times a month.*

Connecting at Keelung with Formosan Government Rail
Yokohama-Takao Line, via ports. *8-times a month.*
Formosa Coasting Lines. *9-times a month.*
Osaka-Kobe-Antoken Line, via ports. *4-times a month.*
Nagasaki-Jinsen-Dairen Line, via ports. *4-times a month.*
Otaru-Vladivostock Line, via ports. *3-times a month.*
Otaru-Karafuto Line, via ports. *3-times a month.*
Hongkong-Swatow-Amoy-Foochow Line. *Fortnightly.*
Dairen-Tientsin-Shanghai-Foochow-Keelung-Takao Line. *2-times a month.*

BESIDES

Daily Services are operated in over 20 Regular Mail and Passenger Servi
reaching all important coast ports in Central and Western Japan, including
world-famed “Inland Sea of Japan.”

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are sold at and to the important stations of the Imperial Japanese Govern
Railways, Korea and Formosan Government Railways, South Manchurian R
way, Chinese Eastern Railway, and Imperial Russian State Railways.

For particulars apply to Main Office, Osaka Shosen Kaisha, Osaka, Jap
HELM BROS., Limited
Established 1879

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AND EXPRESS AGENTS
CUSTOMS BROKERS

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We can save you time, trouble, and money.

We employ only expert packers, and our shipping-clerks know the best, cheapest, and safest shipping routes.

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Turn your trunks or curios over to us and we will guard them and deliver them safely to you in any part of the world.

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Cook & Son, etc.

For particulars please apply to the
TRAFFIC DEPARTMENT,
IMPERIAL GOVERNMENT RAILWAYS,
Gohukubashi-Wachi, Kōjimachiku, Tōkyō
THE KOREAN RAILWAYS

are under the careful management of the Railway Bureau of the Government-General of Chosen (Korea), and connect all the chief cities and towns in the Peninsula.

The Main Line, from Fusan, on the Korea Channel, to Antung, on the Yalu River, in Manchuria, is an important link in the round-the-world route via Siberia, and is the shortest overland route to Europe.

Luxurious Pullman Trains carrying sleeping and dining cars (excellent food at moderate prices), and equipped with all the refinements of the splendid fast trains of America, are features of the line. Every known convenience compatible with safety is offered to travelers over the Korean Government Railways.

The Company's magnificent station hotels at Fusan and Shingishū are furnished commodiously in foreign style and are under the personal and vigilant supervision of men skilled in the management of popular and successful American and European hotels. English is spoken by railway and hotel employees.

Korea is one of the quaintest of the yet unspoiled countries of the Far East, and it should be visited by every lover of the unique and picturesque. Its matchless climate, its two-thousand-year-old civilization (quite different from every other), and its unexcelled hunting (huge striped tigers, bears, and a host of smaller fur-bearing and feathered game) render it peculiarly attractive to foreigners. Its unexplored mineral wealth is just now attracting the attention of miners everywhere. Its good hotels enable tourists to enjoy Korea at a moderate outlay.

The Railway Bureau issues free booklets, handsomely illustrated and with maps, descriptive of Korea and its progress and resources, and will gladly send them for the asking. Address: The Railway Bureau of the Government-General of Chosen, Ryūzan, Seoul, Korea.

Ticket Agents: The Imperial Government Railways of Japan; Thos. Cook & Sons, etc.
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Shortest, Quickest and Cheapest Route between
The Far East and Europe via Dairen

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Composed of excellently equipped SLEEPING, DINING, and 1st CLASS CARS, are operated between DAIREN and CHANGCHUN in connection with the TRANS-SIBERIAN TRAINS and SHANGHAI MAIL STEAMERS.

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These Express Trains connect at MUKDEN with the PEKING-MUKDEN RAILWAY running via TIENTSIN, the MUKDEN-ANTUNG LINE, and with the CHOSEN (KOREAN) RAILWAY, thus bringing London and Tokyo one and a quarter days nearer.

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Regular Steamship Services are maintained between DAIREN and MOJI, KOBE, CHEMULPO, TIENTSIN, CHEFOO, TSINGTAO, and other ports in Japan and China.

RAILWAY HOTELS

YAMATO HOTELS at DAIREN, PORT ARTHUR, MUKDEN, FUSHUN, and CHANGCHUN, all managed by the Company and furnished in European style, provide comfortable accommodation.

