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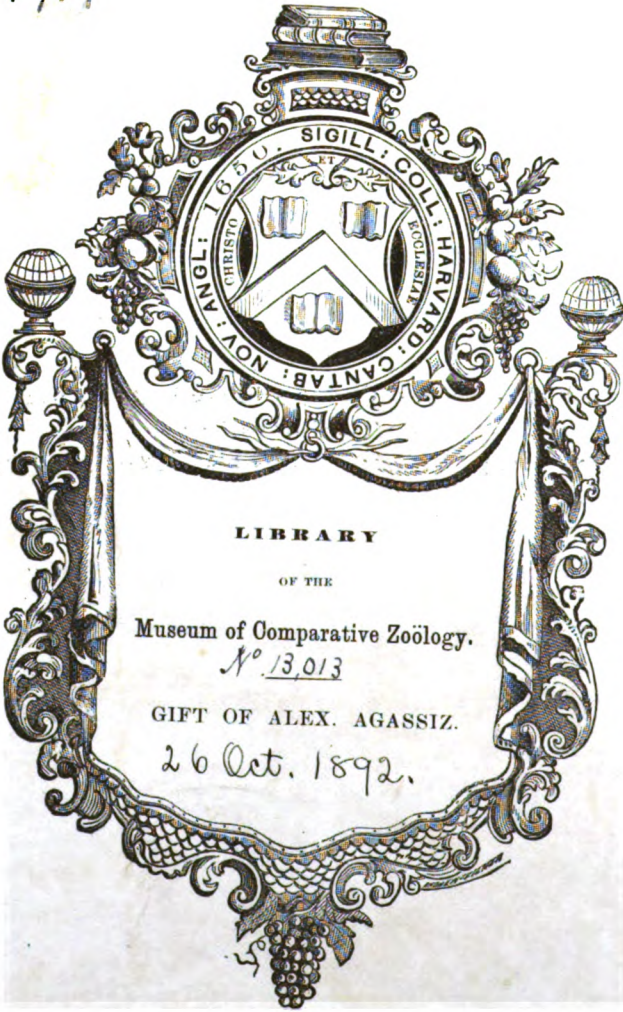
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THINGS  
JAPANESE.

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# THINGS JAPANESE

BEING

NOTES ON VARIOUS SUBJECTS CONNECTED WITH JAPAN

FOR THE USE OF TRAVELLERS AND OTHERS

BY

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Museum of Comp. Zool.

*Comprendre les choses, c'est avoir été dans les choses puis en être sorti; il y faut donc captivité, puis délivrance, illusion et désillusion, engouement et désabusement. Celui qui est encore sous le charme et celui qui n'a pas subi le charme sont incompétents. On ne connaît bien que ce qu'on a cru puis jugé. Pour comprendre il faut être libre et ne l'avoir pas toujours été..... Comprendre est plus difficile que juger, car c'est entrer objectivement dans les conditions de ce qui est, tandis que juger c'est simplement émettre une opinion individuelle.*

(H. F. AMIEL, *Journal Intime.*)

## PREFACE.

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THIS edition has been enlarged by the insertion of over twenty new articles, while the old have been corrected up to date and re-written in many parts. In bringing the book afresh before the public, the author would reiterate his thanks to many kind friends—especially to Mr. W. B. Mason, by whose unwearied assistance and advice every page has profited more or less. The article on *Archæology* is from the pen of Mr. W. G. Aston, C.M.G., being founded on the joint investigations of that eminent scholar and Mr. W. Gowland. The Abbé Félix Evrard, of the French Legation at Tōkyō, has contributed the article on *Roman Catholic Missions*; Mr. H. V. Henson, those on *Trade and Shipping*; Professor Milne, F.R.S., that on *Geology*; Mr. Samuel Tuke, that on *Polo*; Mr. Mason, those on *Telegraphs, Chess, and the game of Go*. Mr. Y. Sannomiya, Vice-Grand-Master of Ceremonies and Master of the Court of Her Majesty the Empress, has furnished the materials for *Decorations*; Mr. R. Masujima, of the Japanese Bar and of the Middle Temple, London, the materials for *Law*; Mr. K. Fujikura, late Chief Commissioner of Lighthouses, the materials for *Lighthouses*; Captain J. Ingles, R.N., for *Navy*; Mr.

C. A. W. Pownall, for *Railways*; and Mr. Lafcadio Hearn, for *Pipes*. The advice of Dr. Erwin Baelz, of the Imperial University of Japan, has been sought on various points connected with medicine, and valuable criticisms on the first edition have been received from Dr. Divers, F.R.S., Mr. R. A. Mowat, Judge of H.B.M.'s Court for Japan, and Mr. E. H. Parker, of H.B.M.'s Consular Service in China. The *Map*, now much improved, is adapted from one of those in the "Atlas of the Agricultural Productions of the Japanese Empire," by permission of Professor T. Wada, Director of the Imperial Geological Office in the Department of Agriculture and Commerce. Various other friends have contributed—one a fact, another a reference, yet another a counsel. To all, best thanks.

*Tōkyō, 6th November, 1891.*



## INTRODUCTORY CHAPTER.

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To have lived through the transition stage of modern Japan makes a man feel preternaturally old; for here he is in modern times, with the air full of talk about Darwinism, and phonographs, and parliamentary institutions, and yet he can himself distinctly remember the Middle Ages. The dear old *samurai* who first initiated the present writer into the mysteries of the Japanese language wore a cue and two swords. This relic of feudalism now sleeps in Nirvāna. His modern successor, fairly fluent in English, and dressed in a serviceable suit of dittos, might almost be a European, save for a certain obliqueness of the eyes and scantiness of beard. Old things pass away between a night and a morning. The Japanese boast that they have done in twenty years what it took Europe half as many centuries to accomplish. Some even go further, and twit us Westerns with falling behind in the race. Not

long ago, a Japanese pamphleteer refused to argue out a point of philosophy with a learned German resident of Tōkyō, on the score that Europeans, owing to their antiquated Christian prejudices, were not capable of discussing such matters impartially.

Thus does it come about that, having arrived in Japan in 1873, we ourselves feel well-nigh four hundred years old, and assume without more ado the two well-known privileges of old age—garrulity and an authoritative air. We are perpetually being asked questions about Japan. Here then are the answers, put into the shape of a dictionary, not of words but of things,—or shall we rather say a guide-book, less to places than to subjects? The old and the new will be found cheek by jowl. The only thing that will not be found is padding; for padding is unpardonable in any book on Japan, where the subject-matter is so plentiful that the chief difficulty is to know what to omit.

In order to enable the reader to supply deficiencies and to form his own opinions, if haply he should be of so unusual a turn of mind as to desire so to do, we have, at the end of almost every article, indicated the names of trustworthy works bearing on the subject treated in that article. For the rest, this little book

explains itself. Any reader who detects errors or omissions in it will render the author an invaluable service by writing to him to point them out. As a little encouragement in this direction, we will ourselves lead the way by presuming to give each reader, especially each globe-trotting reader, a small piece of advice. We take it for granted, of course, that there are no Japanese listening, and the advice is this :—

Whatever you do, don't expatiate, in the presence of Japanese of the new school, on those old, quaint, and beautiful things Japanese which rouse your most genuine admiration. Antiquated persons do doubtless exist here and there to whom Buddhist piety is precious; others may still secretly cherish the swords bequeathed to them by their knightly forefathers; quite a little coterie has taken up with art; and there are those who practise the tea ceremonies, arrange flowers according to the traditional esthetic rules, and even perform the mediæval lyric dramas. But all this is merely a backwater. Speaking generally, the educated Japanese have done with their past. They want to be somebody else and something else than what they have been and still partly are. When Sir Edwin Arnold came to Tôkyô, he was entertained at a ban-

quet by a distinguished company including officials, journalists, and professors, in fact, representative modern Japanese of the best class. In returning thanks for this hospitality, Sir Edwin made a speech in which he lauded Japan to the skies—and lauded it justly—as the nearest earthly approach to Paradise or to Lotus-land—so fairy-like, said he, is its scenery, so exquisite its art, so much more lovely still that almost divine sweetness of disposition, that charm of demeanour, that politeness humble without servility and elaborate without affectation, which place Japan high above all other countries in nearly all those things which make life worth living. (We do not give his exact words, but we give the general drift.)—Now do you think that the Japanese were satisfied with this meed of praise? Not a bit of it. Out comes an article next morning in the chief paper which had been represented at the banquet—an article acknowledging, indeed, the truth of Sir Edwin's description, but pointing out that it conveyed, not praise, but condemnation of the heaviest sort. Art forsooth, scenery, sweetness of disposition! cries this editor. Why did not Sir Edwin praise us for huge industrial enterprises, for commercial talent, for wealth, political sagacity, powerful

armaments? Of course it is because he could not honestly do so. He has gauged us at our true value, and tells us in effect that we are pretty weaklings.

Yes, reader, we—we now mean our own little “we,” not the editorial “we” of the disappointed Japanese journalist—we have seen this sort of thing over and over again. We can even sympathise with it, or at least try to do so. For after all, Japan must be modernised if she is to continue to exist. Besides which, our new European world of thought, of enterprise, of gigantic scientific achievement, is as much a wonder-world to the Japanese as Old Japan can ever be to us. There is this difference, however. Old Japan is to us a delicate little wonder-world of sylphs and fairies. Europe and America, with their railways, their telegraphs, their gigantic commerce, their gigantic armies and navies, their endless applied arts founded on chemistry and mathematics, are to the Japanese a wonder-world of irresistible genii and magicians. The Japanese have, it is true, little or no appreciation of our literature. They esteem us whimsical for attaching so much importance as we do to poetry, to music, to religion, to speculative disquisitions. Our material greatness has completely dazzled them, as well it might.

They know also well enough—for every Eastern nation knows it—that our Christian and humanitarian professions are really nothing but bunkum. The history of India, of Egypt, of Turkey, is no secret to them. More familiar still is the sweet reasonableness of California's treatment of the Chinese. They would be blind indeed, did they not see that their only chance of safety lies in the endeavour to be strong, and in the endeavour not to be too different from the rest of mankind; for the mob of Western nations will tolerate eccentricity of appearance no more than will a mob of roughs.

Indeed, scarcely any even among those who implore the Japanese to remain as they are, refrain, as a matter of fact, from urging them to make all sorts of changes. "Japanese dress for ladies is simply perfection," we hear one of these persons cry; "only don't you think that gloves might be added with advantage? And then, too, ought not something to be done with the skirt to prevent it from opening in front, just for the sake of decency, you know?"—Says another, whose special vanity is Japanese music (there is considerable distinction about this taste, for it is a rare one)—says he—"Now please keep your music from perishing. Keep it just as it is, so curious to the archæologist, so

beautiful, for all that the jeerers may say. There is only one small thing which I would advise you to do, and that is to harmonise it. Of course that would change its character a little. But no one would notice it, and the general effect would be improved."—Yet another, an enthusiast for faience, wishes Japanese decorative methods to be retained, but to be applied to French forms, because no cup or plate made in Japan is so perfectly round as are the products of French kilns. A fourth delights in Japanese brocade, but suggests new breadths, in order to suit making up into European dresses. A fifth wants to keep Japanese painting exactly as it is, but with the trivial addition of perspective. A sixth—but a truce to the quoting of these self-confuting absurdities. Put into plain English, they mean, "Do so-and-so, only don't do it. Walk north, and at the same time take care to proceed in a southerly direction."

And can it be wondered at that the Japanese are bewildered? On the other hand, must it *not* be wondered at that any one can expect either Japanese social conditions or the Japanese arts to remain as they were in the past? All the causes which produced the Old Japan of our dreams have vanished. Feudalism has



gone, isolation has gone, beliefs have been shattered, new idols have been set up, new and pressing needs have arisen. In the place of chivalry there is industrialism, in the place of a small class of aristocratic native connoisseurs there is a huge and hugely ignorant foreign public to satisfy. All the causes have changed, and yet it is expected that the effects will remain as heretofore!

No. Old Japan is dead, and the only decent thing to do with the corpse is to bury it. Then you can set up a monument over it, and, if you like, come and worship from time to time at the grave; for that would be quite "Japanesey." This little book is intended to be, as it were, the epitaph recording the many and extraordinary virtues of the deceased,—his virtues, but also his frailties. For, more careful of fact than the generality of epitaphists, we have ventured to speak out our whole mind on almost every subject, and to call things by their names, being persuaded that true appreciation is always critical as well as kindly. .



## THINGS JAPANESE.



**Abacus.** Learn to count on the abacus—the *soroban*, as the Japanese call it—and you will often be able to save a large percentage on your purchases. The abacus is that instrument, composed of beads sliding on wires fixed in a frame, with which many of us learnt the multiplication table in early childhood. In Japan it is used, not only by children, but by adults, who still mostly prefer it to our method of figuring with pen and paper. As for mental arithmetic, that does not exist in this archipelago. Tell any ordinary Japanese to add 5 and 8 and 7 : he will flounder hopelessly, unless his familiar friend, the abacus, is at hand. And here we come round again to the practical advantage of being able to read off at sight a number figured on this instrument. You have been bargaining at a curio-shop, we will suppose. The shopman has got perplexed. He refers to his list, and then calculates on the instrument, which of course he takes for granted that you do not understand, the lowest price for which he can let you have the article in question. Then he raises his head, and, with a bland smile, assures you that the cost of it to himself was so and so, naming a price considerably larger than the real one. You have the better

of him, if you can read his figuring of the sum. If you cannot, ten to one he has the better of you.

The principle of the abacus is this:—Each of the five beads in the broad lower division of the board represents one unit, and each solitary bead in the narrow upper division represents five units. Each vertical column is thus worth ten units. Furthermore, each vertical column represents units ten times greater than those in the column immediately to the right of it, exactly as in our own system of notation by means of Arabic numerals. Any sum in arithmetic can be done on the abacus, even to the extracting of square and cube roots; and Dr. Knott, the chief English, or to be quite correct, the chief Scotch, writer on the subject, is of opinion that Japanese methods excel ours in rapidity. Perhaps he is a little enthusiastic. One can scarcely help thinking so of an author who refers to a new Japanese method of long division as “almost fascinating.” The Japanese, it seems, have not only a multiplication table, but a division table besides. We confess that we do not understand the division table, even with Dr. Knott’s explanations. Indeed we will confess more: we have never learnt the abacus at all. If we recommend others to learn it, it is because we hope that, for their own sake, they will do as we tell them and not do as we do. Personally we have found one method of ciphering enough, and a great deal more than enough, to poison the happiness of one life-time.

**Book recommended.** *The Abacus, in its Historic and Scientific Aspects*, by Dr. C. G. Knott, F. R. S. E., printed in Vol. XIV. Part I. of the *Asiatic Transactions*.

**Abdication.** The abdication of monarchs, which is exceptional in Europe, has for many ages been the rule in

Japan. It came into vogue in the seventh century together with Buddhism, whose doctrines led men to retire from worldly cares and pleasures into solitude and contemplation. But it was made use of by unscrupulous ministers, who placed infant puppets on the throne, and caused them to abdicate on attaining to maturity. Thus it was a common thing during the Middle Ages for three Mikados to be alive at the same time—a boy on the throne, his father or brother who had abdicated, and his grandfather or other relative who had abdicated also. From A.D. 987 to 991, there were as many as four Mikados all alive together—Reizei Tennō, who had ascended the throne at the age of eighteen, and who abdicated at twenty; En-yū Tennō, emperor at eleven and abdicated at twenty-six; Kwazan Tennō, emperor at seventeen and abdicated at nineteen; and Ichijō Tennō, who had just ascended the throne as a little boy of seven. Under the Mikado Go-Nijō (A.D. 1302—8) there were actually *five* Mikados all alive together, namely Go-Nijō Tennō himself, made emperor at seventeen, and his four abdicated predecessors—Go-Fukakusa Tennō, emperor at four and abdicated at seventeen; Kameyama Tennō, emperor at eleven and abdicated at twenty-six; Go-Uda Tennō, emperor at eight and abdicated at twenty-one; and Fushimi Tennō, emperor at twenty-three and abdicated the same year. Sometimes it was arranged that the children of two rival branches of the Imperial family should succeed each other alternately. This it was, in part at least, which led to the civil war in the fourteenth century between what were known as “the Northern and Southern Courts;” for it was of course impossible that so extraordinary an arrangement should long be adhered to without producing violent dissensions.

## Abdication.

After a time, it became so completely customary that the monarch in name must not be monarch in fact, and *vice versa*, that abdication, or rather deposition (for that is what it practically amounted to), was almost a *sine qua non* of the inheritance of such scanty shreds of authority as imperious ministers still deigned to leave to their so-called lords and masters. When a Mikado abdicated, he was said to *ascend* to the rank of abdicated Mikado. It was no longer necessary, as at an earlier period, to sham asceticism. The abdicated Mikado surrounded himself with wives and a whole court, and sometimes really helped to direct public affairs. Nor was abdication confined to sovereigns. Heads of noble houses abdicated too. In later times the middle and lower classes began to imitate their betters. Until the period of the late revolution, it was an almost universal custom for a man to become what is termed an *inkyō* after passing middle age. *Inkyō* means literally "dwelling in retirement." He who enters on this state gives over his property to his heirs, generally resigns all office, and lives on the bounty of his children, free to devote himself henceforth to pleasure or to study. Old age being so extraordinarily honoured in Japan, the *inkyō* has no reason to dread Lear's fate. He knows that he will always be dutifully tended by sons who are not waiting to find out "how the old man will cut up." The new government of Japan is endeavouring to put a stop to the practice of *inkyō*, as being barbarous because not European. But to the people at large it appears, on the contrary, barbarous that a man should go on toiling and striving, when past the time of life at which he is fitted to do good work.

**Book recommended.** *The Gakushikain*, by Walter Dening, printed in Vol. XV. Part I. of the *Asiatic Transactions*, p. 72, et seq.

**Acupuncture.** Acupuncture, one of the three great nostrums of the practitioners of the Far East (the other two being massage and the moxa), was brought over from China to Japan before the dawn of history. Dr. W. N. Whitney describes it as follows in his "Notes on the History of Medical Progress in Japan," published in Vol. XII. Part IV. of the "Asiatic Transactions," p. 354:—

"As practised by the Japanese acupuncturists, the operation consists in perforating the skin and underlying tissues to a depth, as a rule, not exceeding one-half to three-quarters of an inch, with fine needles of gold, silver, or steel. The form and construction of these needles vary, but, generally speaking, they are several inches long, and of an average diameter of one forty-eighth of an inch. Each needle is usually fastened into a handle, which is spirally grooved from end to end.

"To perform the operation, the handle of the needle is held lightly between the thumb and first finger of the left hand, the point resting upon the spot to be punctured. A slight blow is then given upon the head of the instrument with a small mallet held in the right hand; and the needle is gently twisted until its point has penetrated to the desired depth, where it is left for a few seconds and then slowly withdrawn, and the skin in the vicinity of the puncture rubbed for a few moments. The number of perforations range from one to twenty, and they are usually made in the skin of the abdomen, although other portions of the body are not unfrequently punctured."

**Adams (Will).** Will Adams, the first Englishman that ever resided in Japan, was a native of Gillingham, near

Chatham, in the county of Kent. Having followed the sea from his youth up, he took service, in the year 1598, as "Pilot Maior of a fleete of five sayle," which had been equipped by the Dutch East India Company for the purpose of trading to Spanish America. From "Perow," a portion of the storm-tossed fleet came on to "Iapon," arriving at a port in the province of Bungo, not far from "Langasacke" (Nagasaki), on the 19th April, 1600. From that time until his death in May 1620, Adams remained in an exile, which, though gilded, was none the less bitterly deplored. The English pilot, brought first as a captive into the presence of Ieyasu, who was then practically what Adams calls him, "Emperour" of Japan, had immediately been recognised by that shrewd judge of character as an able and an honest man. That he and his nation were privately slandered to Ieyasu by "the Iesuites and the Portingalls," who were at that time the only other Europeans in the country, probably did him more good than harm in the Japanese ruler's eyes. He was retained at the Japanese court, and employed as a shipbuilder, and also as a kind of diplomatic agent when other English and Dutch traders began to arrive. In fact, it was by his good offices that the foundations were laid both of English trade in Japan and also of the more permanent Dutch settlement. During his latter years he for a time exchanged the Japanese service for that of the English factory established by Captain John Saris at Firando (Hirado) near Nagasaki; and he made two voyages, one to the Loochoo Islands and another to Siam. His constantly reiterated desire to see his native land again, and his wife and children, was to the last frustrated by adverse circumstances. So far as the wife was concerned, he partially comforted himself,



sailor fashion, by taking another—a Japanese with whom he lived comfortably for many years on the estate granted him by Ieyasu at Hemi, where their two graves are shown to this day. Hemi, at that time a separate village, has since become a suburb of the bustling modern seaport, Yokosuka, and a railway station now occupies the site of the old pilot's abode. Another adventurer, who visited him there, describes Will Adams's place thus: "This Phebe\* is a Lordshipp geuen to Capt. Adames pr. the ould Emperour†, to hym and his for eaver, and confermed to his sonne, called Joseph. There is above 100 farms, or howsholds, vppon it, besides others vnder them, all which are his vassalls, and he hath power of lyfe and death ouer them they being his slaues; and he hauing as absolute authoritie over them as any tono (or king) in Japan hath over his vassales." From further details it would seem that he used his authority kindly, so that the neighbours "reioiced (as it should seeme) of Captaiu Adames retourne."

Will Adams's letters have been published by the Hakluyt Society in their "Memorials of Japon" (*sic*), and republished in a cheaper form at the office of the "Japan Gazette," Yokohama. They are well-worth reading, both for the life-like silhouette of the writer which stands out from their quaintly spelt pages, and for the picture given by him of Japan as it then was, when the land swarmed with Catholic friars and Catholic converts, when no embargo had yet been laid on foreign commerce, and when the native energy of the Japanese people had not yet been emasculated by two centuries and a half of bureaucracy and timid seclusion.

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\* Our author means Hemi.

† Ieyasu was then dead.

**Adoption.** It is strange, but true, that you may often go into a Japanese family, and find half a dozen persons calling each other parent and child, brother and sister, uncle and nephew, and yet being really either no blood relations at all, or else relations in quite different degrees from those conventionally assumed. Galton's books could never have been written in Japan; for though genealogies are carefully kept, they mean nothing, at least from a scientific point of view—so universal is the practice of adoption, from the top of society to the bottom. This it is which explains such apparent anomalies as a distinguished painter, potter, actor, or what not, almost always having a son distinguished in the same line,—he has simply adopted his best pupil. It also explains the fact of Japanese families not dying out.

So completely has adoption become part and parcel of the national life that Mr. Shigeno An-eki, the best recent Japanese authority on the subject, enumerates no less than ten different categories of adopted persons. Adoption is resorted to, not only to prevent the extinction of families and the consequent neglect of the spirits of the departed, but also in order to regulate the size of families. Thus, a man with too many children hands over one or more of them to his friends who have none. To adopt a person is also the simplest way to leave him money, it not being usual in Japan to nominate strangers as one's heirs. Formerly, too, it was sometimes a means of money-making, not to the adopted, but to the adopter. "It was customary"—so writes the authority whom we quote below—"for the sons of the court-nobles when they reached the age of majority to receive an income from the Government. It often happened that when an officer had a son who was, say, only two or three

years old, he would adopt a lad who was about fifteen (the age of majority), and then apply for a grant of land or rice for him ; after he had secured this, he would make his own son the *yōshi* [adopted son] of the newly adopted youth, and thus, when the former came of age, the officer was entitled to apply for another grant of land."—With this may be compared the plan often followed by business people at the present day. A merchant adopts his head clerk, in order to give him a personal interest in the firm. The clerk then adopts his patron's son, with the understanding that he himself is to retire in the latter's favour when the latter shall be of a suitable age. If the clerk has a son, then perhaps that son will be adopted by the patron's son. Thus a sort of alternate headship is kept up, the surname always remaining the same.

Since the late revolution, adoption has been a favourite method of evading the conscription, as single sons are (or were till recently) exempted from serving. Fond parents, anxious to assist a favourite son to this exemption, would cause him to be adopted by some childless friend. After a few years, it might perhaps be possible to arrange for the lad's return to his former family and resumption of his original surname.

At the present moment the only way in which a foreigner can become a Japanese is by getting a Japanese with a daughter to adopt him, and then marrying the daughter. This may sound like a joke, but it is not. It is a sober, legal fact, recognised as such by the various judicial and consular authorities.

We recommend, as a good occupation for a rainy day, the endeavour to trace out the real relationships (in our European

sense of the word) of some of the reader's Japanese servants and friends. Unless we are much mistaken, this will prove to be a puzzle of the highest order of difficulty. (See also article on MARRIAGE.)

**Book recommended.** *The Gokushikain*, by Walter Dening, printed in Vol. XV. Part I. of the *Asiatic Transactions*, p. 72, et seq.