TICKET AGENTS IN EUROPE AND THE FAR EAST

The INTERNATIONAL SLEEPING CAR and EXPRESS TRAINS CO; the NIPPON YUSEN KAISHA, SHANGHAI; MESSRS. THOS. COOK and SON; and the REISEBUREAU der HAMBURG AMERIKA LINE.

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<th>FROM DAIREN</th>
<th>TO TOKYO OR YOKOHAMA</th>
<th>CHANGCHUN</th>
<th>HARBIN</th>
<th>ST. PETERSBURG (via VIATKA)</th>
<th>BERLIN</th>
<th>PARIS</th>
<th>LONDON</th>
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<td>3½ Days</td>
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<td>11 Days</td>
<td>12 Days</td>
<td>12½ Days</td>
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SOUTH MANCHURIA RAILWAY CO., DAIREN, MANCHURIA

IMPERIAL TAIWAN (Formosan) RAILWAYS

TRUNK RAILWAY LINE (Trans-Formosan Railway)

The main thoroughfare between the two important open ports, Keelung in the north, and Takaw in the south, reaching all the busiest cities and towns in the Island, such as Taipet, Shinchiku, Taichu, Shoka, Kagi, Tainan, etc. Through day and night trains. Buffet service. Good food.

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TAMSUI LINE — For Tamsui, a flourishing open port with charming views in the vicinity, 13 m. from Taipet junction.

Hokuto, a station on this line, is noted for its hot sulphur springs and its beautiful gardens. Lovely flowers throughout the year.

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Keelung-Kobe line via Moji . . Eight times a month
Takaw-Shanghai line . . . . Twice a month
Takaw-Canton line . . . . . . Twice a month
Tamsui-Hongkong line . . . Four times a month

THE TAIWAN RAILWAY HOTEL

(under the control of the Railway Department) is the only first class hotel in European style in Formosa. Up-to-date accommodations. Excellent cuisine. Charges moderate. Rates from ¥6. to ¥15. per day including meals.


LIGHT RAILWAYS owned and operated by the Sugar Refining Cos. connect with the Government lines, and afford local transportation facilities (linking up the refineries and smaller towns in the neighborhood).

For information pertaining to Formosa, its people, and its products, address:

Department of Imperial Taiwan Railways
Taipet, Formosa

Cable Address: "TETSUDO" TELEPHONE No. 97-132
THE FAIRMONT HOTEL—As shown above, covers an entire city block, crowning Nob Hill, practically in the heart of the city—yet away from the dust and noise of the busier downtown streets. Its superb location thus insures pure air and perfect quiet. It is one of the very few metropolitan hotels standing in its own gardens, with green lawns and terraces. From its windows, as well as from its grounds a magnificent panorama of the city, the bay, and the mountains is obtained. THE FAIRMONT has five hundred and fifty guest rooms, every one of which has attached bath.

RATES:

THE FAIRMONT is operated on the European Plan only. Outside Room with bath in annexes, per day, $2.50, $3.00, $3.50, $4.00. Outside Room with bath facing Open Court, per day, $3.00, $4.00, $5.00, $6.00. Outside Room with bath facing Street and City, per day, $5.00, $6.00. Outside Rooms with bath, en suite, per day, $10.00 to $25.00.

NOTE.—The above rates are for one person. If two persons occupy the same room add $2.00 per day for additional person.

Under the management of

PALACE HOTEL COMPANY
San Francisco, California
THE PALACE HOTEL presents the traveler the most striking interior arrangement of any large metropolitan hotel in the world. The central motif is the great Sun Court which is shown in the engraving above. This court is eighty-five feet wide by one hundred and twenty feet long. All public rooms such as restaurants, grills, corridors, offices, news and flower stands, telephone and telegraph offices, information bureau, banquet and reception rooms, ladies' parlors, concert and ball rooms, etc., are arranged about this superb lounge. In construction of the Palace, the best materials were used, making it as absolutely proof against fire and other action of the elements as human ingenuity and skill can devise.