**Ainos.** The Ainos, called by themselves *Ainu*, that is "men," are a very peculiar race, now inhabiting only the northern island of Yezo, but formerly widely spread all over the Japanese archipelago. The Japanese proper, arriving from the south-west, gradually pressed the Ainos back towards the east and north. In retreating, the aborigines left the country strewn with place-names belonging to their own language. Such are, for instance, *Noto*, the name of the big promontory stretching out into the Sea of Japan (*nottu* means "promontory" in Aino), the *Tonegawa*, or River *Tone*, near Tōkyō (*tanne* is Aino for "long"), and hundreds of others. So far as blood, however, is concerned, the Japanese have been little, if at all, affected by Aino influence. The simple reason is that the half-breeds die out. The Ainos are the hairiest race in the whole world, their luxuriantly thick black beards and hairy limbs giving them an appearance which contrasts strangely with the smoothness of their Japanese lords and masters. They are of sturdy build, and distinguished by a flattening of certain bones of the arm and leg (the *humerus* and *tibia*), which has been observed nowhere else except in the remains of some of the cave-men of Europe. The women tattoo moustaches on their upper lip and geometrical patterns on their hands. Both sexes are of a mild and amiable disposition, but are terribly addicted to

drunkenness. They are filthily dirty, the practice of bathing being altogether unknown.

The Ainos were till recently accustomed to live on the produce of the chase and the sea fisheries; but both these sources of subsistence have diminished since the settling of the island by the Japanese. Consequently they no longer hold up their heads as in former days, and notwithstanding the well-intentioned efforts of a paternal government, they are disappearing more rapidly under the influence of civilisation than they did during their long and bloody wars with the Japanese and with each other, which only terminated in the last century. At the present day they number about 15,000 souls, chiefly scattered along the coast. Their religion is a simple nature-worship. The sun, wind, ocean, bear, etc., are deified under the title of *kamui*, "god," and whittled sticks are set up in their honour. The bear, though worshipped, is also sacrificed and eaten with solemnities that form the most original and picturesque feature of Aino life. Some of the Aino tales are quaint. Most of them embody an attempt to account for some natural phenomenon. The following may serve as a specimen:—

#### WHY DOGS CANNOT SPEAK.

*Formerly dogs could speak. Now they cannot. The reason is that a dog belonging to a certain man a long time ago, inveigled his master into the forest under the pretext of showing him game, and there caused him to be devoured by a bear. Then the dog went home to his master's widow, and lied to her, saying: "My master has been killed by a bear. But when he was dying, he commanded me to tell you to marry me in his stead." The widow knew that the dog was lying. But he kept on urging*

her to marry him. So at last, in her grief and rage, she threw a handful of dust into his open mouth. This made him unable to speak any more, and therefore no dogs can speak even to this very day.

The Aino language is simple and harmonious. Its structure in great measure resembles that of Japanese; but there are some few fundamental divergences, such, for instance, as the possession of true pronouns. The vocabulary, too, is quite distinct. The system of counting is extraordinarily cumbrous. Thus, if a man wants to say that he is thirty-nine years old, he must express himself thus: "I am nine, plus ten taken from two score." In Mr. Batchelor's translation of Matthew XII. 40, the phrase "forty days and forty nights" is thus rendered: *tokap rere ko tu hotne rere ko, kume rere ko tu hotne rere ko*, that is "days three days two score three days, black three days two score three days." The Ainos know nothing of the use of letters. Tales like the one we have quoted, and rude songs which are handed down orally from generation to generation, form their only literature.

**Books recommended.** Miss Bird's *Unbeaten Tracks in Japan*, Vol. II. gives the best popular account of the Ainos.—Students are referred to the *First Memoir of the Literature College of the Imperial University of Japan*, by Chamberlain and Batchelor, for full details concerning Aino mythology, grammar, place-names, etc.; to the former writer's *Aino Folk-Lore*, in Vol. VI. Part I. of the *Folk-Lore Journal*, to numerous papers by Batchelor scattered through the *Asiatic Transactions*, to others by Penhallow in *The Canadian Record of Science*, and to *Studien über die Aino*, by the younger Siebold. The Memoir above quoted gives a fairly complete bibliography of Yezo and the Ainos.—The best Japanese work on the subject is the *Ezo Fuzoku Igan*, published by the Kaitakushi in 1882. It is in twenty volumes.

**Amusements.** The favourite amusements of the Japanese are the ordinary theatre (*shibai*); the *Nō* theatre, (but this is attended only by the aristocracy); wrestling matches, —witnessing, not taking part in them; dinners enlivened by

the performances of singing and dancing-girls; visits to temples, as much for purposes of pleasure as of devotion; picnics to places noted for their scenery, and especially to places noted for some particular blossom, such as the plum, cherry, or wistaria. The Japanese also divert themselves by composing verses in their own language and in Chinese, and by playing chess, checkers, and various games of the "Mother Goose" description, of which *sugoroku* is the chief. Ever since the early days of foreign intercourse they have likewise had certain kinds of cards, of which the *hana-garuta*, or "flower-cards," are the most popular kind—so popular, indeed, and seductive that there is an official veto on playing the game for money. The cards are forty-eight in number, four for each month of the year, the months being distinguished by the flowers proper to them, and an extra value being attached to one out of each set of four, which is further distinguished by a bird or butterfly, and to a second which is inscribed with a line of poetry. Three people take part in the game, and there is a pool. The system of counting is rather complicated, but the ideas involved are graceful.

Some of the above diversions are shared in by the ladies; but take it altogether, their mode of life is much duller than that of their European sisters. Confucian ideas concerning the subjection of women still obtain to a great extent. Women are not, it is true, actually shut up, as in India; but it is considered that their true vocation is to sit at home. Hence visiting is much less practised in Japan than with us. It is further to be observed, to the credit of the Japanese, that amusement, though permitted, is never exalted by them to the rank of the great and serious business of life. In England—at least among the upper classes—a man's shooting,



fishing, and tennis, a girl's dances, garden-parties, and country-house visitings, appear to be the centre round which all the family plans revolve. In Japan, on the contrary, amusements are merely picked up by the way, and are all the more appreciated.\*

The above outline sketch, correct for the old days, nearly correct for the present day, will probably require considerable alteration in the near future. Poker, *vingt et un*, horse-racing, circuses, quadrilles, polkas, etc., etc., have begun to establish their claims. Even shooting and lawn-tennis have their Japanese devotees; but for the most part, the interest taken in field-sports is languid and not likely to endure. Dancing parties in European style did not come into prominence till the early eighties. For some time, the Japanese ladies went to them in their own charming costume, and merely to look on. They now incase themselves in European corsets, don frills and furbelows, and join boldly in the fray. Connoisseurs in such matters aver, however, that their waltzing is not yet quite up to the mark. The aspect of a modern Tôkyô ball-room has been amusingly described both by Pierre Loti in his *Japoneries d'Automne* (chapter entitled *Un Bal à Yeddo*), and by Netto in his *Papierschnetzerlinge aus Japan*. We have only room for one epigram of Netto's: "At these festivities Japanese ladies and gentlemen are to be seen taking part in the dancing, especially in the square dances; but most of them show by the expression of their faces that they are making a sacrifice on the altar of civilisation."

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\* A critic of the first edition, writing in the "Hyogo News," has humorously suggested that, had the author been a merchant, he would have reversed this dictum, and have said that that which the Japanese merely picked up by the way was *business!*

The sports of Japanese children include kite-flying, top-spinning, snow-balling, battledoor and shuttlecock, playing with dolls, etc., etc.,—in fact, most of our old nursery friends, but modified by the *genius loci*. (See also Article on POLO.)

**Books recommended.** *Child-Life in Japan*, by Mrs. Chaplin-Ayrton.—*The Games and Sports of Japanese Children*, by Rev. W. E. Griffis, in Vol. II. of the *Asiatic Transactions*.—*Hana-awase* (Japanese Cards), by Major-General Palmer, R.E., in Vol. XIX. Part III. of the same.

**Archæology.** The remains of Japanese antiquity fall naturally into two classes which it is in most cases easy to distinguish from each other. The first consists of objects connected with that early race of which only a small remnant now exists in the Ainos of Yezo, but which at one time probably occupied all the Japanese islands. The second comprises the relics of the immigrants from the neighbouring continent of Asia, whose descendants constitute the bulk of the present Japanese nation.

To the former class belong a variety of objects familiar to us in Europe, as stone implements and weapons. Some of these are peculiar to Japan, though on the whole the resemblance to those found in more Western lauds is very striking. Flint celts are perhaps the most common type; and it is curious to note that in Japan, as in the British Isles, the popular imagination has given them the name of "thunder-bolts." Stone clubs, plain or adorned with carvings, have been found in considerable numbers. One of these described by Mr. Kanda measures 5 feet in length and nearly 5 inches in diameter, and must have been a truly formidable weapon when wielded by adequate hands. There are also stones words, pestles, daggers, and a variety of miscellaneous objects, some of unknown use. The material

of all these is polished stone. Chipped flints are not unknown, but occur chiefly in the form of arrow or spear-heads for which a high degree of workmanship was less necessary.

An interesting discovery was made in 1878 by Professor Morse near the Ōmori station of the Tōkyō-Yokohama railway. He found that the railway cutting at this place passed through mounds identical in character with the "kitchen-middens" of Denmark, which have attracted so much attention in Europe. They contain shells in large quantities, fragments of broken bones, implements of stone and horn, and pottery of a special type which differs from the ancient Japanese earthenware in being hand-made instead of turned on a wheel, and also in shape and ornamentation. Human bones are among those found, and Professor Morse thinks that the way in which they have been broken is indicative of cannibalism.


We know from history that the ancient Japanese were to some extent pit-dwellers; but no remains of such dwellings are now known to exist. In Yezo, however, and the adjacent islands, large numbers of pits which have been used as human habitations are still to be seen. They are rectangular in shape, measuring about 20 feet by 15 feet, and having a depth of 3 or 4 feet. In these were planted posts, over which a roofing of thatch was placed. They were probably occupied chiefly as winter habitations. Mr. Milne thinks that they were made by a race who inhabited Yezo and the northern parts of Japan before the Ainos, and who were driven northwards by the encroachments of the latter. The present inhabitants of the Kurile Islands he believes to be their modern representatives. Both they and the ancestors of the Ainos must have had a low type of

civilisation. They had no iron or even copper or bronze implements, and were probably entirely unacquainted with the art of agriculture.

The early history of the continental race which has peopled Japan is wrapped in obscurity. Whence and when they came, and what was the character of their civilisation at the period of their arrival, are questions to which only the vaguest answers can be given. The earliest notices of them in Chinese literature date from the first and second centuries of the Christian era. It would appear that the Japanese were then a much more advanced race than the Ainos ever became. They were agriculturists, not merely hunters and fishers, and were acquainted with the arts of weaving, brewing, and building junks. They had a sovereign who lived in a fortified palace of some architectural pretensions, and their laws and customs are described as strict. There were markets and a sort of postal communication. The earlier notices speak of their having arrow-heads of bone, but two centuries later iron arrow-heads are mentioned. It is uncertain whether the Japanese brought with them from their continental home the art of working in iron and other metals. It is possible that all the metallurgical knowledge which we find them in possession of at a later period was really derived from China, and in that case there must have been an interval during which they used stone implements; but of this we have no certain knowledge. There is little or no evidence of a bronze age in Japan.

The archaeological remains of the ancient Japanese may be taken to date from a few centuries before the Christian era. The most remarkable of these are sepulchral monuments of their sovereigns and grandees, great numbers of which still

exist everywhere except in the more northern part of the Main Island. They are most numerous in the Gokinai, *i.e.* the five provinces near the ancient capitals of Nara and Kyoto. The plain of Kawachi, in particular, is one vast cemetery dotted over with huge tumuli.

These mounds vary in shape and character. The largest are those known as *misasagi*, the Japanese word for the tombs of Emperors, Empresses, and Princes of the Blood. In the most ancient times, say the Japanese antiquarians, the tombs of the Mikados were simple mounds. At some unknown period, however, perhaps a few centuries before the Christian era, a highly specialised form of tumulus came into use for this purpose, and continued for several hundreds of years without much change. It consists of two mounds—one conical, and the other of a triangular shape—merging into each other in this form , the whole being surrounded by a moat, and sometimes by two concentric moats with a narrow strip of land between. The interment took place in the conical part, the other probably serving as a platform on which were performed the rites in honour of the deceased. Seen from the side, the appearance is that of a saddle-hill, the conical part being slightly higher than the other. There are sometimes two smaller mounds at the base of the larger ones, filling up the angles where they meet. The slope of the tumulus is not regular, but is broken up by terraces, on which are placed in rows, at intervals of a few inches, curious cylinders coarsely made of baked clay shaped in a mould, and measuring from 1 to 2 feet in height and from 6 to 14 inches in diameter. They are buried in the earth, their upper rims being just level with the surface. The number of these cylinders is enormous, amounting in the

case of some of the larger *misasagi* to many thousands. Their object can scarcely yet be said to have been definitively ascertained. One purpose was no doubt to prevent the earth of the mounds from being washed away by rain; but the Japanese tradition which connects them with an ancient custom of burying alive a number of the retainers of a deceased monarch in a ring round his grave, is probably founded in fact.

It is related that in the 28th year of the Emperor Suinin (B.C. 2 of the popular chronology), his brother died. All his attendants were buried alive round the tumulus in a standing position. For many days they died not, but day and night wept and cried. The Mikado, hearing the sound of their weeping, was sad and sorry in his heart, and commanded all his ministers to devise some plan by which this custom, ancient though it was, should be discontinued for the future. Accordingly when the Mikado died in A.D. 3, workers in clay were sent for to Izumo, who made images of men, horses, and various other things, which were set up round the grave instead of living beings. This precedent was followed in later times, and some of these figures still exist. The Ueno Museum in Tōkyō contains several specimens, and one (of a man) has been secured for the Gowland collection now in the British Museum. The cylinders above described are similar to these images in material and workmanship, and it is probable that they served as pedestals on which the images were placed, though in view of their immense number, this can hardly have been their only use.

The *misasagi* vary greatly in size. One measured by Mr. Satow in Kōzuke was 36 feet in height, 372 feet long, and 284 feet broad. But this is a comparatively small one. That

of the Emperor Ōjin near Nara measures 2,312 yards round the outer moat, and is some 60 feet in height. The Emperor Nintoku's tomb near Sakai is still larger, and there is a tumulus in Kawachi, known as the *Ō-tsuka*, or "Big Mound," on the flank of which a good-sized village has been built.

The *misasagi* are at present generally clothed with trees, and form a favourite resting resort for the paddy-bird or white egret, and other birds. Of late years these interesting relics have been well-cared for by the Government, at least those which are recognised as Imperial tombs. They have been fenced round, and provided with honorary gateways. Embassies are despatched once or twice a year to worship at them. In former times, however, they were much neglected, and there is reason to fear that few have escaped desecration. A road has been run through the *misasagi* of the Emperor Yūryaku, and on other double mounds promising cabbage plantations have been seen growing.

In some, perhaps in most cases, the *misasagi* contains a large vault built of great unhewn stones without mortar. The walls of the vault converge gradually towards the top, which is then roofed in by enormous slabs of stone weighing many tons each. The entrance was by means of a long, low gallery, roofed with similar stones, and so constructed that its right wall is in a line with the right wall of the vault. During the later period of mound-building, the entrance to this gallery always faced the south,—a practice which had its origin in the Chinese notion that the north is the most honourable quarter, and that the deceased should therefore occupy that position in relation to the worshippers. Sar-

cophagi of stone and pottery have been found in some of the *misasagi*.

Nobles and high officials were buried in simple conical mounds 10 or 15 feet high, containing a vault similar to those above described, but of smaller dimensions. An average specimen of a group of thirty or forty situated near the western shore of Lake Biwa, a few miles north of the town of Ōtsu, measured as follows:—

## CHAMBER.

Length—from 11 feet 8 inches below to 10 feet above.

Breadth—from 6 feet 6 inches below to 4 feet at top.

Height—8 feet 9 inches.

## GALLERY.

Breadth—2 feet 9 inches.

Height—4 feet.

Length—10 feet.

The roof of the chamber consisted in this instance of three large stones.

These tombs sometimes stand singly, but are more commonly found in groups of ten to forty or fifty. The lower slope of a hill, just where it touches the plain, is a favourite position for them. When the earth of these mounds has been washed away, so that the massive blocks of stone which form the roof protrude from the surface, they present a striking resemblance to the dolmens of Europe, and more especially to those megalithic monuments known in France as *allées couvertes*. The peasantry call them *ira-ya*, i.e. "rock-houses," and imagine that they were the



dwellings of their remote ancestors, or that they were used as refuges from a fiery rain which fell in ancient times. They are little cared for by the Japanese, and in too many cases have been used as quarries for the building materials which they contain. Nearly all have been rifled at some period or other.

During the eighth century of the Christian era, this style of sepulture fell gradually into disuse under the influence of Buddhist ideas. In the eyes of a Buddhist, vast costly structures were not only a burden to the people, but were objectionable as tending to foster false notions of the real value of these mortal frames of ours. Many of the Mikados were earnest devotees of Buddhism. Beginning with Gemmyō Tennō in A.D. 715, a long series of them abdicated the throne in order to spend the remainder of their lives in pious seclusion. In several cases, by their express desire, no *misasagi* were erected over their remains, and some even directed that their bodies should be cremated and the ashes scattered to the winds.

It is remarkable that no inscriptions should be found in connection with the tombs of this period, although the Japanese became acquainted with Chinese writing early in the fifth century, if not sooner. The tombs have, however, yielded a large quantity of objects of antiquarian interest. Among these, pottery perhaps stands first. The clay cylinders, the figures of men and horses, and earthenware sarcophagi have been already noticed; but numerous vases, pots, dishes, and other utensils have also been found. They are usually turned on a wheel; but there is no trace of glaze or colouring, and they are of rather rude workmanship. The ornamentation is simple, consisting of wavy lines round the vessel similar

to those seen round Egyptian water-bottles at the present day, of circular grooves, or of parallel scorings, all made by a wooden comb or pointed stick when the clay was in a wet state. Many have "mat-markings," and the interior of the larger articles is usually adorned with a pattern known as the "Korean wheel." This consists of discs containing a number of concentric circles overlapping one another. They were produced by a wooden stamp one or two inches in diameter, and the object may have been to render the clay less liable to crack in baking. A stamp of this kind is actually used in Korea at the present time. Fragments of pottery with this mark may always be found in the vicinity of a Japanese dolmen. There are vases of a more pretentious character, having groups of rude figures round the upper part, and pedestals pierced with curious triangular openings. These were probably sacrificial vases. The Japanese pottery of this period is identical in shape, pattern, and material with the more ancient earthenware of Korea, from which country there is no doubt that the ceramic art of Japan was derived. Representative examples of it may be seen in the Gowland collection in the British Museum, and the Ueno Museum in Tōkyō is rich in fine specimens. Other antiquarian objects of this period are iron swords (straight and one-edged), iron spear-heads, articles of armour often adorned with gold and silver, mirrors of a mixed metal, horse-gear—such as stirrups, bits etc.—ornaments, among which are thick rings of gold, silver, or bronze, besides glass beads, etc. All these are of good workmanship, and it is probable that some of the articles are of Chinese origin.

The *magatama*, or comma-shaped ornaments made of stone, probably belong to a very early period of Japanese history.

They formed part, no doubt, of the necklaces of polished stone and clay beads which we know to have been worn by Japanese sovereigns and nobles in ancient times.

**Books recommended.** *Notes on Japanese Archaeology*, by H. von Siebold. *The Shell-Heaps of Ōmori*, by Professor E. Morse, published in the *Memoirs of the Science Department of the University of Tokio*, Vol. I. Pt. I. *Notes on Ancient Stone Implements, etc. of Japan*, by T. Kanda. *Notes on Stone Implements from Oturu and Hakodate*, by John Milne, published in Vol. VIII. Part I. of the *Asiatic Transactions*, and *Ancient Sepulchral Mounds in Kōzuke*, by Ernest Satow, in Part III. of the same Vol. The greatest native archaeologist of the old school was Ninagawa who died a few years ago. Of living archaeologists who have formed themselves on European critical methods, the most eminent is a young Mr. S. Tsuboi.

**Architecture.** The Japanese genius touches perfection in small things. No other nation ever understood half so well how to twist a spray of flowers into artistic line, how to transform a little knob of ivory into a microcosm of quaint humour, how to express a fugitive thought in half-a-dozen dashes of the pencil. The massive, the spacious, the grand, is less congenial to their mental attitude. Hence they achieve less success in architecture than in the other arts. The prospect of a Japanese city from a height is monotonous. Not a tower, not a dome, not a minaret, nothing aspiring heavenward, save in rare cases a painted pagoda half-hidden amidst the trees which it barely tops—nothing but long, low lines of thatch and tiles, even the Buddhist temple roofs being but moderately raised above the rest, and even their curves being only quaint and graceful, nowise imposing. It was a true instinct that led Professor Morse to give to his charming monograph on Japanese architecture the title of *Japanese Homes*, the interest of Japanese buildings lying less in the buildings themselves than in the odd domestic ways of their denizens, and in the delightful little bits of ornamentation that meet one at every turn—the elaborate metal fastenings,

the carved friezes (*ramma*), the screens both sliding and folding, the curiously ornamented tiles, the dainty gardens with their dwarfed trees. What is true of the dwelling-houses is true of the temples also. Nikkō and Shiba are glorious, not as architecture (in the sense in which we Europeans, the inheritors of the Parthenon, of the Doges' Palace, and of Lincoln Cathedral, understand the word architecture), but for the elaborate geometrical figures, the bright flowers and birds and fabulous beasts, with which the sculptor and painter of wood has so lavishly adorned them.

The ordinary Japanese house is a light frame-work structure, whose thatched, shingled, or tiled roof, very heavy in proportion, is supported on stones with slightly hollowed tops, resting on the surface of the soil. There is no foundation, as that word is understood by our architects. The house stands *on* the ground, not partly *in* it. Singularity number two: there are no walls—at least no continuous walls. The side of the house, composed at night of wooden sliding doors called *amado*, is stowed away in boxes during the day-time. In summer, everything is thus open to the outside air. In winter, semi-transparent paper slides, called *shōji*, replace the wooden sliding doors during the day-time. The rooms are divided from each other by opaque paper screens, called *fusuma* or *karakami*, which run in grooves at the top and bottom. By taking out these sliding screens, several rooms can be turned into one. The floor of all the living-rooms is covered with thick mats, made of rushes and perfectly fitted together, so as to leave no interstices. As these mats are always of the same size—six feet by three—it is usual to compute the area of a room by the number of its mats. Thus you speak of a six mat room, a ten mat room,

etc. In the dwellings of the middle classes, rooms of eight, of six, and of four and a half mats are those oftenest met with. The kitchen and passages are not matted, but have a wooden floor, which is kept brightly polished. But the passages are few in a Japanese house, each room opening as a rule into the others on either side.

When a house has a second storey, this generally covers but a portion of the ground floor. The steps leading up to it resemble a ladder rather than a staircase. The best rooms in a Japanese house are almost invariably at the back, where also is the garden; and they face south, so as to escape the northern blast in winter and to get the benefit of the breeze in summer, which then always blows from the south. They generally have a recess or alcove, ornamented with a painted or written scroll (*hakemono*) and a vase of flowers. Furniture is conspicuous by its absence. There are no tables, no chairs, no wash-hand-stands, no pianoforte,—none of all those thousand and one things which we cannot do without. The necessity for bedsteads is obviated by quilts, which are brought in at night and laid down wherever may happen to be most convenient. No mahogany dining-table is required in a family where each member is served separately on a little lacquer tray. Cupboards are, for the most part, openings in the wall, screened in by small paper slides—not separate, movable entities. Whatever treasures the family may possess are mostly stowed in an adjacent building, known in the local English dialect as a “godown,” that is, a fire-proof storehouse with walls of mud or clay.\*

These details will probably suggest a very uncomfortable

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\* “Godown” (pronounced *go-down*, not *god-own*) is derived from the Malay word *gádong*, “a warehouse.”

sum total ; and Japanese houses *are* supremely uncomfortable to ninety-nine Europeans out of a hundred. Nothing to sit on, nothing but a brazier to warm oneself by and yet abundant danger of fire, no solidity, no privacy, the deafening clatter twice daily of the opening and shutting of the outer wooden slides, draughts insidiously pouring in through innumerable chinks and crannies, darkness whenever heavy rain makes it necessary to shut up one or more sides of the house—to these and to various other enormities Japanese houses must plead guilty. Two things, chiefly, are to be said on the other side. First, these houses are cheap—an essential point in a poor country. Secondly, the people who live in them do not share our European ideas with regard to comfort and discomfort. They do not miss fire-places or stoves, never having realised the possibility of such elaborate arrangements for heating. They do not mind draughts, having been inured to them from infancy. In fact an elderly diplomat, who, during his sojourn in a Japanese hotel, spent well-nigh his whole time in the vain endeavour to keep doors shut and chinks patched up, used to exclaim to us, “*Mais les Japonais ADORENT les courants d'air!*” Furthermore, the physicians who have studied Japanese dwelling-houses from the point of view of hygiene, give them a clean bill of health.

Leaving this portion of the subject, which is a matter of taste, not of argument, let us enquire into the origin of Japanese architecture, which is a matter of research. Its origin is twofold. The Japanese Buddhist temple comes from India, being a modification of a Chinese modification of the Indian original. The other Japanese styles are of native growth. Shintō temples, Imperial palaces, and commoners' dwelling-houses are alike developments of the simple hut of

prehistoric times. Persons interested in archæological research may like to hear what Mr. Satow has to say on the little-known subject of primeval Japanese architecture. He says\* :—

“ Japanese antiquarians tell us that in early times, before carpenter’s tools had been invented, the dwellings of the people who inhabited these islands were constructed of young trees with the bark on, fastened together with ropes made of the rush *suge* (*scirpus maritimus*), or perhaps with the tough shoots of the wistaria (*fuji*), and thatched with the grass called *kaya*. In modern buildings the uprights of a house stand upon large stones laid on the surface of the earth ; but this precaution against decay had not occurred to the ancients, who planted the uprights 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 we call the wall-plates. Two large rafters whose upper ends crossed each other, were laid from the wall-plates to the heads of the taller 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 angles of the fork. The rafters were slender poles or bamboos passed over the ridge-pole and fastened down on

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\* We quote from a paper entitled *The Shintō Temples of Ise*, printed in Vol. II. of the *Asiatic Transactions*.

each end to the wall-plates. Next followed the process of putting on the thatch. In order to keep this in its place two trees were laid along the top, resting in the forks, and across these two trees were placed short logs at equal distances, which, being fastened to the poles in the 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. It is evident that some tool must have been used to cut the trees to the required length, and for this purpose a sharpened stone was probably employed. Such stone implements have been found imbedded in the earth in various parts of Japan in company with stone arrow-heads and clubs. Specimens of the ancient style of building may even 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 architecture of the Shintō temples is derived from the primeval hut, with more or less modification in proportion to the influence of Buddhism in each particular case. Those of the purest style retain the thatched roof, others are covered with the thick shingling called *hiwada-buki*, while others have tiled and even coppered roofs. The projecting ends of the rafters (called *chigi*) have been somewhat lengthened, and carved more or less elaborately. At the new temple at Kudanzaka, in Yedo, they are shown in the proper position, projecting from the inside of the shingling ; but in the majority of cases they merely consist of two pieces of wood in the form of the letter X, which rest on the ridge of the roof like a pack-saddle on a horse's back,—to make use of a Japanese writer's comparison. 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 towards each extremity, which have been compared by foreigners to cigars. In Japanese they are called *katsuo-gi*, from their resemblance to the pieces of dried bonito sold under the name of *katsuo-bushi*. The two trees laid along the roof over the thatch are represented by a single beam, called *muna-osae*, or “‘roof-presser.’” Planking has taken the place of the mats 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 what are, I believe, technically called ‘journals.’ The primeval hut had no flooring, but we find that the shrine has 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 transformation is completed in some cases by the addition of a quantity of ornamental metal-work in brass.”

Mr. Satow’s account of the palaces of early days is as follows\*: “The palace of the Japanese sovereign was a wooden hut, with its pillars planted in the ground, instead of being erected upon broad flat stones as in modern buildings. The whole frame-work, consisting of posts, beams, rafters, door-posts, and window-frames, was tied together with cords made by twisting the long fibrous stems of climbing plants, such as *Pueraria thunbergiana* (*kuzu*) and *Wistaria sinensis* (*fuji*.) The floor must have been low down, so that the occupants of the building, as they squatted or lay on their mats, were exposed to the stealthy attacks of venomous snakes, which were probably far more numerous in the earliest

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\* See an elaborate paper on *Ancient Japanese Rituals*, in Vol. IX. Part II. of the *Asiatic Transactions*.

ages, when the country was for the most part uncultivated, than at the present day.....There seems some reason to think that the *yuka*, here translated floor, was originally nothing but a couch which ran round the sides of the hut, the rest of the space being simply a mud-floor, and that the size of the couch was gradually increased until it occupied the whole interior. The rafters projected upward beyond the ridge-pole, crossing each other, as is seen in the roofs of modern Shintō temples, whether their architecture be in conformity with early traditions (in which case all the rafters are so crossed) or modified in accordance with more advanced principles of construction, and the crossed rafters retained only as ornaments at the two ends of the ridge. The roof was thatched, and perhaps had a gable at each end, with a hole to allow the smoke of the wood-fire to escape, so that it was possible for birds flying in and perching on the beams overhead, to defile the food, or the fire with which it was cooked."

To this description of Mr. Satow's, it should be added that fences were in use, and that the wooden doors, sometimes fastened by means of hooks, resembled those with which we are familiar in Europe rather than the sliding, screen-like doors of modern Japan. The windows seem to have been mere holes. Rush-matting and rugs consisting of skins were occasionally brought in to sit upon, and we even hear once or twice of "silk rugs" being used for the same purpose by the noble and wealthy.

Since 1870, the Japanese have begun to exchange their own methods of building for what is locally termed "foreign style," doubtless, as a former resident\* has wittily observed,

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\* Mr. E. G. Holtham, in his *Eight Years in Japan*.

because foreign to all known styles of architecture. This "foreign style" is, indeed, not one, but multiform. There is the rabbit-warren style, exemplified in the streets at the back of the Ginza in Tōkyō. There is the wooden shanty or bathing-machine style, of which the capital offers a wealth of examples. There is the cruet-stand style, so strikingly exemplified in the Yokohama Custom-House. The Brobdingnagian pigeon-house style is represented here and there both in wood and stone. Its chief feature is having no windows—at least, none to speak of. After all, these things are Japan's misfortune, not her fault. She has discovered Europe, architecturally speaking, at the wrong moment. We cannot with any grace blame a nation whom we have ourselves misled. If Japan's contemporary efforts in architecture are worse even than ours, it is chiefly because her people have less money to dispose of.

**Books recommended.** *Japanese Homes*, by Prof. E. S. Morse.—*Domestic Architecture in Japan*, and *Further Notes on Japanese Architecture*, by Josiah Conder, F.R.I.B.A., printed in the *Transactions of the Royal Institute of British Architects*, 1886-7. Both the above authors have illustrated their works profusely, Prof. Morse giving representations, not only of architectural details proper, but of all the fittings and domestic articles of a middle-class Japanese household. Mr. Conder gives drawings of temples and palaces—*The Feudal Mansions of Edo*, by T. R. H. McClatchie, in Vol. VII. Part III. of the *Asiatic Transactions*. This is a full description of the *yashiki* or *daimyōs'* residences.—For what the doctors have to say about Japanese houses from a sanitary point of view, see Drs. Seymour and Baelz, in Vol. XVII. Part II. pp. 17-21, of the *Asiatic Transactions*.—There are other papers by Messrs McClatchie, Brunton, and Cawley, more or less concerned with Japanese architecture, scattered through the *Asiatic Transactions*.—See also Prof. Milne's paper *On Construction in Earthquake Countries*, in Vol. XI. of the *Transactions of the Seismological Society of Japan*, and the still more elaborate paper bearing the same title and forming the whole of Vol. XIV.

**Armour.** Japanese armour might serve as a text for those authors who love to discourse on the unchanging character of the East. Our own Middle Ages witnessed

revolutions in the style of armour as complete as any that have taken place in the Paris fashions during the last three hundred years. In Japan, on the contrary, from the beginning of true feudalism in the twelfth century down to its extinction in 1871, there was scarcely any change. The older specimens are rather the better, rather the more complete; the newer are often rather heavier, owing to the use of a greater number of plates and scales; that is all. It is true that in quite old times Japanese armour was still imperfect. Cloth and the hides of animals seem to have been the materials then employed. But metal armour had already established itself in general use by the eighth century of our era. The weapons, too, then known were the same as a millennium later, with the exception of fire-arms, which began to creep in during the sixteenth century in the wake of intercourse with the early Portuguese adventurers. Those who are interested in the subject, either theoretically or as purchasers of suits of armour brought to them by curio-vendors, will find a full description in the second part of Conder's *History of Japanese Costume*, printed in Vol. IX. Part III. of the *Asiatic Transactions*. They can there read to their hearts' content about corselets, taces, greaves, mame-lières, brassarts, and many other deep matters not known to the vulgar.

**Army.** For many centuries—say from A.D. 1200 to 1867—"soldier" and "gentleman" (*samurai*) were convertible terms. To fight was not only a duty but a pleasure, in a state of society where the security of feudal possessions depended on the strong arm of the baron himself and of his trusty lieges. This was the order of things down to A.D.

1600. Thenceforward, though peace reigned for two and a half centuries] under the vigorous administration of the Tokugawa Shōguns, all the martial forms of an elder day were kept up. They were suddenly shivered into atoms at the beginning of the present Emperor's reign (A.D. 1868). Military advisers were then called in, first from France and then from Germany, the continental system of universal conscription was introduced, uniforms of European cut replaced the picturesque but cumbersome trappings of the old Japanese knight, and in a word, Japan—possessing, as she has ever done, that warlike spirit which is the *sine quâ non* of all military excellence—Japan stands forth to-day with an army, which, though small, would do not discredit to many a country in Europe. According to the latest statistics, the Japanese army comprises 228,848 men, all told. Of these, 118,229 form the reserve, and 53,137 the territorial army. It is further necessary to deduct 1,263 for the gendarmes, 1,559 for the military colony in Yezo, and 3,071 for the military schools. The actual fighting strength of the army in ordinary times is thus between 56,000 and 57,000, or was so on the 31st December, 1888, the date to which the statistics refer. Tōkyō, Sendai, Nagoya, Ōsaka, Hiroshima, and Kumamoto are the chief military stations in the Empire, with garrisons of a little over 8,000 each. The Imperial Guard contains between 5,000 and 6,000 men. The commander-in-chief is His Imperial Highness Prince Arisugawa Taruhito, a near kinsman of the Mikado's.

The new-comer may smile to see two or three Japanese soldiers walking along hand in hand as if they were Dresden shepherdesses. Otherwise their bearing conforms to European models.

**Art.** The beginnings of Japanese art, as of almost all things Japanese excepting cleanliness, can be traced to China through Korea. Even after Japanese art had started on its independent career, it refreshed its inspiration from time to time by a careful study and imitation of Chinese models; and Chinese masterpieces still occupy in the estimation of Japanese connoisseurs a place only hesitatingly allowed to the best native works. Even Chinese subjects preponderate in the classical schools of Japan. Speaking of the productions of the classical Japanese painters, Dr. Anderson says: "It may safely be asserted that not one in twenty of the productions of these painters, who to the present day are considered to represent the true genius of Japanese art, was inspired by the works of nature as seen in their own beautiful country." Whatever Indian, Persian, or Greek strain may be detected in Japan came through Korea and China in the wake of Buddhism, and is accordingly far less marked—if marked at all—in genuinely native Japanese paintings and carvings than in those archaic remains which, though often inaccurately spoken of as Japanese, were really the handiwork of Korean or Chinese artists or of their immediate pupils.

The most ancient painting now existing in Japan is a Buddhist mural decoration in the temple of Hōryūji near Nara, believed to date from A.D. 607 and to be the work of a Korean priest. For more than two centuries longer, art remained chiefly in Korean and Chinese priestly hands. The first native painter of eminence was Kose-no-Kanaoka, a court noble who flourished from about A.D. 850 to 880, but scarcely any of whose works remain. That the art of painting, especially on screens, was assiduously cultivated at the Japanese Court during the ninth and tenth

centuries, is proved by numerous references in literature. But it was not till about the year 1000 that the *Yamato Riyū* (lit. "Japanese School"), the first concerning which we have much positive knowledge, was established by an artist named Motomitsu. This school contained within itself the seed of most of the peculiarities that have characterised Japanese art ever since, with its neglect of perspective, its impossible mountains, its quaint dissection of roofless interiors, its spirited burlesques of solemn processions, wherein frogs, insects, or hobgoblins take the place of men. In the thirteenth century this school assumed the name of the *Tosa Riyū*, and confined itself thenceforward more and more to classical subjects. Its former humorous strain had been caught as early as the twelfth century by Toba Sōjō, a rollicking priest, who, about A.D. 1160, distinguished himself by drawings coarse in both senses of the word, but full of verve and drollery. These are the so-called *Toba-e*. Toba Sōjō founded a school. To found a school was *de rigueur* in Old Japan, where originality was so little understood that it was supposed that any eminent man's descendants or pupils, to the twentieth generation, ought to be able to do the same sort of work as their ancestor had done. But none of the jovial abbot's followers are worthy of mention alongside of him.

The fifteenth century witnessed a powerful renaissance of Chinese influence, and was the most glorious period of Japanese painting. It is a strange coincidence that Italian painting should then also have been at its zenith. But it is apparently a coincidence only, there being no facts to warrant us in assuming any influence of the one on the other. The most famous names are those of the Buddhist priests Chō

**Densu and Jōsetsu.** Chō Densu, the Fra Angelico of Japan, restricted himself to religious subjects, while Jōsetsu painted landscapes, figures, flowers, and birds. Both these great artists died early in the century. They were succeeded by Mitsunobu, the best painter of the Tosa School, and by Sesshū, Shūbun, and Kano Masanobu, all of whom were founders of independent schools. The first Kano's son, Kano Motonobu, was more eminent than his father. He handed down the tradition to his own sons and grandsons, and the Kano School continues to be, even at the present day, the chief stronghold of classicism in Japan. By "classicism" we mean partly a peculiar technique, partly an adherence to Chinese methods, models, and subjects, such as portraits of Chinese sages and delineations of Chinese landscapes, which are represented of course not from nature but at second-hand.

The synthetic power, the quiet harmonious colouring, and the free vigorous touch of these Japanese "old masters" have justly excited the admiration of succeeding generations of their countrymen. But the circle of ideas within which the Sesshūs, the Shūbuns, the Kanos, and the other classical Japanese painters move, is too narrow and peculiar for their productions to be ever likely to gain much hold on the esteem of Europe. European collectors—such men as Gonse, for instance—have been looked down on by certain enthusiasts in Japan for the preference which they evince for Hokusai and the modern popular school (*Ukiyo-e Ityū*) generally. It is very bold of us to venture to express an opinion on such a matter; but we think that the instinct which led Gonse and others to Hokusai led them right,—that Japanese art was itself led to Hokusai by a legitimate and most fortunate



process of development, that it was led out of the close atmosphere of academical conventionality into the fresh air of heaven.

To say this is not necessarily to deny to the old masters superiority of another order. Chō Densu manifests a spirituality, Sesshū a genius for idealising Chinese scenes, Kano Tan-yu a power to evoke beauty out of a few chaotic blotches, all these and scores of their followers a certain aristocratic distinction, to which the members of the popular school can lay no claim. Grant the ideals of old Japan, grant Buddhism and Chinese conventions, and you must grant the claims of the worshippers of the old masters. But the world does not grant these things. Chinese history and conventions, even Buddhism itself, lie outside the main current of the world's development, whereas the motives and manner of the popular school appeal to all times and places. Hence, the world being large and Japan being small, and influence on civilisation in general being more important than an isolated perfection incapable of transformation or assimilation, there can be little doubt that the popular school will retain its exceptional place in European favour.

The beginning of the movement may be traced as far back as the end of the sixteenth century in the person of Iwasa Matahei, originally a pupil of the Tosa school and originator of the droll sketches known as *Ōtsu-e*. But a whole century elapsed before Hisligawa Moronobu began to devote himself to the illustration of books in colours and in popular realistic style. Then, towards the close of the eighteenth century, came Ōkyo, the founder of the style known as the *Shijō Ryū*, from the street in Kyōto where the masters resided. Ōkyo made a genuine effort to copy nature, instead of only talking

about doing so, as had been the habit of the older schools. His astonishingly correct representations of fowls and fishes, his pupil Sosen's portraiture of monkeys, and other striking triumphs of detail were the result. But none of the members of Ōkyo's school succeeded in disembarassing themselves altogether from the immemorial conventionalities of their nation when combining various details into a large composition. Their naturalism, however, gave an immense impulse to the popularisation of art. A whole cloud of artisan-artists arose—no longer the representatives of privileged ancient families, but commoners who drew pictures of the life around them to suit the genuine taste of the public of their own time and class. Art was released from its mediæval Chinese swaddling-clothes, and allowed to mix in the society of living men and women. And what a quaint, picturesque society it was—that of the time, say, between 1750 and 1850—the “Old Japan” which all now know and appreciate, because the works of the Artisan School have carried its fame round the world!

The king of the artisan workers was he whom we call Hokusai, though his real original name was Nakajima Tetsujirō, and his *noms de guerre* were legion. During the course of an unusually long life (1760—1849), this man, whose only possessions were his brush and his palette, poured forth a continuous stream of novel and vigorous creations in the form of illustrations to books and of separate coloured sheets—illustrations and sheets which included, as Dr. Anderson justly says, “the whole range of Japanese art motives, scenes of history, drama, and novel, incidents in the daily life of his own class, realisations of familiar objects of animal and vegetable life, wonderful suggestions of the scenery of his

beloved Yedo and its surroundings, and a hundred other inspirations that would require a volume to describe." Contemporary workers in the art of colour-printing were Toyokuni, Kunisada, Shigenobu, Hiroshige, and others in plenty. Then, in 1858, four years after Hokusai's death, came Commodore Perry, the mere threat of whose cannon shivered the old civilisation of Japan into fragments. Japanese art perished. Kyōsai, who survived till 1889, was its last genuine representative in an uncongenial age. His favourite subjects had a certain grim appropriateness:—they were ghosts and skeletons. Charity compels us to draw a veil over the productions of many so-called painters, which, during the last few years, have encumbered the shop-windows of Tōkyō and disfigured the walls of exhibitions got up in imitation of European usage. They seem to be manufactured by the gross. If not worth much, there are at least plenty of them.

Japanese art is distinguished by directness, facility, and strength of line, a sort of bold dash due probably to the habit of writing and drawing from the elbow, not from the wrist. This, so to say, *calligraphic* quality is what gives a charm to the merest rough Japanese sketch. It has been well remarked that if a Japanese artist's work be carried no further even than the outlines, you will still have something worthy to be hung on your wall or inserted in your album. Japanese art disregards the laws of perspective and of light and shadow. Though sometimes faultlessly accurate in natural details, it scorns to be tied down to such accuracy as to an ever-binding rule. Even in the same picture—say, one of a bird perched on a tree—you may have the bird exact in every detail, the tree a sort of conventional shorthand symbol. Or you may have a bamboo which is perfection, but part of it blurred by

an artificial atmosphere which no meteorological eccentricity could place where the painter has placed it; or else two sea-coasts one above another—each beautiful, and poetical, only how in the world could they have got into such a relative position? The Japanese artist does not trouble his head about such matters. He is, in his limited way, a poet, not a photographer. Our painters of the impressionist school undertake less to paint actual scenes than to render their own feelings in presence of such scenes. The Japanese artist goes a step further: he paints the feelings evoked by the *memory* of the scenes, the feelings when one is between waking and dreaming. He is altogether an idealist, and this at both ends of the scale, the beautiful and the grotesque. Were he able to work on a large canvas, a very great ideal art might have been the result. But in art, as in literature, his nation seems lacking in the genius, the breadth of view, necessary for making grand combinations. It stops at the small, the pretty, the isolated, the vignette. Hence the admirable adaptability of Japanese art to decorative purposes. In decoration, too, some of its more obvious defects retire into the background. Who would look on the side of a teapot for a rigid observance of perspective? Still less in miniature ivory carvings, such as the *netsukes*, in the ornaments of sword-guards, the bas-reliefs on bronze vases, and the patterns in pieces (and many of them are masterpieces) of embroidery. As decoration for small surfaces, Japanese art has already begun to conquer the world. In the days before Japanese ideas became known to Europe, people there used to consider it essential to have the patterns on plates, cushions, and what not, arranged with geometrical accuracy. If on the right hand there was a cupid looking to the left,

then on the left hand there must be a cupid of exactly the same size looking to the right, and the chief feature of the design was invariably in the exact centre. The Japanese artisan-artists have shown us that this mechanical symmetry does not make for beauty. They have taught us the charm of irregularity; and if the world owe them but this one lesson, Japan may yet be proud of what she has accomplished.

There exists, it is true, nowadays a small band of foreign enthusiasts, who deny that the art of Japan is thus limited in its scope and decorative rather than representative. Having studied it with greater zeal and profit than they have studied European art, they go so far as to put Japanese art on a level with that of Greece and Italy. These enthusiasts have performed and are still performing a useful function. They are disseminating a knowledge of Japanese art abroad, disseminating it, too, in Japan itself, where it had been suffered to fall into neglect. But their cult of Japanese art partakes of the nature of a religious faith, and, like other religionists, they are apt to be deficient in the sense of humour. They are much too much in earnest ever to smile about such serious matters. For instance, one of these apostles of japonism in art recently told the public that the late painter Kyōsai "was perhaps the greatest limner of crows that Japan, nay the whole world, has produced." Does this not remind you of the artist in whose epitaph it was recorded that he was "the Raphael of cats?" The Japanese are undoubtedly Raphaels of fishes, and insects; and flowers, and bamboo-stems swaying in the breeze; and they have given us charming fragments of idealised scenery. But they have never succeeded in adequately transferring to canvas "the human form divine;" they have never made

grand historical scenes live again before the eyes of posterity; they have never, like the early Italian masters, drawn away men's hearts from earth to heaven in an ecstasy of adoration. In a word, Japanese art, as Mr. Alfred East tersely said, when lecturing on the subject in Tōkyō, is "great in small things, but small in great things." (See also Articles on ARCHITECTURE, CARVING, METAL-WORK, MUSIC, and PORCELAIN.)

N.B. A curious fact, to which we have never seen attention drawn, is that the Japanese language has no genuine native word for "art." To translate the European term "fine art," there has recently been invented the compound *bi-jutsu*, by putting together the two Chinese characters *bi* 美, "beautiful," and *jutsu* 術, "craft," "device," "legerdemain;" and there are two or three other such compounds which make an approach to the meaning, but none that satisfactorily cover it. The Japanese language is similarly devoid of any satisfactory word for "nature." The nearest equivalents are *seishitsu*, "characteristic qualities;" *bambutsu*, "all things;" *tennen*, "spontaneously." This curious philological fact makes it difficult, with the best will and skill in the world, to reproduce most of our discussions on art and nature in a manner that shall be intelligible to those Japanese who know no European language.

The lack of a proper word for "art" is unquestionably a weakness in Japanese. Perhaps the lack of a word for "nature" is a strength. For does not the word "nature" in our Western tongues serve to conceal, and therefore encourage, confusion of ideas? When we talk, for instance, of being "inspired by nature," what precise sense can be attached to the phrase? Sometimes "nature"—especially with a big N—is a kind of deistic synonym or euphemism for the Creator, who becomes "she" for the nonce. At other times it denotes His creatures. Sometimes it is the universe minus man; sometimes it is man's impulses as opposed to his conscious acts. Sometimes it sums up all that is reasonable and proper; sometimes, as in theological parlance, the exact reverse. The word "nature" is a Proteus. It stands for everything in general and nothing in

particular,—impossible to define, and serving only as a will-o'-the-wisp to mislead metaphysically minded persons.

**Books recommended.** The foregoing article is founded chiefly on Dr. Wm. Anderson's great work, *The Pictorial Arts of Japan*, which, with its companion work, the *Catalogue of Japanese and Chinese Paintings in the British Museum*, is the best authority on the subject. Failing these, see the same author's earlier *History of Japanese Art*, in Vol. VII. Part IV. of the *Asiatic Transactions*. The other most important book bearing on the subject is *L'Art Japonais*, by A. Gonse. It is somewhat perplexing to decide what briefer and cheaper book to recommend. Huish's handy little volume entitled *Japan and its Art* may perhaps be mentioned. Great things are expected by Professor Fenollosa's numerous friends from the exhaustive treatise on the subject which that learned connoisseur is believed to be preparing. But so far we have from his pen nothing but a *Review of the Chapter on Painting in Gonse*, printed in the *Japan Weekly Mail* of the 12th July, 1884. None who are genuinely interested in Japanese art should fail to get hold of this elaborate critique, wherein is pleaded, with full knowledge of the subject, the cause of the Japanese old masters us against Hokusai and the modern Popular School whom Gonse had championed.—See also *Artistic Japan*, a now extinct illustrated journal, edited by S. Byng and to be obtained in volume form.

**Asiatic Society of Japan.** This society was founded in October, 1872, for "the collection of information and the investigation of subjects relating to Japan or other Asiatic countries." The two seats of the Society are Tôkyô and Yokohama. The entrance fee is \$5, and the yearly fee likewise \$5 to residents, but \$3 to non-residents. It is also optional to non-residents to become life-members by paying the entrance fee and an additional sum of \$16. Members are elected by the Council of the Society. Persons desirous of becoming members should, therefore, apply to the Secretary or to some other member of the Council. Members receive the *Transactions of the Asiatic Society of Japan* free, from the date of their election, and have the privilege of purchasing back numbers at half-price. These are the *Asiatic Transactions*, so often referred to in the course of the present work. Scarcely a subject connected with Japan but is to be found learnedly discussed in the pages of the

*Asiatic Transactions. A General Index to the Asiatic Transactions*, recently published by Messrs. Kelly and Walsh, of Yokohama, is invaluable for reference.

Besides the Asiatic Society, there is in Tōkyō a German Society, entitled *Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*, the scope of whose labours is closely similar, and whose valuable *Mittheilungen*, or *German Asiatic Transactions*, as we have ventured to call them when quoting them, are strongly recommended to readers familiar with the German language. This Society was founded in 1873.