RATES

The Palace Hotel is operated on the European plan only.
Restaurant service a la carte.
Rooms without bath, per day, $2.00, $2.50 and $3.00 for 1 person; $3.50, $4.00, $5.00 for 2 people.
Rooms with bath, per day, $3.00, $3.50, $4.00, $5.00, $6.00
for 1 person, $5.00, $6.00, $7.00, $8.00, $9.00, $10.00
for 2 people.
Bedroom, parlor and bath, two persons per day, $10.00, $12.00, $15.00, $18.00, $20.00.
Suites of three or more rooms, two or three persons per day, from $19.00 upwards.

Under the management of

PALACE HOTEL COMPANY
San Francisco, California.
THE GRAND HOTEL
YOKOHAMA

Telegraphic address:                 H. E. Manwaring
                                     "Grand"                             Manager

The Hotel with a World-Wide Reputation

Finest location in Yokohama. On the Bund, overlooking Tōkyō Bay. Ideal Situation. Omnibus meets all express trains. Power Launch and English-speaking porter meet all incoming ships and relieve the passenger of all trouble and delay at the custom-house.


Notable for the beauty of its location, the attractiveness of its surroundings, the perfection of its system, and for its wholesome and delicious food. The latter is prepared with scrupulous attention to cleanliness. Pure drinking water. Private Garage. Livery. Laundry.

Rooms single or en suite, with or without baths. Moderate Rates. American Plan.

Single Rooms from ¥7 to ¥12 per day ($3.50 to $6 American money). Double Rooms, ¥14 to ¥18. With bath attached, ¥18 for 1 person; ¥22 for 2 persons. Suites comprising bedroom, parlor and private bath, ¥18 to ¥22 per day for 1 person, and ¥22 to ¥25 per day for 2 persons. ¥5 per day extra for each additional person occupying a suite. A discount of 10 per cent on all the above prices for a stay of 30 days or more.

Numerous desirable rooms and suites at modest rates for a long stay.

Afternoon tea served free to guests. The hotel contains many refinements not mentioned above, but there are no extra charges.
THE GRAND HOTEL

The "Grand" is a Hotel of Distinction with all the superlative excellence of American ideals, and much of the Japanese charm of the opulent East, yet with moderate charges. It is as famous for its hospitality as for its perfect service and unrivalled cuisine. It is one of the most inviting and homelike hotels of the world, and one of the best liked.

To world-travelers the "Grand" is as much a feature of Japan as Fuji-yama itself, and those who would get the most enjoyment out of their trip to Japan make it their headquarters while there.

Its gay and brilliant lobby is a celebrated rendezvous for the surging tides of travel that sweep ceaselessly round the world to and from the Orient and the Occident, as well as the centre of the joyous social life of Yokohama.

Though located midway between the business and residential sections of the port, the "Grand" stands in a cherry-embowered garden of its own, flanked on two sides by the sea. From the famous Dining Room and the broad, glassed-in verandas one looks over hundreds of square miles of junk-flecked sea so tenderly blue, so drowsy and so tranquil that the view alone would take the nerve strain out of the most overworked person.

The airy, commodious rooms are lighted throughout by mellow sunshine, and warmed in winter by steam heat and attractive open fire-places. They are equipped with everything necessary for the traveler's comfort. The room-boys speak English, and are expert valets—waiting upon the tourist with the tireless care and minuteness characteristic of the best Japanese servants.
THE ORIENTAL PALACE HOTEL

No. II. The Bund, Yokohama.

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Strictly First Class

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Telephone No. 846
Long Distance

Cable Used: A. B. C. 5th Ed’n
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Post Office Box No. 167

The Oriental Palace Hotel has been established for the last eight years, and its reputation as the leading first-class Hotel of this port has never been questioned.

Accommodation is suited to all classes of visitors: Suites de Luxe, with Sitting and Bath Rooms attached, are in the forefront of the Hotel with private Verandah, overlooking the beautiful Harbor of Yokohama.

The Steam-Launch “Mascotte” meets all incoming and outgoing steamers.

Hotel Omnibus meets all principal trains.

Motor cars are available for the convenience of Visitors.

The Cuisine is unexcelled and under the management of a French Chef; its reputation has not been surpassed by any Hotel in the Far East.

Under the sole Proprietorship and Management of

L. MURAOUR
The Belmont is a new, clean, modern, comfortable, and strictly first-class hotel under American management, with electric lights, sanitary hot cold baths, a delightful summer garden, and a cuisine noted for its excellence.