**Bathing.** Cleanliness is one of the few original items of Japanese civilisation. Almost all other Japanese institutions have their root in China, but not tubs. We read in the Japanese mythology that the god Izanagi, on returning from a visit to his dead wife in Hades, purified himself in the waters of a stream. Ceremonial purifications continue to form part of the Shintō ritual. But viewed generally, the cleanliness in which the Japanese excel the rest of mankind has nothing to do with godliness. They are clean for the personal satisfaction of being clean. Their hot baths—for they almost all bathe in very hot water of about 110° Fahrenheit—also help to keep them warm in winter. For though moderately hot water gives a chilly reaction, this is not the case when the water is extremely hot, neither is there then any fear of catching cold. There are some eight hundred public baths in the city of Tōkyō, in which it is calculated that three hundred thousand persons bathe daily, at a cost of 1 *sen 3 rin* (about a halfpenny of English money) per head. A reduction of 3 *rin* is made for children. In addition to this, every respectable private house has its own bath-room.



Other cities and even villages are similarly provided. Where there are neither bathing establishments nor private bathrooms, the people take their tubs out-of-doors, unless indeed a policeman, charged with carrying out the new regulations, happens to be prowling about the neighbourhood; for cleanliness is more esteemed by the Japanese than our artificial Western prudery.

Some Europeans have tried to pick holes in the Japanese system, saying that the bathers put on their dirty clothes when they have dried themselves. True, the Japanese of the old school have nothing so perfect as our system of daily renovated linen. But as the bodies even of the men of the lowest class are constantly washed and scrubbed, it is hardly to be supposed that their garments, though perhaps dusty outside, can be very dirty within. A Japanese crowd is the sweetest in the world. The charm of the Japanese system of hot bathing is proved by the fact that almost all the foreigners resident in the country abandon their cold tubs in its favour. There seems, too, to be something in the climate which renders hot baths healthier than cold. By persisting in the use of cold water one man gets rheumatism, a second gets fever, a third a never-ending continuance of colds and coughs. So nearly all end by coming round to the Japanese plan, the chief foreign contribution to its perfectionment being the use of a separate bath by each person. In a Japanese family the same bath does for all the members; and as man is the nobler sex, the gentlemen usually take it first, in the order of their age or dignity, the ladies afterwards, and then the younger children, the servants enjoying it last at a late hour of the evening, unless indeed they be sent to a public bath-house.

The Japanese passion for bathing leads all classes to make extensive use of the hot mineral springs in which their volcano-studded land abounds. Sometimes they carry their enjoyment of this natural luxury to an almost incredible extreme. At Kawanaka, a tiny spa not far from Ikao in the province of Jōshū—one of those places, of which there are many in Japan, which look as if they were at the very end of the world, so steep are the mountains shutting them in on every side—the bathers stay in the water for a month on end, with a stone on their lap to prevent them from floating in their sleep. The care-taker of the establishment, a hale old man of seventy, stays in the bath during the entire winter. To be sure, the water is, in this particular case, one or two degrees below blood-heat. Thus alone is so strange a life rendered possible. In another case, some of the inhabitants of a certain village famed for its hot springs excused themselves to the present writer for their dirtiness during the busy summer months: “For,” said they, “we have only time to bathe twice a day.” “How often, then, do you bathe in winter?” “Oh! about four or five times daily. The children get into the bath whenever they feel cold.”

Sea-bathing was not formerly much practised; but since 1865 the upper classes have taken greatly to it, in imitation of European usage, and the coast is now studded with bathing establishments under medical supervision. Ōiso on the Tokaidō Railway, and Ushibuse near Numazu, are the favourite sea-side places of the gentry of Tōkyō.

**Bibliography.** Léon Pagès' *Bibliographie Japonaise* is excellent, so far as it goes, for European books on Japan;

but it only goes down to the year 1859. Though not a regular bibliography, Mr. Satow's admirable article on Japanese Literature in the *American Cyclopadia* gives the titles of a considerable number of native Japanese books. The *Gunsho Ichiran*, published in 1801, is the standard Japanese authority on the subject; but it is very imperfect, the severely classical tastes of the compiler not having permitted him to take any notice of novels and other modern popular works.

**Birthdays** are not much observed in Japan, except that rice mixed with red beans is eaten on the auspicious day. All the little boys celebrate their yearly holiday on the 5th May, and the little girls on the 3rd March, as explained in the article on CHILDREN. From another point of view, the 1st January may be considered the universal birthday; for the Japanese do not wait till the actual anniversary of birth has come round to call a person a year older, but date the addition to his age from the first day of the year. Thus a child born in December, 1891, will be called two years old in January, 1892, when it is perhaps scarcely a month old in reality. The sixty-first birthday is the only one about which much fuss is made. This is because the old man or woman, having lived through one revolution of the sexagenary cycle, then begins a second round, which is in itself an extraordinary event; for the Japanese reckon youth to last from birth to the age of twenty, middle age from twenty to forty, and old age from forty to sixty. This latter age corresponds to the Psalmist's "three score and ten," as the natural term of human existence.

**Blackening the Teeth.** This ugly custom is at least

as old as A.D. 920; but the reason for it is unknown. It was finally prohibited in the case of men in the year 1870. A black-toothed woman of the old school may, however, still be seen from time to time even at the present day. Every married woman in the land had her teeth blackened, until the present Empress set the example of discontinuing the practice. Fortunately, the efficacy of the preparation used wears out after a few days, so that the ladies of Japan experienced no difficulty in getting their mouths white again. Mr. Mitford, in his amusing *Tales of Old Japan*, gives the following recipe for tooth-blackening, as having been supplied to him by a fashionable Yedo druggist:—"Take three pints of water, and, having warmed it, add half a teacupful of wine.\* Put into this mixture a quantity of red-hot iron; allow it to stand for five or six days, when there will be a scum on the top of the mixture, which should then be poured into a small teacup and placed near a fire. When it is warm, powdered gall-nuts and iron filings should be added to it, and the whole should be warmed again. The liquid is then painted on to the teeth by means of a soft feather brush, with more powdered gall-nuts and iron, and, after several applications, the desired colour will be obtained."

**Books on Japan.** Léon Pagès, in his *Bibliographie Japonaise*, enumerates seven hundred and fifteen works in European languages bearing more or less directly on Japan. Yet this list was published as far back as 1859, that is, broadly speaking, before the world had turned its attention to Japan at all. If there were seven hundred then, there must be seventy times seven hundred now. In fact, *not* to have

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\* By "wine," must of course be meant Japanese *sake*.

written a book about Japan is fast becoming a title to distinction. The art of Japan, the history of Japan, the language, folk-lore, botany, even the earthquakes and the diseases of Japan—each of these, with many other subjects, has a little library to itself. Then there are the works of an encyclopedic character, and there are the books of travel. Some of the latter possess great value, as photographing Japanese manners for us at certain periods. Others are at the ordinary low level of globe-trotting literature—twaddle enlivened by statistics at second-hand.

We give references at the end of most of the articles of this work to the chief authorities on each special subject. At the risk of offending innumerable authors, we now venture to pick out the following ten works (ten is the Japanese dozen), as probably the most generally useful that are accessible to English readers. Of course it is more than possible that some of the really best have escaped our notice or our memory. Anyhow, an imperfect list will perhaps be deemed better than none at all:—

1. Dr. Rein's "JAPAN," with its sequel, "THE INDUSTRIES OF JAPAN."\* No person wishing to study Japan seriously, can dispense with these admirable volumes. Of the two, that on the INDUSTRIES is the better:—agriculture, cattle-raising, forestry, mines, lacquer-work, metal-work, commerce, everything, in fact, has been studied with a truly German patience, and is set forth with a truly German thoroughness. The other volume is occupied with the physiography of the country, that is, its geography, fauna, flora, etc., with

\* Though Dr. Rein is a German and his work was first published in the German language, the English edition is to be preferred. For, writes the author in his preface, "the English translation is based on a careful revision of the original, and may be considered a new and improved edition of it."

an account of the people both historical and ethnographical, and with the topography of the various provinces.

2. "THE MIKADO'S EMPIRE," by the Rev. W. E. Griffis. This is the book best calculated to give the general reader just what he requires, and to give it to him in a manner less technical than Rein's. The first part is devoted to the history, the second to the author's personal experiences and to Japanese life in modern days. The sixth edition brings the story down to 1890. More than one reader of cultivated taste has, indeed, complained of the author's tendency to "gush," and of the occasional tawdriness of his style.\* But these faults are on the surface, and do not touch the genuine value of the book.

3. "JAPANESE GIRLS AND WOMEN," by Miss Bacon. This modest volume gives in a short compass the best account that has yet been published of Japanese family life,—a sanctum into which all travellers would fain pry, but of which even most old residents know surprisingly little.

4. "JAPAN AS IT WAS AND IS," by Richard Hildreth, an excellent book, in which the gist of what the various early travellers have left us concerning Japan is woven together into one continuous narrative, the exact text of the originals being adhered to as much as possible.

5. The "TRANSACTIONS OF THE ASIATIC SOCIETY OF JAPAN." Almost every subject interesting to the student of Japanese matters is treated of in the pages of these TRANSACTIONS, which have, for twenty years past, been the favourite vehicle of publication for the researches of Satow, Aston, Blakiston, Pryer, Geerts, Batchelor, Troup, and other eminent

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\* Thus the nose is spoken of as the "nasal ornament;" a volcano in a state of eruption is said to "ulcer its crater jaws;" laughing is called an "explosion of risibilities," etc., etc.

scholars and specialists. Of course the **ASIATIC TRANSACTIONS** are not light reading. They appeal rather to the serious student, who will have nearly all that he requires if he joins to a perusal of them that of Rein's work; for the **ASIATIC TRANSACTIONS** are strongest exactly where Rein is weakest, namely, in questions of literature and history. Thus the two supplement each other.

6. "YOUNG JAPAN," by J. R. Black. Mr. Black was one of the earliest foreign residents of Yokohama, and editor of various newspapers both in English and in Japanese. His book is, so to say, the diary of the foreign settlement at Yokohama from 1858 to 1879, that is, during the two most eventful decades of modern Japanese history. It records events and impressions, not indeed with any great literary skill, but with that particular vividness which contemporary memoirs, jotted down from day to day, as the events they describe are unfolding themselves, can alone possess. A perusal of **YOUNG JAPAN** will help fair-minded persons to rate at their true value many of the generalisations of authors of a later time or who have written at a distance.

7. "THE CAPITAL OF THE TYCOON," by Sir Rutherford Alcock. Though published more than a quarter of a century ago, and though, as narrative, it covers only the brief space of three years (1859-1862), this book is still delightful and profitable reading. In its pages we live with the fathers of the men who rule Japan to-day. True, these men may reject the application to their case of the proverb which says "like father, like son." But we foreign lookers-on, who perhaps after all see something of the game, must be permitted to hold a different opinion, and to believe that even in cases so exceptional as Japan's, the political and social questions of a

country can only then be fairly comprehended when its past is constantly borne in mind. Sir Rutherford's book combines the light touch of the skilled diplomat and man of the world with the careful research of the genuine student.

8. "DESCRIPTIVE AND HISTORICAL CATALOGUE OF JAPANESE AND CHINESE PAINTINGS IN THE BRITISH MUSEUM," by Dr. Wm. Anderson. Such a title does an injustice to what is really an original and valuable book. Who would think of spending \$7.50 on a catalogue? But this so-called catalogue is really a mine of information on numberless things Japanese. To begin with, it gives a complete history of Japanese pictorial art. Then the author's painstaking research, with the assistance of Mr. Satow, into the "motives" of this art—drawn, as they are, from the history of the country, from its religions, its superstitions, its literature, its famous sites—has shed a flood of light on these and many kindred subjects. Not that the book is easy reading, or meant to be read at all continuously. Still, the store of anecdotes which it contains will interest every person, who, when confronted by a Japanese picture or other *objet d'art*, prefers knowing what it is about to gazing at it ignorantly.

9. "TALES OF OLD JAPAN," by A. B. Mitford. Love, revenge, "the happy despatch," adventure by land and sea, quaint fairy-tales, Buddhist sermons quainter still—in a word, the whole picturesque life of Old Japan—these are the things which Mr. Mitford gives us; and he gives them in a style that renders them doubly attractive.

10. "UNBEATEN TRACKS IN JAPAN," by Miss Bird. Though now more than ten years old, this remains, to our thinking, the best English book of Japanese travel. The account of the



Ainos in the second volume is specially valuable. Japan however, has not yet found its Abbé Huc. *The book of Japanese travel*, the companion work to Huc's ever-delightful *Empire Chinois*, yet remains to be written,—the book that shall tell us all about the beaten because most interesting tracks, and tell it not only with the discrimination of a born observer, but with the authority of an old resident, such as the good old Abbé was.

Where one has hundreds of books to choose from, such a list as the above might of course be indefinitely extended. Percival Lowell's *Soul of the Far East*, for instance, starts to our recollection at once, with its brilliant array of metaphysical epigrams. So also do Adams' *History of Japan*, Mounsey's *Satsuma Rebellion*, Dickins' multifarious writings on Japanese subjects, and, to turn to lighter literature, Pearson's amusing *Flights Inside and Outside Paradise*, which is the book of all others to while away a rainy day at a tea-house, Mrs. Smith's *Verdant Simple in Japan*, Denning's *Life of Hideyoshi* and *Japan in Days of Yore*, and ever so many more which we cannot enumerate. Then, too, there are the books in foreign languages—such, for instance, as Aimé Humbert's *Le Japon et les Japonais*, Bousquet's excellent *Le Japon de nos Jours*, and Appert's useful little book of reference, entitled *Ancien Japon*. Of Pierre Loti's books, the opinion of the resident French community seems to be that they are superficial and inaccurate. Nevertheless, the illustrations to his *Madame Chrysanthème* are very pretty, and the letter-press is worth skimming through, though the volume can in nowise be recommended either to misses or to missionaries. What has struck us as the liveliest and best of all popular books on Japan is in German. We mean

Netto's *Papierschnetterlinge aus Japan*, with its delightful illustrations and its epigrammatic text. With more serious works, too, the Germans are naturally to the front. The *Mittheilungen* of the German Asiatic Society (*Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*) are a mine of information on matters scientific, legal, &c., &c.

Not content with the reality of Japan as it is or as it was, some imaginative writers have begun to found novels on Japanese subjects. We thus have books such as *Arimas*, which is whimsical and clever, *A Captive of Love*, *A Muramasa Blade*, *Mito Yashiki*, *Honda the Samurai*, and a dozen others that we have never been able to make up our mind to dip into. As for books of travel, there is literally no end to the making of them. Almost every possible space of time, from *Seven Weeks in Japan* to *Eight Years in Japan* and *Nine Years in Nipon*, has furnished the title for a volume. There are *Expeditions to Japan*, *Sketches of Japan*, *Runs in Japan*, *Jinrikisha Rides in Japan*, *Journeys, Travels, Trips, Excursions, Impressions, Letters*, etc., etc., *ad infinitum*. Many general books of travel have chapters devoted to Japan. The best and liveliest is Miss Duncan's *Social Departure*. For though the author revels in Japan as "a many-tinted fairy-tale," the sense of humour which never deserts her prevents her enthusiasm from degenerating into mawkishness. Perhaps the most entertaining specimen of globe-trotting literature of another calibre is that much older book, Miss Margaretha Weppner's *North Star and Southern Cross*. We do not wish to make any statement which cannot be verified, and therefore we will *not* say that the author is as mad as a March hare; but the book is as funny as if it had been written by a March hare. Her *idée fixe*

seems to have been that every foreign man in Yokohama and "Jeddo" meditated an assault on her. As for the Japanese, she dismisses them as "disgusting creatures."\*

More edifying, if less amusing, than such works are the various monographs on special subjects, particularly those on art. Such are Gonse's *L'Art Japonais*, Audsley and Bowes' various publications on *Keramic Art*, *Seals*, and *Enamels*, Franks' and Dresser's books, and above all, Anderson's *Pictorial Art of Japan*, which is a magnificent work, conceived in a critical spirit, written with competent knowledge, and beautifully illustrated. Conder's *Flowers of Japan*, just published, the younger Siebold's *Notes on Japanese Archaeology*, and the *Transactions of the Seismological Society*, may be confidently recommended as the best treatises on their respective subjects. Morse's *Japanese Homes* is a fascinating account, not only of Japanese architecture, but of every tiny

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\* Here is a portion of this authoress's description of Yokohama and its foreign residents:—

"It will be well understood that the life of the European in Japan is, after all, a wretched one. The senses and the animal appetite are abundantly provided for; but the mind, the heart, and the soul are left totally destitute. There are clubs, it is true, but at the time of my stay in Yokohama, they were mere gastronomical resorts. The pure-minded men of the island live at home, where they can enjoy just as much comfort as in the clubs, and are rarely seen in them, except when dramatic companies, comedians, whistlers, or such people visit this land. A few of the better Europeans visit the club to kill time.

"I had occasion to remark during my stay in Yokohama that the perennial monotony of the place, and the sensual life led there, have reduced many of them to a state bordering on imbecility. It was difficult to believe that the drivelling trash which they talked could have its origin in the head at all. The eyes of such men are dull, and they have a kind of idiotic stare. They see and hear only what directly attracts the stomach and senses. It is useless moralising further on this subject; but I cannot refrain from adding that the impression produced upon a healthy mind by this portentous abasement is very disheartening. Often when contemplating the superb scenery among which these depraved creatures live, I have involuntarily exclaimed in the words of the poet

' Though every prospect pleases,  
And only man is vile.'"

detail of Japanese domestic life, even down to the water-bucket and the kitchen tongs. The only drawback is the author's *parti pris* of viewing everything through rose-coloured spectacles, which makes those who would fain be instructed by him feel that they are listening to a special pleader rather than to a judge.

Among books of reference, may be mentioned the collection of *Treaties and Conventions* concluded between the Japanese and various foreign governments, Bramsen's *Chronological Tables*, by which the exact equivalent of any Japanese date can be ascertained, the *China Sea Directory*, Vol. IV., giving information to mariners concerning the Japanese coast, the late Mr. Geerts's book entitled *Les Produits de la Nature Japonaise et Chinoise*, the English translations of the various Codes, the British Consular Trade Reports, the *Résumé Statistique de l'Empire du Japon*, issued yearly for private distribution only, and the annual reports of the various departments of the Imperial Government on such matters as education, railways, posts, etc., etc. We advert to these, because not a few of them appear in English as well as in the vernacular. Several Japanese educated abroad have written books in European languages. Such—to mention but one—is Nitobe's monograph on *The Intercourse between the United States and Japan*, recently published. Of books by early travellers, the copious letters of the Jesuit missionaries, the *Letters of the English Pilot Will Adams*, Kaempfer's *History of Japan*, and the elder Siebold's encyclopedic productions are the chief. But with the exception of Will Adams's *Letters*, these are now all out of print, besides being out of date. For the collector and the specialist they undoubtedly possess permanent value, but they are scarcely to

be recommended to the general reader.

**Botany.** We have not the necessary space, even had we the necessary ability, to enter into a particular description of that rich and wonderful Japanese flora, which excites the imagination of the man of science as much as ever Japanese works of art in porcelain, bronze, and lacquer excited the imagination of the man of taste. We can only draw attention to a few striking facts and theoretical considerations, referring the reader for all details to Dr. Rein's masterly *résumé* of the subject, and to the works of Maximowicz, Savatier, Asa Gray, Sir Joseph Hooker, Itô Keisuke, and the other specialists whom Rein quotes.

The first impression made on any fairly observant person landing in Japan is the extraordinary variety of the vegetation. He sees the pine of the north flourishing by the side of the tropical bamboo. A rice-field, as in India, stretches to his right. To his left will be a wheat or barley-field, reminding him of Europe. And the same strange juxtapositions occur wherever he travels throughout the archipelago. No wonder that the number of known species of trees and plants (exclusive of mosses and other low organisms) rises to the enormous figure of two thousand seven hundred and forty-three, distributed over an unusually large number of genera, while it is almost certain that further investigations will raise the figure considerably, the northern portion of the country having been as yet but imperfectly explored. Of forest-trees alone, Japan—or, to be strictly accurate, the Japanese region, which includes also Korea, Manchuria, and a portion of Northern China—has a hundred and sixty-eight species divided among sixty-six genera, as against the eighty-five species in thirty-three

genera of Europe. The Atlantic forest region of North America is nearly as rich as Japan, having a hundred and fifty-five species in sixty-six genera. The Pacific forest region of North America is poorer even than Europe, having but seventy-eight species in thirty-one genera. A further very curious fact is that Eastern America and Japan possess sixty-five genera in common. Evidently there must be some powerful underlying cause connecting phenomena apparently so capricious. Rein lays great stress on the similarity of climatic conditions obtaining in Eastern Asia and Eastern America, on the abundant rainfall of Japan, and on the convenient stepping-stones for vegetable immigrants formed by the Kurile Islands, Saghalien, Oki, Iki, the Loochoos, and other islands both to the west and south. May we not also accept Mr. Wallace's theory, as propounded in his charming book, *Island Life*, to the effect that the Glacial Epoch had great influence in bringing about the present state of things? When the climate of the north temperate regions grew arctic, some of the trees and plants whose habitat was there must have perished, but others doubtless migrated in a southerly direction, where they could still find sufficient warmth to sustain their existence. In Europe, however, they were stopped—first by the barrier of the Alps, and then by the still more effectual barrier of the Mediterranean. On the Pacific slope of America, they mostly perished owing to the extreme narrowness of their habitat, which allowed of no free emigration in any direction. The conditions of Eastern America and of Eastern Asia were altogether different. Here were neither mountain ranges nor oceans to obstruct the south-

ward march of the vegetation as it retreated before the ice ; and when the ice had disappeared, all the heat-loving forms, safely preserved in the south, were able to return northward again, a considerable remnant of the richer vegetation of an earlier geological age being thus handed down to our own days in these two favoured regions.

A consideration to which little attention has hitherto been paid is the general identity of the Japanese flora with that of the adjacent coast of Asia. It is probable that when Korea shall have been thoroughly explored, not a few species now designated as *japonica* will be found to be really continental forms. It is already known that some of the plants now most common in Japan have been introduced in historical times through human agency. Such are, to name but two, the tea-plant and the orange-tree. The introduction of the latter is mentioned by the Japanese poets of the eighth century. The tea-plant came in with Buddhism. We were ourselves, we believe, the first to point out, some nine years ago, the help which philology may give to natural science in this field, by proving that plants and also animals now inhabiting Japan, but originally imported from China or Korea, may often be detected in the Japanese language by their slightly disfigured Chinese or Korean names.\*

What we have for shortness' sake termed the Japanese region, is named by Rein "the north-eastern monsoon region," and is furthermore described by him as the "kingdom of magnolias, camellias, and aralias." It coincides very nearly in latitude with the region of the Mediterranean ; but the character of the two is as different as can well be

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\* *Asiatic Transactions*, Vol. X. Supplement, p. lxx of *Introduction to the K'ejiki*.

imagined. The Japanese region is the delight of the botanist. The Mediterranean region, with its severer forms and more sparing growth, better pleases the artist, who loves vegetation less for its own sake than as a setting for the works of man.

**Books recommended.** Rein's *Japan*, pp. 135-174, is the best for the general reader. The following are recommended only to specialists:—*Flora Japonica*, by C. E. Thunberg.—*Flora Japonica*, by Siebold and Zuccarini, and other works by Siebold.—*Prolesio Floræ Japonicæ*, by F. A. G. Miquel.—*Mélanges Biologiques*, published in the *Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg*, by Maximowicz and others.—*Enumeratio Plantarum*, by Franchet and Savatier.—All the above, except Rein, are in Latin.—*On the Botany of Japan*, by Asa Gray.—*A Catalogue of Plants in the Botanic Garden, Tokyo, 1887*.—Murray has written on the Pines and Firs, Geerts on the Timber-trees (*Asiatic Transactions, Vol. IV.*), etc., etc. Perhaps the most beautiful of these botanical monographs is that on the Algae, by F. R. Kjellman and J. V. Petersen, entitled *On Japanese Laminariaceæ*, and published by the University of Upsala.

**Bran Bags.** Soap, called *shabon* from the Spanish or Portuguese word, has been slowly domiciled in Japan; but bran bags (*nuka-bukuro*) form the true national substitute for it. A handful of bran sewn into a small linen bag makes a deliciously soft washing material. For chapped hands in winter it is invaluable. The bran bag must be changed every day.

**Bronze.** See METAL-WORK.

**Buddhism.** Many writers, from St. Francis Xavier downwards, have drawn attention to the superficial resemblances between the Buddhistic and the Roman Catholic ceremonial—the flowers on the altar, the candles, the incense, the shaven heads of the priests, the images, the processions. In point of dogma, a whole world of thought separates Buddhism from every form of Christianity. Knowledge, enlightenment, is the condition of Buddhistic grace—not faith. Self-perfection-



ment is the means of salvation, not the vicarious sufferings of a Redeemer. Not eternal life is the end, and active participation in unceasing prayer and praise, but absorption into Nirvāna (Jap. *Nehan*), practical annihilation. For Buddhism teaches that existence is itself an evil, springing from the double root of ignorance and the passions. In logical conformity with this tenet, it ignores the existence of a supreme God and Creator of worlds. There are, it is true, gods in the cosmogony which Buddhism inherited from Brahminism; but they are less important than the *Hotoke*, or Buddhas—men, that is, who have toiled upward through successive stages of existence to the calm of perfect holiness.

These few remarks are designed merely to point the reader along the true path of enquiry. It does not, of course, fall within the scope of a manual devoted to things Japanese to analyse the doctrines and practice of the great and complicated Indian religion, which, commencing with the birth of the Buddha Shaka Muni in the year B. C. 1027 (so say the Chinese and Japanese Buddhists, but European scholars prefer the date B. C. 653), gradually became the chief factor in the religious life of all Eastern Asia.

Japan received Buddhism from Korea, which country had obtained it from China. The account which the native history books give of the introduction of Buddhism into Japan, is that a golden image of Buddha and some scrolls of the scriptures were presented to the Mikado Kimmei by the King of Hakusai, one of the Korean states, in A.D. 552. The Mikado inclined to the acceptance of the new religion; but the majority of his council, conservative Shintoists, persuaded him to reject the image from his court. The golden Buddha was accordingly conferred upon one Soga-no-Iname,

who turned his country-house into the first Buddhist temple existing on the soil of Japan. A pestilence which shortly broke out was attributed by the partisans of the old religion to this foreign innovation. The temple was razed to the ground; but such dire calamities followed on this act of sacrilege that it was soon allowed to be rebuilt. Buddhist monks and nuns then flocked over from Korea in ever-increasing numbers. Shōtoku Taishi, who was prince regent under the Empress Suiko from A.D. 593 to A.D. 621, himself attained almost to the rank of Buddhist saintship, and from this time forward the new religion became established as the chief religion of the land, though Shintō was never entirely suppressed. All education was for centuries in Buddhist hands, Buddhism introduced art, introduced medicine, moulded the folk-lore of the country, created its dramatic poetry, deeply influenced politics and every sphere of social and intellectual activity. In a word, Buddhism was the teacher under whose instruction the Japanese nation grew up. As a nation, they are now grossly forgetful of this fact. Ask an educated Japanese a question about Buddhism, and ten to one he will smile in your face. A hundred to one that he knows nothing about the subject, and glories in his nescience.

Chinese and Korean Buddhism was already broken up into numerous sects and sub-sects when it reached Japan—sects, too, all of which had come to differ very widely in their teaching from that of the purer, simpler Southern Buddhism of Ceylon and Siam. Japanese Buddhism follows what is termed the "Great Vehicle" (Sanskrit *Mahayāna*, Jap. *Daijō*), which contains many unwarranted accretions to the original teaching of the Buddha. The chief sects now existing in Japan are the Tendai, Shingon, Jōdo, and Zen, which

are of Chinese origin, the Shin (also called Ikkō or Monto), and the Nichiren or Hokke, both native Japanese sects dating from the thirteenth century.

Japanese Buddhism has never yet been thoroughly studied, but should, one would think, be worthy the attention of some competent investigator. It is a fact, curious but true, that the Japanese have never been at the trouble to translate the Buddhist canon into their own language. The priests use a Chinese version, the laity no version at all nowadays, though, to judge from the allusions scattered up and down Japanese literature, they would seem to have been more given to searching the scriptures a few hundred years ago. The Buddhist religion was disestablished and disendowed during the years 1871—4, a step taken in consequence of the momentary ascendancy of Shintō. At the present time a faint struggle is being made by the Buddhist priesthood against rivals in comparison with whom Shintō is insignificant: we mean the two great streams of European thought—Christianity and science. A notable reception was accorded in 1889 to Colonel Olcott, of esoteric and theosophical fame. But it seems a foregone conclusion that Japanese Buddhism is bound to perish in the encounter with its younger and more energetic foes.

**Books recommended.** Perhaps the best short account of Buddhism for the general reader is that entitled *Buddhism*, by Rhys Davids. This work, though published by the Society for Promoting Christian Knowledge, is quite free from Christian prejudice. A brief outline of Japanese Buddhism is given in the latest edition of Murray's *Handbook for Japan*, together with a descriptive list of the most popular gods and goddesses. Students should consult Bunyiu Nanjio's *Short History of the Twelve Japanese Buddhist Sects*, and Eitel's invaluable *Sanskrit-Chinese Dictionary*, also entitled *Handbook for Students of Chinese Buddhism*.—Interesting specimens of Japanese sermons may be found in Mitford's *Tales of Old Japan*, Vol. II., and in J. M. James's *Discourse on Ineffable Vision*, printed in the *Asiatic Transactions*, Vol. VII. Part IV.—The tenets and the

devotional literature of the Shin sect have been treated of by James Troup in Vols. XIV. and XVII. of the *Asiatic Transactions* (the paper in the latter being entitled *The Gobenaho*). This sect curiously illustrates the fact that a religion may, with the lapse of time and by passing from nation to nation, end by becoming almost the exact contrary of what it was at starting. At first sight, one would imagine the Shin sect to be a travesty of Christianity rather than a development of Buddhism.

**Capital Cities.** If the Japanese annals are to be trusted, Japan has had no less than sixty capitals. This is to be traced to the fact that in ancient days there was a superstitious dread of any place in which a person had died. The sons of a dead man built themselves a new house. Hence, too, the successor of a dead Mikado built himself a new capital. Consequently the provinces of Yamato, Yamashiro, Kawachi, and Settsu, which were the home and centre of the early Japanese monarchy, are dotted with places, now mere villages, sometimes indeed empty names, but once in the proud position of capitals of the Empire.

In process of time, such perpetual changes proving incompatible with the needs of the more advanced civilisation introduced from China and Korea, a tendency to keep the court settled in one place made itself felt during the eighth century of our era. Nara in Yamato remained the capital for seven reigns, between the years 709 and 784. After further wanderings, the court fixed itself at Kyōto in 794; and this city continued, with few interruptions, to be the residence of successive generations of Mikados till the year 1868, when it was abandoned in favour of Yedo (Tōkyō), which had been the capital of the Shōguns ever since the year 1590. Kyōto, however, still nominally retains the rank of a metropolis, as is indicated by its new name of *Sai-kyō* or "western capital," in contradistinction to *Tō-kyō*, the

“eastern capital.” The new name, though little known to foreigners, is in general use among the Japanese themselves.

The chief sights in and near Kyōto are the Mikado's palace, the temples named Nishi Hongwanji, Chion-in, Kiyomizu-dera, Gion, Ginkakuji, Kinkakuji, Higashi Hongwanji, San-ju-san-gen-dō, and Inari-no-Jinja, Mount Hiei-zan, Lake Biwa, Arashi-yama famous for its cherry-blossoms in spring, and the rapids of the Katsura-gawa. Brocades and embroidery generally are the products for which Kyōto is chiefly noted. In the second rank come pottery, porcelain, cloisonné, and bronze.

Nara, whose charms have been sung by many a Japanese poet from the eighth century onwards, is distinguished by the almost English appearance of the park which surrounds the ancient Shintō temple of Kasuga, where the tame deer crowd around the visitor to feed out of his hand. In Nara, likewise, stands the great Buddhist temple of Todaiji, with the colossal bronze image known as the *Daijutsu*, or “Great Buddha,” dating from the year 749.

Another of the old capitals, Kamakura, is distant only a few miles from Yokohama. It was never inhabited by the Mikados. It was the seat of the Shōguns from 1189 onwards, and of the so-called Regents of the Hōjō family during the troublous Middle Ages. Kamakura, taken by storm and burnt to the ground in 1455 and again in 1523, gradually lost its importance. Woods and rice-fields now stretch over the area that once afforded a home to more than a million inhabitants, and little remains to tell of its ancient splendour, save the great temple of Hachiman and the magnificent bronze image of Buddha, perhaps the grandest of all Japanese works of art. (See also article on Tōkyō.)

**Carving.** The earliest specimens of Japanese carving, if we may so call objects more probably moulded by the hand, are the rude clay figures of men and horses occasionally found in the tumuli of Central and Eastern Japan (see Article on ARCHÆOLOGY). But the art made no progress till the advent of Buddhism in the sixth century. A stone image of the god Miroku was among the earliest gifts of the Court of Korea to that of Japan. Wooden images came also. The Japanese themselves soon learnt to carve in both materials. The huge figure of Jizō, hewn in relief on a block of andesite on the way between Ashinoyu and Hakone, is a grand example. Like so many other celebrated Japanese works of unknown antiquity, it is referred by popular tradition to the Buddhist saint, Kōbō Daishi (ninth century), who is fabled to have finished it in a single night. The art of wood-carving has always been chiefly in Buddhist hands. Among the finest specimens may be mentioned two sets of "temple guardians" (*Ni-ō*) at Nara,—one by a Korean artist of the beginning of the seventh century, the other by Kwaikai, a native sculptor who flourished about A.D. 1095,—and the charming painted carvings of flowers and birds in the Nikkō temples and in those at Shiba and Ueno in Tokyō, belonging to the seventeenth and eighteenth centuries.

The Japanese sculptors have occasionally attempted portraiture. The seated figure of Ieyasu at Shiba is a good example. But in sculpture, even more than in pictorial art, the strength of the Japanese talent lies rather in decoration and in small things than in representation and in great things. The *netsukes*—a kind of ornament for the tobacco-pouch, carved out of wood or ivory—are often marvels of minuteness, and alive with a keen sense of humour and the grotesque.

The Japanese Phidias (if we may compare small people with great) was Hidari Jingorō, born in A. D. 1594. The two elephants and the sleeping cat in the mortuary chapel of Ieyasu at Nikkō are among the most celebrated productions of his chisel. He died in 1634, leaving a flourishing school and a reputation around which legend soon began to busy itself. A horse which he had carved as an ex-voto, used, it is averred, to leave its wooden tablet at night, and go down to the meadow to graze. On another occasion the artist, having seen a frail beauty in the street, became so enamoured that on getting home he set about carving her statue; and between the folds of the statue's robe he placed a mirror, which the girl had let drop and which he had picked up. Thereupon the statue, Galatea-like, came to life, and the two lovers were made supremely happy. Now for the characteristically Japanese turn given to the tale. The times were stormy, and it fell out that the life of the daughter of the artist's lord had to be sacrificed. The artist instantly cut off his living statue's head and sent it to the enemy, who were taken in by the ruse which his loyalty had prompted. But a servant of his lord's, also deceived, and believing that Hidari Jingorō had really killed their lord's daughter, took his sword and cut off the sculptor's right hand. Hence the name of Hidari Jingorō, that is, "left-handed Jingoro." Probably Jingorō's left-handedness, which undoubtedly gave him his nickname of *Hidari*, also suggested the legend.

**Book recommended.** Huish's *Japan and its Art*, Chap. XIII.

**Cats.** As one of the first questions asked by every observant tourist landing at Yokohama refers to the tailless or more properly short-tailed Japanese cats, let it be known

that the peculiarity is a natural one. The bones are all there, but not normally developed; hence the atrophied appearance of the tail. It is true, however, that the habit of seeing only tailless cats has engendered such a prejudice in their favour that, should a litter chance to be born with one long-tailed kitten, somebody will generally take upon himself to chop the tail off to a respectable shortness. The popular objection to long-tailed cats has doubtless been augmented by the snake-like aspect of a normal cat's tail when waved from side to side, and by the superstition that there exist cats furnished with one or several long tails, and possessing the power of bewitching human beings after the manner of foxes and badgers (see *ARTICLE ON DEMONIAL POSSESSION*). Note, however, that the objection to long-tailed cats does not prevail throughout the entire Japanese Empire. It is confined to certain provinces.

Among Europeans an irreverent person may sometimes be heard to describe an ugly, cross old woman as a cat. In Japan, the land of topsy-turvydom, that nickname is colloquially applied to the youngest and most attractive,—the singing-girls. The reason is that singing-girls bewitch men with their artful, sham coy ways, like the magic cats alluded to above. For a similar reason, fair women one degree lower still in the scale are called foxes, while the male buffoons or jesters whose talents help to make the fun fast and furious at a spree are termed badgers.

**Cha-no-yu.** See *TEA CEREMONIES*.

**Chauvinism.** Japan has not escaped, in these latter days, the wave of "jingo" feeling that has swept round the world, making the smaller nationalities self-assertive and



threatening the greater ones with disruption. For a few years, no doubt, "foreign" and "good" were synonymous terms; the Japanese sat at the feet of the Western Gamaliel, and treasured his slightest utterances as pearls of great price. This state of things has passed away. The feeling now is, "Japan for the Japanese, and let it be a Japanese Japan." Foreign employés have been dismissed, and replaced by natives. In the Diet, the other day—it was in the Upper House, too—the metrical system of weights and measures was opposed on the ground that the introduction of a foreign standard would be a blot on the national escutcheon. Not only has the national costume come back again to a considerable extent, and interest in the native sports and in the national antiquities been revived;—the peculiar feature of the present situation is that the Japanese are determined to beat us on our own ground. Japan is to engross the trade of the Pacific, to be the leader of Asia in modern warfare and diplomacy, to found colonies in America. Japan, according to some, is to revolutionise European painting. According to others she will remodel philosophy; for Europe is incurably superstitious, Japan essentially reasonable. Mr. Inagaki, a well-known publicist who has lived abroad and even published a book in English, writes articles to demonstrate Japan's special fitness for originating new and important views on international law. Mr. Kozaki believes that Japan is the place where "the world-problem of Christianity is..... being gradually solved;" and numbers of leading Japanese Christians hold with Mr. Yokoi, another distinguished convert, that Japanese Christianity must develop a superior theology of its own, and that European Christianity will in the future have to look Japan-wards for support. Politicians take the

same line, *mutatis mutandis*. They point to the weary secular struggles, the bloody rebellions, through which the West has slowly won its way to constitutional government, whereas in Japan what has there been? A grateful and intelligent people accepting the free gift of self-government from a wise and benevolent Sovereign.

*Dai Nihon Banzai!* "Long live Great Japan!" Japan is a young nation—at least a rejuvenated nation—and youth will be self-confident. The grey-beards must not wish it otherwise.

**Cherry-Blossom.** The Japanese cherry-tree (*Cerasus pseudo-cerasus*, Lindley) is cultivated, not for its fruit, but for its blossom. The cherry-blossom—*sakura*, as the Japanese call it—is beyond comparison more lovely than anything Europe has to show, and has always been to Japan what the rose is to Western nations. Poets have sung it since the earliest ages, and crowds still pour forth every year, as spring comes round, to the chief places where avenues of it seem to fill the air with clouds of the most delicate pink. Even patriotism has adopted it, in contradistinction to the plum-blossom (*ume*), which is believed to be of Chinese origin—not, like the cherry-tree, a true native of Japan. The poet Motoori exclaims :

*Shikishima no*  
*Yamato-gokoro wo*  
*Hito towaba,*  
*Asa-hi ni niou*  
*Yama-zakura-bana !*

which, being interpreted, signifies "If one should enquire of you concerning the spirit of a true Japanese, point to the wild cherry-blossom shining in the sun."—Again a Japanese

proverb says: "The cherry is first among flowers, as the warrior is first among men."

The cherry-blossoms are generally at their finest in Tōkyō about the 7th April. The places then best worth visiting are Ueno Park, Shiba Park, the long avenue of Mukōjima and, in the neighbouring country, Asuka-yama and Koganei. But the most famous spots for cherry-blossoms in all Japan are Yoshino amid the mountains of Yamato, and Arashi-yama near Kyōto.

The Japanese are fond of preserving cherry-blossoms in salt, and making a kind of tea out of them. The fragrance of this infusion is delicious, but its taste is a bitter deception.

**Chess.** Japanese chess (*shōgi*) was introduced from China centuries ago; and though it has diverged to some extent from its Chinese prototype, the two games still have a feature in common which distinguishes them from all other varieties. It is this. The rank on which the pawns are usually posted is occupied by only two pieces, called *p'ao* by the Chinese, and *hisha* and *kaku* by the Japanese. Also, on either side of the king are two pieces, called *ssū* in the Chinese, and *kin* in the Japanese game. These perform the duty imposed on the *ferz* or *risir* of the Persian *Shatranj*, which was the equivalent of the modern queen. There is, of course, no queen or piece of similar attributes in either Chinese or Japanese chess. There are eighty-one squares on the Japanese board, and the game is played with twenty pieces on each side, distinguished not by a difference of colour, but principally by the ideographs upon them. Though the movements of the pieces resemble in most respects those followed in the Western game, there are ramifications unknown to the

latter, introducing elements that would puzzle even a native Morphy to trace the move which cost him a defeat. The most important of these are the employment of the pieces captured from the adversary to strengthen one's own game, and the comparative facility with which the minor pieces can attain to higher rank.

Chess is understood by nearly every one in Japan. The very coolies at the corners of the streets improvise out of almost anything around them materials with which to play, and thus while away the tedium of waiting for employment. But it is comparatively little patronised by the educated classes, who hold its rival *Go* in much higher estimation. *Ō* is the king, *keima* the knight, *hisha* the rook, and *kaku* the bishop—or pieces having movements like them. *Fu* is the pawn. The movements of the *yari* also resemble those of the rook, but are confined to the single rank on which it stands. *Gin* (silver) and *kin* (gold) are not found in Western chess. *Gin* moves one square diagonally at a time, also one square forward. If removed from its original position, it can retreat one square diagonally only. The *kin*, besides having similar movements, has also the power of moving one square on each side of itself, but it cannot return diagonally. The *fu* advances one square forward, and takes as it moves. When any piece moves into the adversary's third row, it may become a *kin*, in the same way as queening is effected in our game. This is indicated by turning the piece over. Every piece so promoted loses its original character, except the *hisha* and *kaku* to which the movements of the *kin* are added. As already indicated, a captured piece may be employed at any time for either attack or defence. To checkmate with the *fu* is a thing vetoed, or at least considered "bad form," in

## Children.

this non-democratic game ; neither is stillmate permissible in Japanese chess. You wait until the adversary makes a move which admits of free action on your part. The object of the game is, as with us, to checkmate the king. .

The following is a diagram of the board :—

Yari		Fu				Fu		Yari
Keima	Kaku	Fu				Fu	Hisha	Keima
Gin		Fu				Fu		Gin
Kin		Fu				Fu		Kin
O		Fu				Fu		O
Kin		Fu				Fu		Kin
Gin		Fu				Fu		Gin
Keima	Hisha	Fu				Fu	Kaku	Keima
Yari		Fu				Fu		Yari

**Books recommended.** *Japanese Chess*, by W. B. Mason, in the *Westminster Papers* for 1875.—*Das Japanische Schachspiel*, by V. Holtz, and *Das Schachspiel der Chinesen*, by O. Möllendorf, in the *German Asiatic Transactions*.

**Children.** Japan has been called “a paradise of babies.” The babies are indeed generally so good as to help to make it a paradise for adults. They are well-mannered from the cradle, and the boys in particular are perfectly free from that gawky shyness which makes many English boys, when in company, such afflictions both to others and to themselves. The late Mrs. Chaplin-Ayrton tried to explain the goodness of Japanese children by the

fact of the furnitureless condition of Japanese houses. There is nothing, she said, for them to wish to break, nothing for them to be told not to touch. This is ingenious. But may we not more simply attribute the pleasing fact partly to the less robust health of the Japanese, which results in a scantier supply of animal spirits? In any case, children's pretty ways and children's games add much to the picturesqueness of Japanese life. Nothing perhaps gives the streets a more peculiar *cachet* than the quaint custom which obtains among the lower classes of strapping the babies on to the backs of their slightly older brothers and sisters, so that the juvenile population seems to consist of Siamese twins of a new description. On the 3rd March every doll-shop in Tokyo, Kyōto, and the other large cities is gaily decked with what are called *O Hina Sama*—tiny models both of people and of things, the whole Japanese Court in miniature. This is the great yearly holiday of all the little girls. The boys' holiday takes place on the 5th May, when the cities are adorned with gigantic paper carps, floating in the air from poles, after the manner of flags. The idea is that as the carp swims up the river against the current, so will the sturdy boy, overcoming all obstacles, make his way in the world and rise to fame and fortune.

The unpleasant appearance of so many Japanese children's heads is simply due to a form of eczema. The form is one by no means unknown in Europe, and is easily curable in a week. But as popular superstition invests these scabby heads with a health-giving influence in later life, no attempt is made to cure them. Probably shaving with dirty razors has something to do with the disease; for it generally ceases when shaving stops, and has noticeably diminished since the

foreign custom of allowing children's hair to grow has begun to gain ground. The Japanese custom is to shave an infant's head on the seventh day after birth, only a tiny tuft on the nape of the neck being left. During the next five or six years, the mother may give rein to her fancy in the matter of shaving her little one's head. Hence the various styles which we see around us. Shaving is left off when a child goes to school, instead of, as among Europeans, generally commencing when he quits it. The Japanese lad's chin does not begin to sport a few hairs for several years later. Japanese infants are not weaned till they are two or three, sometimes not till they are five years old. This is doubtless one cause of the rapid aging of the mothers.

European parents may feel quite at ease about their little ones' chance of health in this country. Medical authorities declare the mortality among children of European race in Japan to be exceptionally low.

**Book recommended.** *Japanese Girls and Women*, by Miss A. M. Bacon, especially Chap. I.

**Clans.** This is the usual English translation of the Japanese word *han* (藩), which may also be rendered "daimiate," that is, the territory and people subject to a *Daimyō*, or territorial noble, in feudal Japan. The Japanese clans differed from the Highland clans in the fact that all the members of a clan did not claim a common origin or use the same surname. But they were equally bound to their lord by ties of love and implicit obedience, and to each other by a feeling of brotherhood. This feeling has survived the abolition of feudalism in 1871. Ever since that time, the members of the four great clans of Satsuma, Chōshū, Tosa, and Hizen have practically "run" the government of Japan.

Her greatest modern statesman, Ito, her best-known minister of foreign affairs, Inoue, and Yamagata, and Yamada, and Aoki are all Chōshū men, while such salient names as the two Saigō's, Terashima, Yoshida, Mori, Ōkubo, Ōyama, Kuroda, and more or less the whole navy belong to the Satsuma clan.

The student of Japanese politics who will bear this fact in mind, will find many things become clear to him which before seemed complicated and illogical. Political questions are not necessarily questions of principle. They may simply be questions of personal or local interest. The present paramount influence of the four clans of Satsuma, Chōshū, Tosa, and Hizen is partly an inheritance from olden times, partly the result of the share which they took in restoring the Mikado to his position as autocrat of the Empire in the revolution of 1868. The two strongest of the four are Satsuma and Chōshū, whence the term *Sat-Chō*, used to denote their combination; for in Japanese there is no vulgarity in cutting off the tails of words. On the contrary, to do so is considered an elegant imitation of the Chinese style, which is nothing if not brief. The Satsuma men are credited with courage, the Chōshū men with sagacity. The former are soldiers and sailors, men of dash and daring; the latter are diplomats and able administrators.

**Classes of Society.** Modern Japanese society is divided into three classes,—the nobility (*kwazoku*), gentry (*shizoku*, formerly called *samurai*), and common people (*heimin*). The two former combined constitute five per cent., the common people ninety-five per cent. of the entire population. Some have used the word "caste" to denote these divisions; but the term is inappropriate, as there exists no impassable barrier be-



tween the different classes, nor yet anything approaching to Indian caste prejudice. The feeling only resembles that to which we are accustomed in England, if indeed it is as strong.

Japanese official regulations tolerate no subterfuges in matters of personal identity. Each citizen's name and quality must be written up over his door on a wooden ticket. Thus: "District of Azabu, Upper Timber Street, No. 8, a Common Person of the Prefecture of Shizuoka, So-and-So (the surname followed by the personal name)."

**Climate.** The exaggerated estimation in which the climate of Japan is held by many of those who have had no experience of it often prepares a bitter disappointment for visitors, who find a climate far wetter than that of England and subject to greater extremes of temperature. It should be added that it also has more fine days.\*

The best season is the autumn. From the latter part of October to the end of the year, the sky is generally clear and the atmosphere still, while during a portion of that time (November), the forests display glorious tints of red and gold, surpassed only in Canada and the United States. During January, February, and March, snow occasionally falls, but it rarely lies longer than a day or two. The spring is trying, on account of the rain and the frequent high winds, which often seriously interfere with the enjoyment of the cherry, wistaria, peony, and other flowers, in which the Japanese take such pride. True, the rain is always pronounced exceptional. Never; it is alleged, was so wet a season known before, properly conducted

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\* Tōkyō has 58.33 inches of yearly rainfall, as against 24.76 at Greenwich, but only 138. 7 rainy days as against 166. 1.

years admitting of no rain but in June and the first week or two of July—the “rainy season” duly provided for by the old Japanese calendar, in which not natives only, but the foreign residents, exhibit a confidence which would be touching were it not tiresome. Statistics\* show, however, that from April on to July inclusive nearly every other day is rainy, while in the months flanking them on either side—March and August—an average of slightly more than one day in three is rainy. In September and October the average number of rainy days rises again to one out of every two. The superstition about a special “rainy season” may be due to the trying combination of dark skies with the first heat of the year, making exercise wearisome when not impossible. So penetrating is then the damp that it is impossible to keep things from mildew. Boots, books, cigarettes, if put away for a day, appear next morning covered with an incipient forest of whitish, greenish matter. No match-box can be got to strike; envelopes stick together without being wetted; gloves must be kept hermetically sealed in bottles, or they will come out a mass of spots. The second half of July and all August are hotter, but less damp, the rain then falling rather in occasional heavy storms which last from one to three days, and are followed by splendid weather. The heat generally vanishes suddenly about the second week in September, when the rain sets in with renewed energy and lasts about a month.