If you are looking for a moderate priced hotel where large, airy rooms, cleanliness and good food are prominent features, come to the Belmont, the most popular family hotel in Yokohama, and is patronized by residents, army and navy men, commercial travelers, and tourists know.

Rates from 5 to 6 yen a day ($2.50 to $3 American money) for room board inclusive. No extras. Special reduction for a long stay. Tariffed by the week or month, at reasonable prices.

An English-speaking porter meets all incoming trains and ships, and a charge (free) of travelers' luggage.
THE CLUB HOTEL
Ltd.

THE BUND, YOKOHAMA

A homelike, family hotel, popular with tourists because of its large, clean, well-ventilated and well-warmed rooms; its good food, excellent service, and moderate rates. It is deservedly liked by Americans, English and Australians, and is much patronized by Army and Navy officers and their families.

Its splendid location on the Bund adjacent to the Yokohama United Club, and within a few minutes' walk of the Post Office, the chief banks and business houses, makes it an ideal hotel for commercial travelers. Many of its sunny rooms have open fireplaces, private baths, and verandas, and nearly all afford magnificent sea views.

Though one of the oldest of the Yokohama hotels, "THE CLUB" is modern throughout, with all the up-to-date features and conveniences of a fashionable, high-priced hotel.

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KAIHIN-IN
HOTEL
KAMAKURA
JAPAN

A commodious and excellently appointed hotel under foreign supervision, delightfully situated in the sometime capital of Old Japan, in a vast park amid beautiful surroundings. Overlooking the
with magnificent views. Splendid pine-fringed beach, where the surf
nbers ceaselessly and sings its diapason melodies through the long
ful days and sleepful nights. Unexcelled sea-bathing, boating, and
ing. Three miles from charming ENOSHIMA (tram-cars) and within
minute’s walk of the KAMAKURA DIABUTSU, one of the most
ous and unforgettable sights in Japan.
KAMAKURA is only 40 min. by railway from Yokohama (35 more
n Tōkyō), and there are frequent trains. It is an ideally restful place
the tourist, just far enough from the city to give one an entire change
vironment, yet near enough to enable the business man to go and
le leisurely. The region abounds in lovely walks and charming views.
ne Bathing in Japan. A Paradise for Children.
Sweet, Clean, and Healthful.

he KAIHIN-IN HOTEL is a popular rendezvous for motorists,
is the centre of an attractive social life. The broad, wind-swept
ones, the large, clean, airy rooms, and the good food and fine ser-
, coupled with the fragrant gardens and pine groves in which the
is embodied, impart an enduring charm. No tourist should leave
in before spending a few days in beautiful and historic Kamakura.

Although the hotel caters to the best patronage, its rates are very
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MANAGING DIRECTOR
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Matsushima, Japan

FUTAKO JIMA (TWIN ISLANDS), A VIEW AT MATSUSHIMA

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Superbly situated on the shore of the matchless Matsushima Bay, the most beautiful and celebrated of the Sankei, or Three Great Sights of Japan.

No foreigner should leave Japan without seeing Matsushima and its wonderful island-studded bay, noted alike for its charm, its restfulness, and its fine fishing. Fishing and boating excursions planned by the hotel management.

The hotel is under the management of the well-known Seiyoken Hotel, of Tōkyō, and the special supervision of the Miyagi Prefectural Government.

Noted for its excellent food and faultless service.

Our accommodations are unsurpassed, and our rates are moderate enough to permit the most economically disposed traveler to make a long stay in this Japanese paradise.

Rooms can be engaged of the Seiyoken Hotel, in Tōkyō.
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NIKKŌ, JAPAN
Telegraphic address: "Kanaya, Nikkō"

Favorably known to the traveling public for the beauty of its environment, the excellence of its appointments; for its attractive rooms, low rates, and perfect service. Good food cooked in foreign style and served by English-speaking servants.

The Kanaya Hotel is newly built, and furnished in European style, with large, airy, comfortable rooms and balconies, clean and modern bath-rooms, and all the up-to-date requirements of a first-class hotel. Its surroundings are among the most beautiful and classical in Japan. The Nikkō Temples and Mausolea (a few minutes’ walk from the hotel) rank with the most magnificent extant, and are to Japan what the Taj Mahal and the Delhi Palaces are to British India.