One striking peculiarity of the Japanese climate is the constant prevalence of northerly winds in winter and of southerly winds in summer. Rooms facing south are therefore the best all the year round, escaping, as they do, the

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\* See page 90.

icy blasts of January and February, and profiting by every summer breeze. Another peculiarity is the lateness of all the seasons, as compared with Europe. The grass, for instance, which dies down during the cold, dry winter months, does not become really fit for tennis-playing much before the middle of May. On the other hand, winter is robbed of the gloom of short afternoons by the beautiful clearness of the sky down to the end of the year, and even throughout January whenever it is not actually raining or snowing. Travellers are recommended to choose the late autumn, especially if they intend to content themselves with the beaten tracks of Kyōto, Tōkyō, Miyanoshita, Nikkō, etc., where the Europeanisation of hotels has brought stoves in its train; for stoveless Japanese tea-houses are wofully chilly places. April and May, notwithstanding a greater chance of wet weather, will be better for the wilds and for mountain climbing. There is then, too, neither cold nor heat to fear. Japanese heat, after all, is not tropical, and many will enjoy travelling throughout the summer months.

The foregoing description of the Japanese climate applies to the Pacific seaboard of Central Japan, of which Tōkyō is fairly representative. But need we remind the reader that Japan is a large country? The northernmost Kuriles, now Japanese territory, touch Kamchatka. The most southern of the Loochoo Islands is scarcely a degree from the tropic of Cancer. The climate at the extreme points of the empire therefore differs widely from that of temperate Central Japan. Speaking generally, the south-eastern slope of the great central range of the Main Island—the slope facing the Pacific Ocean and washed by the Kuroshio, or Gulf-Stream of Eastern Asia—has a much more moderate climate than the

north-western slope, which faces the Sea of Japan, with Siberia beyond. In Tōkyō, on the Pacific side, what little snow falls melts almost immediately. In the towns near the Sea of Japan it lies three or four feet deep for weeks, and drifts to a depth of fifteen to eighteen feet in the valleys. But the summer in these same towns is, like the Tōkyō summer, oppressively hot.

Thunder-storms and unexpected showers are rare in Japan, excepting in the mountainous districts. Fogs, too, are rare south of Kinkwazan, about  $38^{\circ} 20'$  North. From Kinkwazan right up the eastern coast of the Main Island, all along Eastern Yezo, the Kuriles, and up as far as Behring's Strait, thick fogs prevail during the calm summer months—fogs which are relieved only by furious storms in autumn, and a wintry sea charged with ice. The average number of typhoons passing over Japan yearly is from four to five, of which Tōkyō receives about one. The months liable to typhoons are (in a decreasing order of severity) September, August, October, and July. Typhoons have, it is true, been experienced as early as the end of March; but this is a very rare exception.

The climate of Japan is stated by the highest medical authority to be excellent for children, less so for adults, the enormous amount of moisture rendering it depressing, especially to persons of a nervous temperament and to consumptive persons. Various causes, physical and social, contribute to make Japan a less healthy country for female residents of European race than for the men.

The following table gives the average of thirteen years' observations (1876-1888), made by Mr. E. Knipping at the Central Imperial Meteorological Observatory, Tōkyō:

TOKYO OBSERVATORY. 35° 41' N. L., 139° 46' E. L. HEIGHT 69 FEET. 13 YEARS 1876-1888. (INCHES AND FAHRENHEIT DEGREES).													
	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	Year.
Mean Temperature	37.9	43.9	53.8	61.5	68.2	75.9	77.9	71.1	60.3	49.6	41.0	56.5	
Mean Maxima . . . . .	46.8	47.1	53.6	62.6	70.0	75.6	83.1	85.6	78.8	69.1	59.9	52.0	65.3
Mean Minima . . . . .	29.0	29.8	34.3	44.6	53.1	61.5	69.6	70.9	64.9	52.7	41.0	31.8	48.5
Absolute Maximum Temperature . . . . .	On	14th	July,	1886,	97.9								
Absolute Minimum Temperature . . . . .	On	13th	January,	1876,	15.4								
Mean Rainfall . . . . .	2.20	3.27	4.48	4.47	5.49	7.38	4.85	3.86	8.42	7.86	4.14	1.91	58.33
Number of Rainy Days . . . . .	7.1	9.6	10.8	14.3	13.6	14.9	13.9	11.2	14.8	13.2	8.9	6.4	138.7
Days with Snow . . . . .	2.6	3.5	1.5	0.1	—	—	—	—	—	—	0.1	0.7	8.5
Mean Barometrical (reduced to freezing point) . . . . .	29.97	29.98	29.93	29.91	29.84	29.76	29.79	29.81	29.87	29.98	29.97	29.93	29.90
Mean Direction of Wind (degrees) . . . . .	N 22 W	N 14 W	N 9 W	S 76 E	S 47 E	S 41 E	S 19 E	S 25 E	N 65 E	N 14 W	N 15 W	N 26 W	

The "number of rainy days" includes all days on which more than a millimetre of rain fell, and also those on which any snow or hail fell. The "days with snow" are those on which snow fell, regardless of the question whether rain also did or did not fall. Few days are uninterruptedly snowy at Tokyo,—perhaps only two or three in the year.

**Books recommended.** Mr. E. Kuipping's various papers in the *German Asiatic Transactions* and in the *Annalen der Hydrographie und Meteorologie*, published at Berlin by the Imperial German Admiralty.—The China Sea Directory, Vol. IV.

**Cloisonné.** The art of cloisonné enamelling first became known in Japan some three hundred years ago; but it has only been brought to perfection within the last two decades. The few examples in the Nijō Palace at Kyōto are small and extremely rough. Mr. Namikawa, the great cloisonné-maker of Kyōto, will show visitors specimens that look antediluvian in roughness and simplicity, but date back no further than 1873.

Need it be explained that cloisonné is a species of mosaic, whose characteristic feature is a thin network of copper or brass soldered on to a foundation of solid metal, the interstices or cells of the network—the *cloisons*, as they are technically called—being then filled in with enamel paste of various colours, and the process completed by several bakings, rubbings, and polishings, until the surface becomes as smooth as it is hard? Enamelling has also sometimes been applied in the same way to a porcelain basis; but the best connoisseurs condemn this innovation as illegitimate, because unsuited to the nature of the material employed.

Nagoya, Kyōto, and Tokyō, are the three great centres of the enameller's art,—Nagoya, now outstripped by its larger rivals, being the oldest of the three. The Tokyō and Kyōto styles differ considerably from each other. While Namikawa at Kyōto keeps *en évidence* the metallic contours of his lovely floral and arabesque decorations, his namesake at Tokyō prides himself on rendering the cloisons invisible, thus pro-

ducing either pictures that might be mistaken for paintings on porcelain, or else monochromatic effects also similar to those observed in certain kinds of old Chinese porcelain. The Tōkyō school performs the greater *tour de force*. But persons of true artistic temperament, who recognise that each material has its natural limitations, to move gracefully within which beseems genius better than overstepping them, will surely prefer the productions of the Kyōto makers, whose cloisonné is honestly cloisonné, but cloisonné with a wealth of ornament, an accuracy of design, a harmony of colour, that are simply miraculous when one considers the character of the material employed and the risks to which it is subjected in the process of manufacture. These risks greatly enhance the price of cloisonné ware, especially of the larger monochromatic pieces. The purchaser of a vase or plaque must pay not only for it, but for all the others that have been inevitably spoilt in the endeavour to produce one flawless piece.

**Books recommended.** *Japanese Enamels*, by J. L. Bowes.—*The Industries of Japan*, by Dr. J. J. Rein, p. 488 *et seq.*

**Confucianism.** To describe in detail this Chinese system of philosophy, does not belong to a work dealing with things Japanese. Suffice it to say that Confucius, called by the Japanese *Kōshi*, abstained from all metaphysical flights and devotional ecstasies. He confined himself to practical details of morals and government, and took submission to parents and political rulers as the corner-stone of his system. The result is a set of moral truths—some would say truisms—of a very narrow scope, and of dry ceremonial observances, political rather than personal. This Confucian code of ethics has for ages satisfied the Far-Easterns of

China, Korea, and Japan, but would not have been endured for a moment by the more eager, more speculative, more tender European mind.

The Confucian Classics consist of what are called, in the Japanese pronunciation, the *Shi-sho Go-kyō*, that is "the Four Books and the Five Canons." The Four Books are "The Great Learning," "The Doctrine of the Mean," "The Confucian Analects," and "The Sayings of Mencius." Mencius, let it be noted, is much the most attractive of the Chinese sages. He had an epigrammatic way about him and a certain sense of humour, which give to many of his utterances a strangely Western and modern ring. He was also the first democrat of the ancient East—a democrat so outspoken as to have at one time suffered exclusion from the libraries of absolutistic Japan. The Five Canons consist of "The Book of Changes," "The Book of Poetry," "The Book of History," "The Canon of Rites," and "Spring and Autumn" (annals of the state of Lu by Confucius).

Originally introduced into Japan early in the Christian era, together with the other products of Chinese civilisation, the Confucian philosophy lay dormant during the Middle Ages, the period of the supremacy of Buddhism. It awoke with a start in the early part of the seventeenth century, when Ieyasu, the great warrior, ruler, and patron of learning, caused the Confucian Classics to be printed in Japan for the first time. During the two hundred and fifty years that followed, the whole intellect of the country was moulded by Confucian ideas. Confucius himself had, it is true, laboured for the establishment of a centralised monarchy. But his main doctrine of unquestioning submission to rulers and parents fitted in perfectly with the feudal ideas of Old Japan ;



and the conviction of the paramount importance of such subordination lingers on as an element of stability, in spite of the recent social cataclysm which has involved Japanese Confucianism, properly so-called, in the ruin of all other Japanese institutions.

The most eminent Japanese names among the Confucianists are Itō Jinsai and his son, Itō Tōgai, at Kyōto; Arai Hakuseki, and Ogyū Sorai at Yedo. All four flourished about the end of the seventeenth and the beginning of the eighteenth century. They were merely expositors. No Japanese had the originality—it would have been hooted down as impious audacity—to develop the Confucian system further, to alter or amend it. There are not even any Japanese translations or commentaries worth reading. The Japanese have, for the most part, contented themselves with reprinting the text of the Classics themselves, and also the text of the principal Chinese commentators (especially that of Shushi, 朱子), pointed with diacritical marks to facilitate their perusal by Japanese students. The Chinese Classics thus edited formed the chief vehicle of every boy's education from the seventeenth century until the remodelling of the system of public instruction on European lines after the revolution of 1868. At present they have fallen into almost total neglect, though phrases and allusions borrowed from them still pass current in literature, and even to some extent in the language of every-day life. Seido, the great temple of Confucius in Tokyō, is now utilised as an Educational Museum.

*N. B.* A friendly German critic of the first edition of this little book thinks Confucius unfairly judged in the opening paragraph of the foregoing article. "Confucianism anticipated modern agnosticism,

on the one hand," says he; "on the other—and this consideration deserves special weight—it has formed the basis of a social fabric far more lasting than any other that the world has seen. The endurance of the Papacy is often quoted in evidence of the truth of Roman Catholicism. What, then, of Confucianism with its still higher antiquity?"

There is much force in this objection; and those who know China most intimately seem to agree in attributing her marvellous vitality and her power of assimilating barbarous tribes—both those she conquers and those that conquer her—to the fact that this great ethical system has infused its strength into the national life and practically rules the country. We incline to agree with our critic as much as with ourselves. The best plan may perhaps be thus to present both sides of a question which is too complicated for any sweeping assertion about it to be wholly true.

**Books recommended.** Dr. Legge's elaborate edition of *The Chinese Classics*, in six large volumes, and Vol. XVI. of the *Sacred Books of the East*, containing the same writer's translation of the *Book of Changes (Yi King)*.—*Confucianism*, published by the Society for Promoting Christian Knowledge, is a much briefer manual of the subject, in popular form.—So far as we know, no study has been made of the Japanese Confucianists.

**Cormorant-Fishing.** This strange method of fishing is mentioned in a poem found in the *Kojiki*, a work compiled in A. D. 712, while the poem itself probably dates from a far earlier age. The custom is kept up at the present day in various districts of Japan, notably on the River Nagara, near Gifu, in the province of Owari.

First catch your cormorant. "This," we are told by Mr. G. E. Gregory in Vol. X. Part I. of the *Asiatic Transactions*,—"This the people do by placing wooden images of the birds in spots frequented by them, and covering the surrounding branches and twigs with bird-lime, on settling upon which they stick fast. After having in this manner caught one cormorant, they place it among the bushes,

instead of the image, and thus catch more." Mr. Gregory further says that the fishermen take such care of the birds that they provide them with mosquito-nets during the summer, in order to minister to their comfort! Cormorant-fishing always takes place at night and by torch-light. The method pursued is thus described by Major-General Palmer, R. E., in a letter to the *Times*, dated 17th July, 1889:—

“There are, to begin with, four men in each of the seven boats, one of whom, at the stern, has no duty but that of managing his craft. In the bow stands the master, distinguished by the peculiar hat of his rank, and handling no fewer than twelve trained birds with the surpassing skill and coolness that have earned for the sportsmen of Gifu their unrivalled pre-eminence. Amidships is another fisher, of the second grade, who handles four birds only. Between them is the fourth man, called *kako*, from the bamboo striking instrument of that name, with which he makes the clatter necessary for keeping the birds up to their work; he also encourages them by shouts and cries, looks after spare apparatus, &c., and is ready to give aid if required. Each cormorant wears at the base of its neck a metal ring, drawn tight enough to prevent marketable fish from passing below it, but at the same time loose enough—for it is never removed—to admit the smaller prey, which serves as food. Round the body is a cord, having attached to it at the middle of the back a short strip of stiffish whalebone, by which the great awkward bird may be conveniently lowered into the water or lifted out when at work; and to this whalebone is looped a thin rein of spruce fibre, twelve feet long, and so far wanting in pliancy as to minimize the chance of entanglement. When the fishing ground is reached, the master

lowers his twelve birds one by one into the stream and gathers their reins into his left hand, manipulating the latter thereafter with his right as occasion requires. No. 2 does the same with his four birds; the *kako* starts in with his volleys of noise; and forthwith the cormorants set to at their work in the heartiest and jolliest way, diving and ducking with wonderful swiftness as the astonished fish come flocking towards the blaze of light. The master is now the busiest of men. He must handle his twelve 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.

“As for the cormorants, they are trained when quite young, being caught in winter with bird-lime on the coasts of the neighbouring Owari Gulf, at their first emigration southward from the summer haunts of the species on the northern seaboard of Japan. Once trained, they work well up to 15, often up to 19 or 20, years of age; and, though their keep in winter bears hardly on the masters, they are very precious and profitable hunters during the

five-months' season and well deserve the great care that is lavished upon them. From four to eight good-sized fish, for example, is the fair result of a single excursion for one bird, which corresponds with an average of about 150 fish per cormorant per hour, or 450 for the three hours occupied in drifting down the whole course. Every bird in a flock has and knows its number; and one of the funniest things about them is the quick-witted jealousy with which they invariably insist, by all that cormorant language and pantomimic protest can do, on due observance of the recognized rights belonging to their individual numbers. No. 1, or 'Ichi,' is the *doyen* of the corps, the senior in years as well as rank. His colleagues, according to their age, come after him in numerical order. Ichi is the last to be put into the water and the first to be taken out, the first to be fed, and the last to enter the baskets in which, when work is over, the birds are carried from the boats to their domicile. Ichi, when aboard, has the post of honour at the eyes of the boat. He is a solemn, grizzled old fellow, with a pompous, *noli me tangere* air that is almost worthy of a Lord Mayor. The rest have place after him, in succession of rank, alternately on either side of the gunwale. If, haply, the lawful order of precedence be at any time violated—if, for instance, No. 5 be put into the water before No. 6, or No. 4 be placed above No. 2—the rumpus that forthwith arises in that family is a sight to see and a sound to hear.

“But 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 the gunwale of each boat. And the sight of that array of great ungainly sea-birds—shaking themselves, flapping their wings, gawing, 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 neighbours—is quite the strangest of its little class I have ever seen, except perhaps the wonderful penguinry of the Falkland Islands, whereat a certain French philosopher is said to have even wept. Finally, the cormorants are sent off to bed, and we ourselves follow suit."

**Cremation.** Cremation followed Buddhism into Japan about A.D. 700, but never entirely superseded the older Shintō custom of disposing of the dead by interment. Ludicrous as it may appear, cremation was first discontinued in the case of the Mikados on the representations of a fishmonger named Hachibei, who clamoured for the interment of the Emperor Go-Kōmei in 1644. On the 18th July, 1873, cremation was totally prohibited by the Government, whose members seem to have had some confused notion as to the practice being un-European and therefore barbarous. Having discovered that far from being un-European, cremation was the goal of European reformers in such matters, they rescinded their prohibition only twenty-two months later (23rd May, 1875). There are now five cremation-grounds in Tōkyō, namely Kirigaya, Higurashi, Kameido, Ōgi-Shinden, and Kami-Ochiai. The usual charges for cremation according to the old native style are : 1st class, \$7 ; 2nd class, \$2.50 ; 3rd class, \$1.50. But the good priest of whom we caused enquiry to

be made on this point, said that if we would keep the matter quiet, perhaps a slight reduction might be effected for a friend. The charges for cremation according to the improved European methods which have begun to come into vogue during the last two or three years, are : 1st class, \$7 ; 2nd class, \$1.50 ; 3rd class, \$3.

It should be added that on the 19th June, 1874, a law was passed against intramural interment, except in certain special cases. It is still prohibited, unless when the body has been cremated before burial.

**Currency.** The Japanese coinage consists of gold, silver, nickel, and copper ; but the gold is rarely seen, the currency being on a silver basis. The chief circulating medium, however, is paper. The system is decimal, and the nomenclature as follows :—

1 <i>yen</i> (dollar)	= 100 <i>sen</i> .
1 <i>sen</i> (cent)	= 10 <i>rin</i> .
1 <i>rin</i>	= 10 <i>mō</i> (or <i>mon</i> ).
1 <i>mō</i>	= 10 <i>shu</i> .
1 <i>shu</i>	= 10 <i>kotsu</i> .

Government accounts do not take notice of any value smaller than the *rin* ; but estimates by private tradesmen often descend to *mō* and *shu*, which are incredibly minute fractions of a farthing. No coins exist, however, to represent these Lilliputian sums. There are silver pieces of 1 *yen* and under, nickel pieces of 5 *sen*, copper pieces for lesser values, and paper for various values great and small, from 20 *sen* upward. The paper notes now in use are redeemable in silver, and therefore stand at par. The large oblong brass pieces with a hole in the middle, enabling them to be strung on a string

are called *tempō*, because coined during the period styled *Tempō* (A. D. 1830—1844). They are worth eight *rin*. The smaller round coins, also having a hole in the middle; and commonly known to foreigners as “cash,” are worth, some 10 *mō*, some 15, some 20. No coins of this kind are now produced. The style has been condemned, because not sanctioned by European precedent. But what is there to consult in such matters save convenience? And let him who has handled a thousand coppers thus strung, and attempted to handle a thousand loose, speak to the relative convenience of the two methods.

The Imperial mint is situated at Ōsaka. It was started under British auspices, but the last of the British employées left in 1889. The manufactory of paper money is at Tōkyō, being carried on at an institution called the *Insatsu Kyoku*, which well deserves a visit. Both the silver coinage and the paper notes possess great artistic merit.

**Book recommended.** *Abridged History of the Copper Coins of Japan*, by Léon Van de Polder, printed in Vol. XIX. Part II. of the *Asiatic Transactions*.

**Cycle.** “Better fifty years of Europe than a cycle of Cathay,” sings the laureate. But it has been pointed out that after all, there is little difference between the two terms of his comparison. The Chinese cycle, which the Japanese have adopted for historical purposes, has but sixty years (See Article on TIME).

**Daimyō.** The Daimyōs were the territorial lords or barons of feudal Japan. The word means literally “great name.” Accordingly, during the Middle Ages, warrior chiefs of lesser degree, corresponding, as one might say, to our knights or baronets, were known by the correlative



title of *Shōmyō*, that is, "small name." But this latter fell into disuse. Perhaps it did not sound grand enough to be welcome to those who bore it. Under the Tokugawa dynasty, which ruled Japan from A.D. 1603 to 1867, the lowest Daimyōs owned land assessed at ten thousand bales of rice per annum, while the richest fief of all, that of Kaga, was worth over a million bales. The total number of the Daimyōs in modern times was about three hundred.

It should be borne in mind that the Daimyōs were not the only aristocracy in the land, though they were incomparably the richest and the most important. In the shadow of the Mikado's palace at Kyōto, poor but very proud of their descent from gods and emperors, looking down on the feudal Daimyō aristocracy as on a mere set of military adventurers and *parvenus*, lived, or rather vegetated through centuries, the *Kuge*, the legitimist aristocracy of Japan. The revolution of 1868, in bringing about the fall of the Daimyōs, gave the *Kuge* an opportunity at last. With the restoration of the Mikado to absolute power, they too emerged from obscurity; and on the creation of a new system of ranks and titles in 1884, they were not forgotten. The old *Kuge* took rank as new dukes, marquises, and counts, and, what is more, they were granted pensions.

**Books recommended.** *The Feudal System in Japan under the Tokugawa Shōguns*, by J. H. Gubbins, printed in Vol. XV. Part II. of the *Asiatic Transactions*. Reference to Mr. Gubbins's learned essay will show that the subject of *Daimyōs* is not so simple as might appear at first sight.—T. R. H. McLatchie's *Feudal Mansions of Yedo*, in Vol. VII. Part III. of the same, gives interesting details of the "palaces" in which the *Daimyōs* lived while attending on the Shōgun at Yedo.

**Dances.** Our one word "dance" is represented by two in Japanese—*mai* and *odori*, the former being a general name

for the more ancient and, so to say, classical dances, the latter for such as are newer and more popular. But the line between the two classes is hard to draw, and both agree in consisting mainly of posturing. Europeans dance with their feet,—not to say their legs,—Japanese mainly with their arms. The dress, or rather undress, of a European *coups de ballet* would take away the breath of the least prudish Oriental.

One of the oldest Japanese dances is the *Kagura*, which may still often be seen in the grounds of certain temples. The performers wear masks and quaint gowns of real or imitation damask. The original of the *Kagura* is said to have been the dance by means of which, soon after the beginning of the world, the Sun-Goddess was lured from a cavern into which she had retired, thus plunging all creation in darkness. The sacred dances at Nara and Ise belong to this category; but the *Ise Ondo*, sometimes mentioned by travellers is a later profane invention,—apparently an adaptation of the *Genroku Odori*, a dance that may still occasionally be seen on the stage.

The *Bon-odori*, a popular dance which takes place on certain days in summer all over provincial Japan, is believed to have a Buddhist origin, though its first intention is far from clear. The details vary from village to village; but the general feature of this dance is a large circle or wheel of posturing peasants, who revolve to the sound of the song sung and the flute and drum played by a few of their number in the middle. Kyōto and Tōkyō, being too civilised for such rustic exercises in which all share, do their dancing by proxy. There, and in the other large towns, the dancing girls (*geisha*) form a class apart. While one or more of the girls dance, others play the banjo and sing

the story; for Japanese dances almost always represent some story, they are not mere arabesques. Herein the intimate connection that has always subsisted between dancing and the drama finds its explanation, as will be better understood by reference to the article on the THEATRE. The *Kappore* and the *Shishi-mai*, or Lion Dance, are among those most often executed in the streets by strolling performers.

The very newest of all forms of dancing in Japan is of course that borrowed from Europe a few years ago. Its want of dignity, together with certain disagreeable rumours to which the unwonted meeting of the two sexes has given rise from time to time, have caused the innovation to be looked at askance by many who are otherwise favourable to European manners and customs. A writer in the number for July, 1891, of an excellent periodical entitled *Fūzoku Gwahō*, says that, whereas his imagination had painted a civilised ball-room as a vision of fairy-land, its reality reminded him of nothing so much as lampreys wriggling up to the surface of the water, and (*passez lui le mot*) fleas hopping out of a bed.

**Decorations.** The heraldry of feudal Japan did not include orders of knighthood, or decorations for military and other service. Modern Japan adopted these things from Europe in the year 1875. There are now six orders of knighthood, namely, the Order of the Chrysanthemum, the Order of the Paulownia, the Order of the Rising Sun, the Order of the Sacred Treasure, the Order of the Crown, and the Order of the Golden Falcon. The Order of the Crown is for ladies only. All the orders are divided into various classes. The Grand Cordon of the Order of the Chrysan-

themum is the highest honour which the Japanese Court can bestow. It is, therefore, rarely bestowed on any but Royal personages. The Order of the Rising Sun is the distinction most frequently conferred on foreign employés of the Government for long and meritorious service, the class given being usually the third, fourth, fifth, or sixth, according to circumstances—rarely the second. The holder of such a decoration, down to the sixth class inclusive, is, even though he be a civilian, granted a military funeral—posthumous honours which most decorated persons, we imagine, would gladly exchange for a permanent passport enabling them to travel and reside wherever they pleased in Japan while living.