No traveler thinks of leaving Japan before seeing Nikkō, and the best classes patronize the Kanaya Hotel. Open the year round for permanent and transient guests. The hotel provides guides and horses at reasonable rates. Garage. Japanese wing where tourists may enjoy the charm of a Japanese inn with the comfort and good food of a foreign hotel.

Rates from 6 yen and upward per day, American plan
Special reduction for a long stay

Don’t fail to see Nikkō, and when you are here, stop at the Kanaya Hotel.
The Miyako is one of the most unique and charming hotels in Japan, and is situated in a stately, 25-acre park on the sloping side of the classical, temple-studded Higashi-yama, high above the city floor and out of reach of fires. The magnificent views from its glassed-in verandas are unequalled in extent and beauty. Many of the 150 newly furnished rooms have attractive open fireplaces and private baths. All are furnished in foreign style and are known for their comfort and splendid vistas.

The Miyako is close to the most celebrated of the Kyōto temples, and is within a few minutes ride by jinriki or tramway of the Mikado’s Palace, the Museum, Nijō Castle, and all the chief sights of the Old Capital. The tramway to Lake Biwa goes past the foot of the hill. Beautiful walks radiate to groves of pine and maple trees, and the environs are restful, tranquil, and soothing.

The Miyako is the most homelike hotel in Japan, with a cuisine admittedly the best, and with unexcelled service. Our rates are not higher than those of inferior hotels. Our free Information Bureau supplies guides at reasonable prices and is a great convenience to travelers.

The Miyako was twice patronized by H. I. H. Prince Arthur of Connaught, and is the headquarters in Kyōto for the best class of travel always.

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(MIYAKO HOTEL)

All the products of Kyōto and other districts likely to interest the traveller are displayed plainly marked at fixed prices. No imitation goods, and no bargaining. Everything direct from producers and guaranteed to be as represented.

M. Hamaguchi, Manager

THE DAIBUTSU HOTEL

is run in connection with the Miyako, and caters to the economically disposed. Every comfort and convenience at a low price. Excellent food and service.
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The best Japanese Cotton Crape will wear three times as long as other similar materials, and will look well as long as it holds together. Our Special Silks and Crapes are made in our own extensive mills, and are superior to all others. Beautiful color designs that won’t fade.

Our incomparable Dress Shirts and Collars are made in the latest London and New York styles, of the finest and strongest Irish Linen imported by us direct from the mills in Ireland. They are superior and considerably cheaper than anything the traveler can buy.

We make all our shirts, etc., to measure, promptly and satisfactorily. The highest grade cotton-crape shirts cost but $1.50 American money each, made to fit you according to your own wishes.

Our outing shirts of soft, fine Japanese silks are beautiful, inexpensive, and durable.

In buying of us you buy at headquarters, for we supply many of the leading haberdashers of the world. Special attention to Tourist Trade. English spoken in all departments. Mail orders to any parts of the world a specialty.

Read the following Splendid Endorsements

"It gives me pleasure to say that Mr. Yamatoya has made a great number of shirts for me and they all have been satisfactory." Signed, WM. H. TAFT.

Oct. 2, 1898.

"I am much pleased with the shirts." Signed, KITCHENER.
THE YAMATO
Wholesale — Silk Store —— Retail
34-35 Benten-dori, Yokohama
JAPAN

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Prices marked in plain figures

We have been in business since 1899, and are known the world over as Dealers in Reliable Goods at Honest Prices. We have thousands of customers in every country on the globe. Each one of these thousands of customers has had a square deal every time they have bought from us. Our Standing is High and Our Credit Good.

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The finest and most artistic bronzes you will see in Japan and in museum collections abroad bear the famous Kuroda stamp. Demand our products and you will always be sure of getting the best.

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We never duplicate designs left with us, and when you have special work made no one ever has anything just like it.

We carry in stock a fine collection of handsome

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Remember that our work is intrinsically finer than other work and that it lasts much longer. We use the best quality gold and gold-bronze and our product is practically indestructible.

Visit our workshop and we will not only show you the interesting process of making damascene work, but we will explain to you the difference between the real and the spurious, so that you may not be deceived into buying cheap imitations of the faultless

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