We next come to the War Medal, of which there is but one class. Conformably with the usage of European countries, it is given only for foreign service, not for service in a civil war. Those who took part in the Formosan expedition gained it, not those who helped to put down the Satsuma rebellion. After it ranks the Civil Medal, with three classes distinguished by a red, blue, and green ribbon respectively. Then there is the Yellow Ribbon Medal, conferred on those who gave proof of patriotism by subscribing to the Coast Defence Fund in 1887. It is divided into two classes, called respectively Gold and Silver. More recent still is the Commemorative Medal struck in 1889 for distribution to those who were present at the proclamation of the Constitution on the 11th February of that year. There are two classes of it—Gold for princes, Silver for lesser folk.

The Order of the Falcon, conferred for military merit only, is the newest of all the Japanese decorations. It was established on the 11th February, 1890, in commemoration of Jimmu Tennō, the Romulus of Japan.

**Demoniacal Possession.** Chinese notions concerning the superhuman powers of the fox, and in a lesser degree of the badger and the dog, entered Japan during the early Middle Ages. One or two mentions of magic foxes occur in the *Uji Jūi*, a story-book of the eleventh century; and since that time the belief has spread and grown, till there is not an old woman in the land—or, for the matter of that, scarcely a man either—who has not some circumstantial fox story to relate as having happened to some one who is at least the acquaintance of an acquaintance. As recently as 1889, a tale was widely circulated and believed of a fox having taken the shape of a railway train on the Tōkyō-Yokohama line. The phantom train seemed to be coming towards a real train which happened to be running in the opposite direction, but yet never got any nearer to it. The engine-driver of the real train, seeing all his signals to be useless, put on a tremendous speed. The result was that the phantom was at last caught up, when, lo and behold! nothing but a crushed fox was found beneath the engine-wheels.

The name of such tales is legion. More curious and interesting is the power with which these demon foxes are credited of taking up their abode in human beings in a manner similar to the phenomena of possession by evil spirits, so often referred to in the New Testament. Dr. Baelz, of the Imperial University of Japan, who has had special opportunities of studying such cases in the hospital under his charge, has kindly communicated to us some remarks, of which the following is a *résumé*:—

“ Possession by foxes (*kitsune-tsuki*) is a form of nervous disorder or delusion, not uncommonly observed in Japan.

Having entered a human being, sometimes through the breast, more often through the space between the fingernails and the flesh, the fox lives a life of his own, apart from the proper self of the person who is harbouring him. There thus results a sort of double entity or double consciousness. The person possessed hears and understands everything that the fox inside says or thinks, and the two often engage in a loud and violent dispute, the fox speaking in a voice altogether different from that which is natural to the individual. The only difference between the cases of possession mentioned in the Bible and those observed in Japan is that here it is almost exclusively women that are attacked—mostly women of the lower classes. Among the predisposing conditions may be mentioned a weak intellect, a superstitious turn of mind, and such debilitating diseases as, for instance, typhoid fever. Possession never occurs except in such subjects as have heard of it already, and believe in the reality of its existence.

“The explanation of the disorder is not so far to seek as might be supposed. Possession is evidently related to hysteria and to the hypnotic phenomena which physiologists have recently studied with so much care, the cause of all alike being the fact that, whereas in healthy persons one half of the brain alone is actively engaged—in right-handed persons the left half of the brain, and in left-handed persons the right—leaving the other half to contribute only in a general manner to the function of thought, nervous excitement arouses this other half, and the two—one the organ of the usual self, the other the organ of the new pathologically affected self—are set over against each other. The rationale of possession is an auto-suggestion, an idea arising either

with apparent spontaneity or else from the subject-matter of it being talked about by others in the patient's presence, and then overmastering her weak mind exactly as happens in hypnosis. In the same manner, the *idea* of the possibility of cure will often actually effect the cure. The cure-worker must be a person of strong mind and power of will, and must enjoy the patient's full confidence. For this reason the priests of the Nichiren sect, which is the most superstitious and bigoted of Japanese Buddhist sects, are the most successful expellers of foxes. Occasionally fits and screams accompany the exit of the fox. In all cases—even when the fox leaves quietly—great prostration remains for a day or two, and sometimes the patient is unconscious of what has happened.

“To mention but one among several cases, I was once called in to a girl with typhoid fever. She recovered; but during her convalescence, she heard the women around her talk of another woman who had a fox, and who would doubtless do her best to pass it on to some one else, in order to be rid of it. At that moment the girl experienced an extraordinary sensation. The fox had taken possession of her. All her efforts to get rid of him were vain. “He is coming! he is coming!” she would cry, as a fit of the fox drew near. “Oh! what shall I do? Here he is!” And then, in a strange, dry, cracked voice, the fox would speak, and mock his unfortunate hostess. Thus matters continued for three weeks, till a priest of the Nichiren sect was sent for. The priest upbraided the fox sternly. The fox (always, of course, speaking through the girl's mouth) argued on the other side. At last he said: “I am tired of her. I ask no better than to leave her. What will you give me for doing

so?" The priest asked what he would take. The fox replied, naming certain cakes and other things, which, said he, must be placed before the altar of such and such a temple, at 4 P.M. on such and such a day. The girl was conscious of the words her lips were made to frame, but was powerless to say anything in her own person. When the day and hour arrived, the offerings bargained for were taken by her relations to the place indicated, and the fox quitted the girl at that very hour.

"A curious scene of a somewhat similar nature may occasionally be witnessed at Minobu, the romantically situated chief temple of the Nichiren sect, some three days' journey from Tokyō into the interior. There the people sit praying for hours before the gigantic statues of the ferocious-looking gods called Ni-ō, which are fabled to have been carried thither from Kamakura in a single night on the back of the hero Asaina some six hundred years ago. The devotees sway their bodies backwards and forwards, and ceaselessly repeat the same invocation, *Namu myōhō rengē kyō! Namu myōhō rengē kyō!* At last, to some of the more nervous among them, wearied and excited as they are, the statues' eyes seem suddenly to start into life, and they themselves rise wildly, feeling a snake, or maybe a tiger, inside their body, this unclean animal being regarded as the physical incarnation of their sins. Then, with a cry, the snake or serpent goes out of them, and they themselves are left fainting on the ground."—

So far Dr. Baelz. His account may be supplemented by the remark that not only are there persons believed to be possessed by foxes (*kitsune-tsuki*), but others believed to possess foxes (*kitsune-mochi*), in other words to be wizards or witches commanding unseen powers of evil which they can



turn loose at will upon their enemies. The following extract from a Japanese newspaper (the *Nichi-Nichi Shimbun* of the 14th August, 1891) may serve to illustrate this point:—

“ In the province of Izumo, more especially in its Western portion, there exists a peculiar custom called *fox-owning*, which plays an important part in marriages and transfers of landed property. When a marriage is being arranged between persons residing several leagues apart and unacquainted with each other, enquiries into such points of family history as a possible taint of leprosy or plithisis are subordinated to the first grand question: is or is not the other party a fox-owner? To explain this term, we may say that fox-owning families are believed to have living with them a tribe of small, weazle-like foxes to the number of seventy-five, called human foxes, by whom they are escorted and protected wherever they go, and who watch over their fields and prevent outsiders from doing them any damage. Should, however, any damage be done either through malice or ignorance, the offender is at once possessed by the fox, who makes him blurt out his crime and sometimes even procures his death. So great is the popular fear of the fox-holders that any one marrying into a fox-holding family, or buying land from them, or failing to repay money borrowed from them, is considered to be a fox-holder too. The fox-holders are avoided as if they were snakes or lizards. Nevertheless, no one ever asks another point blank whether or not his family be a fox-holding family; for to do so might offend him, and the result to the enquirer might be a visitation in the form of possession by a fox. The subject is therefore never alluded to in the presence of a suspected party. All that is done is politely to avoid him.

“ It should be noticed, moreover, that there are permanent fox-holders and temporary fox-holders. The permanent fox-holders silently search for families of a similar nature to marry into, and can never on any account intermarry with outsiders, whatever may be the inducement in the shape of wealth or beauty. Their situation closely resembles that of the pariahs and outcasts of former times. But even the strictest rules will sometimes be broken through by love which is a thing apart, and liaisons will be formed between fox-holders and outsiders. When such an irremediable misfortune takes place, parents will disown even their well-beloved only son, and forbid him to cross their threshold for the rest of his life. Temporary fox-holders are those who have been expelled from the family for buying land from a permanent fox-holder. These circumstances conspire to give security to the fox-holders (whether such in truth or imagination we are not in a position to say); for no one will harm them by so much as a hair's breadth. Therefore they are all well-to-do; some are even said to be among the most affluent families in the province. The very poorest people that have borrowed money from them will strain every nerve to raise money to repay the loan, because failure to do so would make others regard them as fox-holders and shun them. The result of all this is that a nervous malady resembling possession is much commoner in this province than elsewhere, and that Dr. Shimamura, assistant-professor at the Imperial University,\* during his tour of inspection there this summer, has come across no less than thirty-one cases of it.”

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\* Assistant, that is, to Dr. Baetz.

To this may be added that in the Oki Islands, off the coast of Izumo, the superstition is modified in such wise that dogs, not foxes, are the magic creatures. The human beings in league with them are termed *inu-gami-mochi*, that is, "dog-god holders." When the spirit of such a magic dog goes forth on an errand of mischief, its body remains behind, growing gradually weaker and sometimes dying and falling to decay. When this happens, the spirit, on its return, takes up its abode in the body of the wizard, who thereupon becomes more powerful than ever. Our informant was a peasant from the Oki Islands,—the best authority on such a point, because himself a believer and with no thesis to prove.

Oddly enough, we ourselves once had to submit to exorcism at the hands of Shintō priests. It was in the summer of 1879, the great cholera year, and we were accused by the authorities of a certain village at which we desired to halt of having brought the demon of cholera with us. For, true to human nature, each town, each village, at that sad season, always proclaimed itself spotless, while loudly accusing all its neighbours of harbouring the contagion. Accordingly, after much parley, which took place in the drenching rain, with night approaching and with the impossibility of finding another shelter for many miles, some Shintō priests were sent for. They arrived in their white vestments and curiously curved hats, and bearing branches of trees in their hands. They formed in two lines on either side of the way, and between them our little party of two Europeans and one Japanese servant had to walk. As we passed, the priests waved the dripping branches over our heads, and struck us on the back with naked swords. After that, we were sullenly accorded a lodging for the night. To the honour of the

Japanese government, let it be added that when we returned to Tōkyō and reported the affair, the village authorities were at once deposed and another mayor and corporation set to reign in their stead. Perhaps we ought to apologise for thus obtruding our own personal adventures on the reader. We have only hesitatingly done so, because it seems to us that the exorcism of two Englishmen near the end of the nineteenth century is a little incident sufficiently strange to merit being put on record.

As for badgers, they are players of practical jokes rather than seriously wicked deceivers. One of their pranks is to assume the shape of the moon; but this they can only do when the real moon is also in the sky. Another common trick of theirs is to beat the tattoo on their stomach (*tomuki no hara-tsuzumi*). In art they are generally represented thus diverting themselves, with an enormously protuberant abdomen for all the world like a drum.

**Divorce.** Divorce, extremely common among the lower classes in Japan, is comparatively rare among the upper classes. Why, indeed, should a man take the trouble to get divorced from an uncongenial wife, when *any* wife occupies too inferior a position to be able to make herself a serious nuisance, and when society has no objection to his keeping **any** number of mistresses? As for the actual law on the subject, we have not been able to ascertain it, and are under the impression that it is not well-defined. Until the time of the late revolution, Confucian ideas on the subject modelled the law. Now, according to Confucius, there are seven grounds on which a man may divorce his wife. They are: disobedience, barrenness, lewd conduct, jealousy, leprosy or any

other foul and incurable disease, talking too much, and thievishness;—in plain English, a man may send away his wife whenever he gets tired of her. But her rights as against him are less extensive. The new Law of Persons, published in 1890 as part of the Civil Code, aims at bringing Japanese usage into closer conformity with European ideas on this, as on other subjects; but it is not to go into force till 1893.

In the year 1889, the latest for which statistics have been published, the proportion of divorces to marriages throughout Japan was as follows:

Marriages: 8.65 per thousand of the entire population.

Divorces: 2.77 per thousand.

In other words, nearly one marriage out of every three ended in a divorce. These figures show, however, a slight improvement on the preceding year, when the statistics were 8.55 and 2.84 for the marriages and divorces respectively. (See also Article on MARRIAGE.)

**Book recommended.** *Japanisches Familien- und Erbrecht*, by Dr. H. Weipert, in Heft 43 of the *German Asiatic Transactions*, pp. 104—7.

**Dolmens.** See ARCHÆOLOGY.

**Dress.** It would take a folio volume elaborately illustrated to do justice to all the peculiarities of all the varieties of Japanese costume.

Speaking generally, it may be said that the men are dressed as follows. First comes a loin-cloth (*shita-obi*) of bleached muslin. Next to this a shirt (*juban*) of silk or cotton, to which is added in winter an under-jacket (*dōgi*) of like material. Outside comes the gown (*kimono*), or in winter two wadded gowns (*shitagi* and *uwagi*), kept in place by a narrow sash (*obi*). On occasions of ceremony, there is worn

furthermore a sort of broad pair of trousers, or perhaps we should rather say a divided skirt, called *hakama*, and a stiff coat called *haori*. The *hakama* and *haori* are invariably of silk, and the *haori* is adorned with the wearer's crest in three places. The head is mostly bare, but is sometimes covered by a very large straw hat, while on the feet is a kind of sock, named *tabi*, reaching only to the ankle, and having a separate compartment for the big toe. Of straw sandals there are two kinds, the movable *zōri* used for light work, and the *waraji* which are bound tightly round the feet and used for hard walking only. People of means wear only the *tabi* indoors, and a pair of wooden clogs, called *geta*, out-of-doors. The native costume of a Japanese gentleman is completed by a fan, a parasol, and in his belt a pipe and tobacco-pouch. Merchants also wear at their belt what is called a *yatate*—a kind of portable ink-stand with a pen inside. A cheap variety of the *kimono*, or gown, is the *yukata*,—a cotton dressing-gown, originally meant for going to the bath in, but now often worn indoors of an evening as a sort of *déshabille*.

Take it altogether, the Japanese gentleman's costume, and that of the ladies as well, is a highly elegant and sanitary one. The only disadvantage is that the flopping of the *kimono* hinders a free gait. Formerly the Japanese gentleman wore two swords, and his back hair was drawn forward in a cue over the carefully shaven middle of the skull; but both these fashions are obsolete. The wearing of swords in public was interdicted by law in 1876, and the whole gentry submitted without a blow.

Besides the loin-cloth, which is universal, the men of the lower classes, such as coolies and navvies, wear a sort of dark-coloured pinafore (*hara-gake*) over the bust, crossed with

bands behind the back. They cover their legs with tight-fitting drawers (*momo-hiki*) and a sort of gaiters (*kyahan*). Their coat, called *shirushi-banten*, is marked on the back with a Chinese character or other sign to show by whom they are employed. But *jūrikisha*-men wear the *happi*, which is not thus marked—that is, when they wear anything; for in the country districts and in the hot weather, the loin-cloth is often the sole garment of the common people, while the children disport themselves in a state of nature. It is not unusual to see a kerchief (*hachimaki*) tied over the brow, to prevent the perspiration from running into the eyes. Travellers of the middle and lower classes are often to be distinguished by their *kimono* being lifted up and shoved into the sash behind, by a kind of silk drawers called *patchi*, by a sort of mitten or hand-protector called *tekkō*, and by a loose overcoat (*kappa*—the word is a corruption of the Spanish *capa*). The peasants wear a straw overcoat (*mino*) in rainy or snowy weather.

The Japanese costume for women is less different from that of the men than is the case with us. Beneath all, come two little aprons round the loins (*koshimaki* and *susoyoke*), then the shirt, and then the *kimono* or *kimonos* kept in place by a thin belt (*shita-jime*). Over this is bound the large sash (*obi*), which is the chief article of feminine adornment. In order to hold it up, a sort of panier or “improver” (*obi-age*) is placed underneath, while a handsome string (*obi-dome*) keeps it in position above. Japanese women bestow lavish care on the dressing of their hair. Their combs and hair-pins of tortoise-shell, coral, and other costly materials often represent many months of their husbands' salaries. Fortunately all these things, and even dresses themselves, can be handed down from mother to

daughter, as jewels and lace may be in European lands, Japanese ladies' fashions not changing quickly.

A Japanese lady's dress will often represent a value of \$200, without counting the ornaments for her hair. A woman of the smaller shop-keeping class may have on her, when she goes out holiday-making, some \$40 or \$50 worth. A gentleman will rarely spend on his clothes as much as he lets his wife spend on hers. Perhaps he may not have on more than \$60 worth. Thence, through a gradual decline in price, we come to the coolie's poor trappings, which may represent as little as \$5, or even \$2, as he stands.

Children's dress is more or less a repetition in miniature of that of their elders. Long swaddling-clothes are not in use. Young children have, however, a bib. They wear a little cap on their heads, and at their side hangs a charm-bag (*kinchaku*), made out of a bit of some bright-coloured damask, containing a charm (*mamori-fuda*) supposed to protect them from being run over, washed away, etc. There is also generally fastened somewhere about their little person a metal ticket (*maigo-fuda*) with their name and address, as a precaution against their getting lost.

Those having any acquaintance with Japan, either personal or by hearsay, will understand that when we say that the Japanese wear such and such things (in the present tense), we speak of the native costume, which is still in fairly common use, though unfortunately no longer in universal use. The undignified billycocks and pantaloons of the West are slowly but surely supplanting the picturesque, aristocratic-looking native garb,—a change for which the Government is mainly responsible, as it obliges almost all officials to wear European dress when on duty, and of course the inferior



classes ape their betters. Nor have the women, though naturally more conservative, been altogether able to resist the radicalism of their time and country. It seems scarcely credible, but it is true, that the Japanese imagine their appearance to be improved when they exchange their own costume for ours; and they are angry with people who tell them the contrary. In this, as in many other matters, their former exquisite taste has died a sudden death.

It was a charming sight to see the Japanese ladies, so short a time ago as the seventies and the early eighties, dressed in their own costume—*dressed*, mind you, not merely having clothes on. A bevy of them at a party—for they had begun to come out and mix with Europeans in society—was a symphony of greys and browns and other delicate hues of silk and brocade, the faultless costume being matched by the coy and at the same time perfectly natural and simple manner and musical voice of the wearers. In 1886 the Court ordered gowns from Paris—we beg pardon, from Berlin—likewise corsets, and those European shoes in which a Japanese lady finds it so hard to walk without looking as if she had taken just a little drop too much. Of course the Court speedily found imitators. Indeed, as a spur to the recalcitrant, a sort of notification was issued, “recommending” the adoption of European costume by the ladies of Japan.

In vain the local European press cried out against the barbarism, in vain every foreigner of taste endeavoured privately to persuade his Japanese friends not to let their wives make guys of themselves, in vain Mrs. Cleveland and the ladies of America wrote publicly to point out the dangers with which tight lacing, and European fashions generally, threaten the health of those who adopt them. The die was

cast when, on the 1st November, 1886, the Empress and her ladies appeared in their new German dresses at a public entertainment. The Empress herself would indeed look charming in any garb. Would one could say as much for all those with her and for those that followed after! The very highest society of Tōkyō contained, it is true, from the beginning, a few—a very few—women of whose dress Pierre Loti could say without flattery, “*toilette en somme qui serait de mise à Paris et qui est vraiment bien portée.*” But the majority! No caricature could do justice to the bad figures, the ill-fitting garments, the screeching colours, that ran riot between 1886 and 1889. Since then there has been a slight wave of reaction, in consequence of which not a few ladies lacking either the means or the taste to do justice to European dress have happily returned to the national costume. But that such a reaction can be permanent will not be expected by those onlookers who understand that the question of dress does not stand on its own merits, but forms part and parcel of a whole civilisation, which Japan could no longer reject if she would.

And here comes in a curious consideration, which is that a Japanese wife would seem to be treated more respectfully by her husband when she is in European dress than when, by retaining her national costume, she practically says to him and to the world: “I belong to the old school, and acknowledge the subjection of women as inferior creatures.” We have ourselves noticed the same lady walk into the room after her husband when dressed *à la japonaise*, but before him when *à l'euro péenne*. This means a great deal. If one has to endure the spectacle of tippets worked in stripes of blue, yellow, purple, brick-red, and bottle-green, and of stays

worn upside down, it is at least some comfort to know that these grim-looking garments have it in their power to produce such mighty moral effects.

**Earthquakes and Volcanoes.** “Oh! how I wish I could feel an earthquake!” is generally among the first exclamations of the newly-landed European. “What a paltry sort of thing it is, considering the fuss people make about it!” is generally his remark on his *second* earthquake (for the *first* one he invariably sleeps through). But after the fifth or sixth he never wants to feel another; and his terror of earthquakes grows with length of residence in an earthquake-shaken land, such as Japan has been from time immemorial. Indeed, geologists tell us that much of Japan would never have existed but for the seismic and volcanic agency which has elevated whole districts above the ocean by means of repeated eruptions.

The cause of earthquakes is still obscure. The learned incline at present to the opinion that the causes may be many and various; but the general connection between earthquakes and volcanoes is not contested. The “faulting” which results from elevations and depressions of the earth’s surface, the infiltration of water to great depths and the consequent generation of steam, the caving in of subterranean hollows—hollows themselves produced in all probability by chemical degradation—these and other causes have been appealed to as the most probable.

One highly remarkable fact is that volcanic and earthquake-shaken regions are almost always adjacent to areas of depression. The greatest area of depression in the world is the Pacific basin; and accordingly round its

borders, from Kamchatka through the Kuriles to Japan, thence through a line of small islands to the Philippines and to Java, then eastward to New Zealand, and right up the Western coast of South America, is grouped the mightiest array of volcanoes that the world contains. Another fact of interest is the greater occurrence of earthquakes during the winter months. This has been explained by Dr. Knott as the result of "the annual periodicity of two well-known meteorological phenomena—namely, snow accumulations over continental areas, and barometric gradients."\*

The Japanese, like most other nations, had perforce submitted to the ravages of earthquakes, without attempting to investigate the causes of earthquakes scientifically. All they had done was to collect anecdotes and superstitions connected with the subject, one of the most popular of which latter (popular indeed in many parts of the world besides Japan) is that earthquakes are due to a large subterranean fish, which wriggles about whenever it wakes up. As for Japanese history, it is a concatenation of earthquake disasters, exceeded only by those which have desolated South America.

With the advent of the theoretically minded European, a new era was inaugurated. A society named the Seismological Society of Japan was started in the spring of 1880, chiefly through the efforts of Professor John Milne, F. R. S., who has ever since devoted all his energies to wrestling with the problems which earthquakes, earth oscillations, earth currents, and seismic and volcanic phenomena generally, supply in such perplexing quantity. Latterly, too, the Japanese

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\* See his learned paper on the subject in Vol. IX. Part I. of the *Transactions of the Seismological Society of Japan*.

government has lent a helping hand by the establishment of a chair of seismology in the Imperial University, and of several hundreds of observing stations all over the empire—an empire remember, dotted with no less than fifty-one active volcanoes, and experiencing about five hundred shocks yearly.

Can earthquakes be prevented? If they cannot be prevented, can they at least be foretold? Both these questions must unfortunately be answered in the negative. Still, certain practical results have been arrived at by Mr. Milne and his fellow-workers, which are by no means to be despised. It is now possible to make what is called a "seismic survey" of any given plot of ground, and to indicate which localities will be least liable to shocks. It has also been shown that the complete isolation of the foundations of a building from the surface of the soil obtains for the building comparative immunity from damage. The reason is that the surface shakes more than the adjacent lower layers of the soil, just as, if several billiard-balls be placed in a row, an impulse given to the first one will make only the last one fly off, while those in the middle remain nearly motionless. For the same reason, it is dangerous to build near the edge of a cliff. To architects, again, various hints have been given, both from experience accumulated on the spot, and also from that of Manila and other earthquake-shaken localities. The passage from natural to artificial vibrations being obvious, Professor Milne has been led on to the invention of a machine which records, after the manner of a seismograph, the vibrations of railway trains. This machine keeps an automatic record of all the motions of a train, and serves to detect irregularities occurring at crossings and points, as also those due to want of ballast, defects in bridges, and so on.

Thus, imperfect as it still is, imperfect as the nature of the case may perhaps condemn it always to remain, the science of seismology has already borne practical fruit in effecting a saving of tens of thousands of dollars. To those who are interested in seismometers and seismographs, in earthquake maps and earthquake catalogues, in seismic surveys, in microseisms, earth tremors, earth pulsations, and generally in earth physics, we recommend a perusal of the *Transactions of the Seismological Society of Japan*, of which fifteen volumes have been published, and of the volume entitled *Earthquakes* by Professor Milne in the *International Scientific Series*. Volume IX. Part II. of the *Seismological Transactions* is specially devoted to the volcanoes of Japan, and contains a mass of statistics, anecdotes, historical details, and illustrations—each individual volcano, from the northernmost of the Kuriles down to Asô-San in Kyushû, which is the largest crater in the world, being treated of in detail. The *Ansei Kambun Roku* and the *Ansei Kambun Shi* are capitally illustrated Japanese accounts of the great earthquake which wrecked Yedo in 1855. Lovers of the ghastly will search long before they find anything more to their taste than the delineations there given of men and women precipitated out of windows, cut in two by falling beams, bruised, smashed, imprisoned in cellars, overtaken by tidal waves, or worse still, burnt alive in one of the great fires caused by the sudden overturning of thousands of candles and braziers all over the city. Truly these are gruesome books.

**Education.** During the Middle Ages, education was in the hands of the Buddhist priesthood. The temples were the

schools, the subject most insisted on was the Buddhist Sûtras. The accession of the Tokugawa family to the Shōgunate (A.D. 1603-1867) brought with it a change. The educated classes became Confucianist. Accordingly the Confucian Classics—the “Four Books” and the “Five Canons”—were installed in the place of honour, learnt by heart, expounded as carefully as in China itself. Besides the Chinese Classics, instruction was given in the native history and literature. Some few ardent students picked their way through Dutch books that had been begged, borrowed, or stolen from the Hollanders at Nagasaki, or bought, for their weight in gold, for the sake of the priceless treasures of medical and other scientific knowledge known to be concealed in them. But such devotees of European learning were forced to maintain the greatest secrecy, and were hampered by almost incredible difficulties. For the government of the day frowned on all things foreign, and more than one zealous student expiated by his death the crime of striving to increase knowledge.

With the revolution of 1868, the old system of education crumbled away. Indeed, even before 1868 the learning of foreign languages, especially English, had been tacitly connived at. A complete reform was initiated—a reform on Western lines—and it was carried out at first chiefly under American advice. The present Imperial University of Japan is the representative and heir of several colleges which were formed in Tōkyō some twenty years ago—a Language College, a Medical College, a College of Engineering. At the same time, primary instruction was being placed on a new basis, and specially promising lads were sent across seas to acquire Western learning at its source. When not allowed to go abroad, even well-born young men were happy to black the

shoes of a foreign family, in the hope of being able to pick up foreign languages and foreign manners. Some of the more enterprising took French leave, and smuggled themselves on board homeward-bound ships. This was how—to mention but two well-known instances—the adventurous youths, Itō and Inoue, entered on the career which has led them at last to become ministers of state.

The University includes six faculties, namely, Law, Literature, Science, Engineering, Medicine, and Agriculture. The College of Medicine is under exclusively German influence, though there are also Japanese professors. The other colleges have professors of various nationalities, chiefly Japanese, German, and English. The students number over nine hundred. Other important educational establishments started and supported by the government are the two Higher Normal Schools for boys and girls respectively, the Higher Commercial School, the Technical School, the Nobles' School, the Naval and Military Academies, the Musical Academy, the Fine Arts School, the Blind and Dumb School, and five Higher Middle Schools, of which one is in Tokyo and four are in the provinces. Two other Higher Middle Schools, in Satsuma and Chōshū, derive their income from funds granted by the ex-Daimyos of those provinces. There are also numerous large private colleges, of which the best-known is the *Keiō Gijyū*. Its director, Mr. Fukuzawa, is a power in the land. Writing with admirable clearness, publishing a popular newspaper, not keeping too far ahead of the times, in favour of Christianity to-day because its adoption might gain for Japan the good-will of Western nations, all eagerness for Buddhism to-morrow because Buddhist doctrines can be better reconciled with those of evolution and develop-



ment, pro and anti-foreign by turns, inquisitive, clever, not overballasted with judicial calmness, this eminent private schoolmaster, who might be minister of education, but who has consistently refused all office, is the intellectual father of half the young men who now fill the middle and lower posts in the government of Japan.

From Mr. Fukuzawa, who leads Young Japan in ostentatiously denying the importance of all religious dogmas, is a long step to the missionaries, with whom school-teaching is of course ancillary to proselytism. Among their scholastic establishments, the Meiji Gakuin at Tōkyō and the Dōshisha at Kyōto, both founded under American auspices, may be selected for notice. The latter has recently been raised to the status of a Christian University.

Female education is officially provided for by the High School for Girls, the Peeresses' School, the Higher Normal School for Girls, already referred to, etc., etc. Nor in even the most cursory enumeration of the educational institutions of the country, is it possible to omit a reference to the Educational Society of Japan, which, as perhaps the most successful of all the many Japanese learned societies, does honour to the judgment and management of its originator, Mr. Tsuji Shinji, now and for many years past vice-minister of education.

The leading idea of the Japanese Government in all its educational improvements, is the desire to assimilate the national ways of thinking to those of European countries. How great a measure of success has already been attained, can be best gauged by comparing one of the surviving old-fashioned literati of the Tempō period (A. D. 1830—1844) with an intelligent young man of the new school, brought

up at the University or at Mr. Fukuzawa's. The two seem to belong to different worlds. At the same time it is clear that no efforts, however arduous, can make the Europeanisation complete. In effect, what is the situation? All the nations of the West have, broadly speaking, a common past, a common fund of ideas, from which everything that they have and everything that they are springs naturally, as part of a correlated whole—one Roman Empire in the background, one Christian religion at the centre, one gradual emancipation, first from feudalism and next from absolutism, worked out or now in process of being worked out together, one art, one music, one kind of idiom, even though the words expressing it vary from land to land. Japan stands beyond this pale, because her past has been lived through under conditions altogether different. China is her Greece and Rome. Her language is not Aryan, as even Russia's is. Allusions familiar from one end of Christendom to the other require a whole chapter of commentary to make them at all intelligible to a Japanese student, who often has not, even then, any words corresponding to those which it is sought to translate. So well is this fact understood by Japanese educators, that it has been customary of late years to impart most of the higher branches of knowledge through the medium of the English language. This, however, is an enormous additional weight hung round the student's neck. For a Japanese to be taught through the medium of English, is infinitely harder than it would be for English lads to be taught through the medium of Latin, as Latin does not, after all, differ so very widely in spirit from English. It is, so to say, English in other words. But between English and Japanese the gulf fixed is so wide and gaping that the

student's mind must be for ever on the stretch. The simpler and more idiomatic the English, the more it taxes his powers of comprehension.

It is difficult to see any way out of this dilemma. All the heartier, therefore, is the praise due to a body of educators who fight on so bravely, and on the whole so successfully. As for the typical Japanese student, he belongs to that class of youths who are the schoolmaster's delight—quiet, intelligent, deferential, studious almost to excess. His only marked fault is a tendency common to all subordinates in Japan—a tendency to wish to steer the ship himself. “Please, Sir, we don't want to read American history any more. We want to read how balloons are made.” Such is a specimen of the requests which every teacher in Japan must have had to listen to over and over again. Herein lies a grave danger for the future. Indeed, the danger is already at the gates. Since 1888, there has sprung up a class of rowdy youths, called *sōshi* in Japanese—juvenile agitators who have taken all politics to be their province, who obtrude their views and their presence on ministers of state, and waylay—bludgeon and knife in hand—those whose opinions on matters of public interest happen to differ from their own. They are, in a strangely modernised disguise, the representatives of the wandering swashbucklers\* of the old *régime*. Let us hope that anarchy may never again visit Japan. If it does, it will find in this class of youths an instrument ready fitted to its hand.

**Books recommended.** The annual *Report of the Minister of State for Education*, and the *Calendars* of the University and of the various other educational institutions. See also Miss Bacon's *Japanese Girls and Women*.

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\* In Japanese, *rōnin*.

**EE—EE.** These letters which, to the perplexity of European travellers, adorn the signboard of many forwarding agencies in modern Japan, stand for the English word "express."

**Embroidery.** The reader may tire of being told of each art in succession that it was imported into Japan from China via Korea by Buddhist missionaries. But when such is the fact, what can be done but state it? The greatest early Japanese artist in embroidery of whom memory has been preserved was Chūjō Hime, a Buddhist nun of noble birth, who, according to the legend, was an incarnation of Kwannon, the Goddess of Mercy. After enduring relentless persecution at the hands of a cruel stepmother, she retired to the temple of Taema-dera in Yamato, where her grand embroidered picture, or *mandara* as it is called, of the Buddhist heaven with its many mansions, is still shown. The gods themselves are said to have aided her in this work.

The embroidery and brocade and painted silks of more modern days possess exquisite beauty. Quite a new invention is the *birōdo yūzen*, in which ribbed velvet is used as the ground for pictures which are real works of art, the velvet being partly cut, partly dyed, partly painted. Being but a man, while some of his readers are sure to be ladies whose sharp eyes would soon detect mistakes, the present writer hesitates to enter into any further details on this subject. He would only recommend all who can to visit the Kyōto embroidery and velvet shops, and to take plenty of money in their purse. There may be two opinions about Japanese painting; there can be only one about Japanese embroidery.

Note in passing, as an instance of topsy-turvydom, that comparatively few Japanese embroiderers are women. All the best pieces are the work of men and boys.

**Employés.** See FOREIGN EMPLOYÉS.

**Empress.** The Salic law was only introduced into Japan with the new Constitution of 1889. Before then, several Empresses had sat on the throne, and one of them, the Empress Jingō (excuse the name, O! English reader! it signifies "divine prowess"), ranks among the greatest heroic figures of early Japanese legend (see article on HISTORY AND MYTHOLOGY).

The present Empress is of course Empress Consort. Her name is Haru-ko, correctly translated by Pierre Loti, in his *Japoneries d'Automne*, as "l'Impératrice Printemps."

Wisely abstaining from even the shadow of interference in politics, this illustrious lady, daughter of a high noble of the Court of Kyōto, devotes her life to learning and to good works, hospitals in particular engrossing her attention. The Red Cross Hospital at Akasaka in Tōkyō, one of the most spacious—one might well say luxurious—hospitals in the East, was her creation, and the Charity Hospital at Shiba in Tōkyō also enjoys her munificent patronage.

**English as she is Japped.** English as she is spoke and wrote in Japan forms quite an enticing study. It meets one on landing, in such signboard inscriptions as

TAILOR NATIVE GOUNTRY.

DRAPER, MILLINER AND LADIES OUTFATTER.

*The Ribbons, the laces, the veils, the feelings.\**

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\* Can the shopkeeper mean "frillings?"

**English as she is Japped.**

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THE IMPROVED MILK.

TIME PIECE SNOP.

*Photographist love.*

*The European monkey jacket make for the Japanese.*

A GROG SHOP, A POT HOUSE.\*

*To sell the insurable watch.*

CNAIPS SNOP (*for Chair Shop*).

THE BERBAR.

CARVER AND GILDER FOR SALE.

BEST PERFUMING WATER ANTI-FLEA.

CHEMINARY ENGLISH IS NIGHT †

and a hundred more. The thirsty soul, in particular, can make himself merry, while he drinks, with such droll legends on bottles as

FOGREN COUNTY WINES LITTLE SEAL.

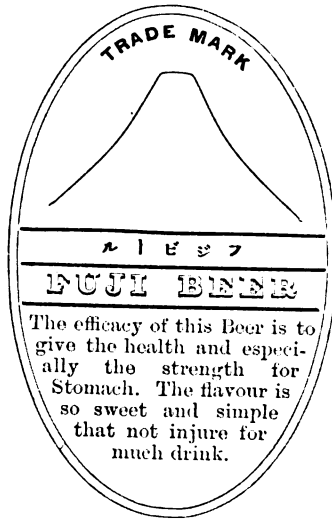
ST. JULEN *Bottled by* BORDEAUX.

WORLD NAME WINE.



\* This, by the way, over an excellent restaurant.

† This inscription is over an English night school at Nagoya. *Cheminary*, we suppose, represents the word "Seminary."



Eating, as well as drinking, offers opportunities for linguistic display. Here is a bill of fare placed on the table last summer at the Tōnosawa Hotel. Premising that the first two items are meant respectively for "Fried Fish" and "Omelette," we leave it to the ingenious reader to decipher the rest. He must take our word for it that the whole is *supposed* to be in English. As an additional help, it may be charitable to add that from *Su to ku pi ru* (Stock Beer) onwards, is what may be termed the wine card:\*

Fu ra i he shi	フ ラ イ ヘ ー シ
Omu retsu	オ ム レ ツ
Tikin hi chiu	チ キ シ ヒ チ ウ

\* The characters on the right hand are a transliteration of the words into the *Katakana*, or Japanese syllabary.

Tikin ka tsu retsu	チキンガツレフ
Bi su te ki	ビフアキ
Ka re rai su	カレライス
Dena	デーナー
Su fu	スウフ
Be ro hesi	ボエロヘーシ
Me n chi i ki su	メンチイキス
Be ro chi ki n	ボエロチキン
Ro su chi ki n	ロスチキン
Ro su fu	ロスビフ
Su to ku pi ru	ストクビール
Ki ri n pi ru	キリンビール
Ame ri ka pi ru	アメリカビール
Emu fe ri ya pi ru	エムベルビール
Bo to	ボート
Su ka chi u su ke	スカーチウスケー

Many strange notices are stuck up and advertisements circulated. The following is the manner in which "Fragrant Kozan Wine" is recommended to public attention :—

If health be not steady, heart is not active. Were heart active, the deeds may be done. Among the means to preserve health, the best way is to take in Kozan wine which is sold by us, because it is to assist digestion and increase blood. Those who want the steady health should drink Kozan wine. This wine is agreeable even to the females and children who can not drink any spirit because it is sweet. On other words, this pleases mouth and therefore, it is very convenient medicine for nourishing.

#### JAPAN INSTED OF COFFEE.\*

More men is not got dropsg of the legs who us this coffee, which is contain nourish.

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\* *I.e.* being interpreted, "a Japanese substitute for coffee."



**English as she is Japped.**

The following notice was stuck up not long ago in one of the hotels at Kyōto :

**NOTICE TO THE DEALERS.**

On the dinning-time nobody shall be enter to the dinning-room, and drowing-room without the guests' allow. Any dealer shall be honestly his trade, of course the sold one shall be prepare to make up the safe package.

The reader may be curious to know who "the sold one" here referred to is. Might it not perhaps be the purchaser? No; at least that is not what the hotel-keeper wished to suggest. By translating back literally into Japanese idiom, we reach his meaning, which is that the merchant who sells the things must undertake furthermore to pack them securely.

**"NOTIES.**

Our tooth is a very important organ for human life and conntenance as you know; therefore when it is attack by disease or injury, artificial tooth is also very useful.

I am engage to the Dentistry and I will make for your purpose."

**NOTICE.****YOKOHAMA COOLIE CONTRACTED COMPANY, LIMITED.**

The object of the company is to evacuate an evil conducts of the coolies which had been practiced during many years, while we will reform their bad circumstances, and solicit, we hope, the patronage of the Public generally having already had the permission of the Government for the institutions of the Company. As the object is the above, we will open the works very quickly and kindly as we possible, without any measure more or less, the coolie being dressed in the same cloth and same hat as the sign. We should established the branch offices in the important places for our Customer's convenience, and sometimes will send an officer as an

examiner, in order to engage the works very more attentively. Now we will write down the outline of the Business as following:—

BUSINESS.

- 1.—Transactions of general goods relating to Marine, land and house removal.
- 2.—Water work, a sewer cleaner, etc.
- 3.—Farm-cultivator, Gardener.
- 4.—A accompanying Man in going and coming of funeral rite and Marriage ceremonies.
- 5.—Going around as an inspector, night watch etc.

REJECTION

- 1.—Do not give the money the coolie at once.
- 2.—Do not pay money one who has no stampicket of the company.

NINSOKUKWAISHA,

No. 36, Nichome Sakaicho, Yokohama.

A native "Guide for Visitors to Atami," published during the current year, informs us that the geyser there *was discovered by a priest named Man-gwan who made many improvements on the springs. Before that day, the springs boiled out in the sea, and was a suffering to aquatic families.....If a people can not come to Atami is better to bathe in that water once or twice a day, and take good exercise in clean airs.* By "aquatic families," let it be noted, the writer means, not—as might perhaps be supposed—the fishermen, but the fishes.

Letters offer some of the choicest specimens of English as she is Japped. We select a few epistolary gems, only changing the proper names. The first is from a young man who entered into familiar relations with the family of a certain consul, in order to *perfect* his English.

Saga. August 18th.

Robert Fanshaw Esq.

G. B. Consul.

Dear Sir,

*I am very glad to hear that you and your family are very well and I am also quite well as usual, but my grandfather's disease is very severe without changing as customary. I fear that it is a long time since I have pay a visit to you. I wish your pardon to get away my remote crime. We have only a few hot in Saga as well as summer is over, and we feel to be very cool in morning and evening. Sometimes we have an earthquake here at now, but the mens was afright no more.*

*I grieves that a terrible accident took place in the school of military Saga. The story of it, a scholar had put to death some colleague with a greate stick on the floor and a doctor of anatomy dissected immediately with dead disciple, then all pupils of school were now to question its matter in the judgement seat ; but do not it decide yet.*

*Unequivocal matter would speak you of kind letter.*

I am, &c.,

K. TANAKA.

The next specimen is a request for a lift in the official service.

18th July.

My dear teacher,

*I am very glad to send you a letter. About three month has elapsed since I parted from you. I did not offer any words to congratulate your healthly ; please excuse me.*

*"To drink the water of a same river" an adage tells "is heavenly fate." This shows that we ought to be friendly even in the case of smallest connection of any circumstances. It seems very valuable. Much more I studid under your care. I must say many thanks, nay I must recompense your favour. As you said, school is only a inland sea where the small affictions of wind and waves, are met with, and I reached to the other side by a small compass of knowledge which you gave me much of the power. and now I began to sail a great ocean of the world where the whirl-wind*

P. T. O.

and water-spout are met unexpectedly. I thought I would go on by the aid of your's, but ah! I must tell you a farewell, so I felt that I missed the important compass for the voyage, and at the same time many distresses surround me. But to amuse my heart you told me that you would not forget my complains I called out my valour and I left my small nephew, in Tokyo, to go alone.

If you would befriend me to return to Tokyo, I can study much of my aims and then I will be glad that I got the light-house on the dark night of voyage by which I would reach beyond the ocean.

I am waiting every day for it delineating air-castle in my heart. I have many to tell you but I cant now. I am studing English every day but there is no teacher. Moreover I feel inconvenient.

This is my first letter for foreigner so I am sure this letter should contain many mistakes; please read it over with supposition and let me know the style at any time. The furious summer is increasing its heat. Please take your self love and I wish your healthy and happily. When you sat in leisure remember that a curious wit is waiting for something in Osaka.

Yours truly,

R. YAMADA.

Tokyo, January 1st, 1890.

"Dear Sir"

New year very happy. I salute prudently for your all. I had been several districts since July of last year. Now, here, my head is mingled up with several admirations by the first voyage to abroad; but anyhow I feel very lionizing, interesting, profitable for experiment, by sailing about there and here. Though I exercised English diligently, yet I'm very clumsiness for translation, dialogue, composition, elocution and all other. It is a great shamefulness really, but I don't abandon English hence-forth, I swear to learn it perseveringly, even if in the lucubration.

Tendering you my sympathetic joy of your decoration.

I am yours affectionately,

M. TSUDA.

**English as she is Japped.**

“China” having been set as a theme in a Tōkyō school, one student disposed summarily of the hereditary rivals of his race by remarking that

Chinese gentlemen adjourn their tales and clutches so long as they are able. The people are all liars.

Another young essayist was more diffuse, and let us hope got better marks.

**CHINA.**

Here is an old man whose body is very large; he is about four thousand years of age and China is his name. His autobiography tells me that he was born in early times in Eastern Asia. He was a simple baby smiling with amiable face in the primitive cradle; and as a young man, he progressed hopefully. When he was full grown he accomplished many bright acts; he married a sweet lady who conceived the beautiful children of the arts and sciences. But by and bye he became old, lame, blind and decrepit.

I must feel sorry for the sad fate of an old teacher or neighbour of mine. Why his gleamy grew gloomy? What compassion I feel for him!

There are many smokes of the opium but not holy blood of the cross.

**THE CHARACTER OF THE ENGLISHMAN.**

The England which occupied of the largest and greatest dominion which rarely can be. The Englishman works with a very powerful hands and the long legs and even the eminent mind, his chin is so strong as deccred iron. He are not allowed it to escape if he did siezed something. Being spread his dominion is dreadfully extensive so that his countryman boastally say “the sun are never sets on our dominions.” The Testamony of English said that he that lost the common sense, he never any benefit though he had gained the complete world. The English are cunning institutioned to establish a great empire of the Paradise. The Englishman always said to the another nation “give me your land and I will

give you my Testimony." So it is not a robbed but exchanged as the Englishman always confide the object to be pure and the order to be holy and they reproach him if any them are killed to death with the contention of other man. (I shall continue the other time.)

The young essayist hits us rather hard—doesn't he?—when he drags into the garish light of day our little foible for giving a "Testimony" in exchange for "the another nation's land."

A recent writer, who prefixes an English preface to an interesting "Collection of Registered Trade Marks," observes that *The society in nineteenth century is always going to be civilised, and so all things are also improved.* The muse being of course reckoned among "civilizing" influences, a little volume has been published at Tōkyō with the object of inducting the Far-Eastern mind into the mysteries of English verse. It is entitled *New of Poem and Song the English and Japanese.* Occasionally Japanese youths themselves, like Mr. and Mrs. Boffin, "drop into poetry."

#### THE WATERFALL AT YORO, NEAR LAKE BIWA.

The name is well-known by the all,  
The graceful scene from old to now ;  
Not only scene but waterfall  
With silver colour, sail-like bow.

It's thundering shakes country round,  
Dash'd in a cloud of water.  
Small silver balls on loftily send  
Heavy mist and ceaseless shower.

It comes far up the mountain to  
Below, a flow of water, then

**English as she is Japped.**

A river, with the branches two  
Running quickly to the ocean.

Oh ; gentle, gentle, very poor boy,  
His mind so obey father's sake,  
A sweet sake, Thou, spout out by,  
How joyful tears on face he take.

Once and once emperor's visit,  
Matter was pleasant, and in sure  
Emperor's mind joyful was set :  
Honourable name to the year.

The latter part of this poem is somewhat discursive. The following—so far as we apprehend its obscurities through the mist of poetic license—would appear to be a dithyramb in praise of woman, who is apostrophised as the cement of society, or, to use the youthful bard's own realistic expression, "social glue."

**HER GLEE.**

The purest flame, the hottest heat  
Is Woman's Power ever earth ;  
Which mighty black and pale down beat,  
And made the Eden, place of birth.

Of what ? of what ? can thou tell me ?

A birth of Noble, High, value—  
The station He destined for thee—  
Of woman, Mother, Social Glue.

Let her be moved from earth, to try.

What dark mist overwhelms human Race !

Let Lady claim with all the cry :—

"Can you still hold and hold your peace ?"

How sweet, how mirthful, gay is Name !

What boon, thing, may exceed in kind ?

Would She be praised, entolled—not Shame :

Tie Pale, of Both, to bound, to bind.

And now, Japanese readers, if haply any such favour this little book with their perusal, rise not in your wrath to indict us of treachery and unkindness. We mean nothing against the honour of Japan. But finding Tōkyō life dull on the whole, we solace ourselves by a little innocent laughter at an innocent foible whenever we can find one to laugh at. You yourselves could doubtless make up, on the subject of *Japanese as she is Englished*, an article which should be no less comical—an article which should transcribe the first painful lisplings in “globe-trotterese,” and the perhaps still funnier, because more pretentious, efforts of those of us who think ourselves rather adepts in Japanese as spoken by the upper circles. For our own part, we can feel our heavy British accent dragging down to earth every light-winged syllable of Japanese as we pronounce it. We laugh at ourselves for this. Why should we not laugh at you when occasion offers? There is only one style of English as she is Japped which calls, not for laughter, but for the severest blame,—the style exemplified in *soi-disant* educational works, such as *Conversations in English and Japanese for Merchant who the English Language*,—*English Letter Writer, for the Gentlemen who regard on the Commercial and an Official*,—*Englishhand. Japonics. Names of Lettcs*, and the other productions whereby shameless scribblers make money out of unsophisticated students. And yet these curiosities of literature are too grotesque for at least the European reader to be long angry with them. One of the funniest, entitled *The Practical use of Conversation for Police Authorities*, was published at Ōsaka in 1886. After giving “Cardinal number,” “Official Title,” “Parts of the Body” such as “a gung,\*”

\* The Japanese translation shows that “gum” is the word intended.



“ a jow,” “ the mustacheo,” diseases such as “ a caucer,” “ blind,” “ a ginddiness,” “ the megrim,” “ a throat wen,” and other words useful to policemen, the compiler arrives at “Misseranious subjects,” which take the form of conversations, some of them real masterpieces. Here is one between a representative of “ the force ” and an English blue-jacket :—

What countryman are you ?

I am a sailor belonged to the Golden-Eagle, the English man-of-war.

Why do you strike this Jinrikisha-man ?

He told me impolitely.

What does he told you impolitely ?

He insulted me saing loudly “ the Sailor the Sailor ” when I am passing here.

Do you striking this man for that ?

Yes.

But do not strike him for it is forbided

I strike him no more.

\* \* \* \* \*

Have you any proof for the robber should be entirely inside origin, but not outside ?

Yes : I have.

Please explain it.

There left the hands and the foot-prints on the rail of the fence ejected between the next door and No——.

The suspicious one is the cook in the next door.

The author teaches his policemen, not only to converse, but to moralise. Thus :

Japanese Police Force consists of nice young men.

But I regret that their attires are not perfectly neat.

When a constable come in conduct with a people he shall be polite and tender in his manner of speaking and movement.

If he will terrify or scold the people with enormous voice, he will become himself an object of fear for the people.

Civilized people is meek, but barbarous peoples is vain and haughty.

A cloud-like writing of Chinese character, and performance of the Chinese poem, or cross hung on the breast, would no more worthy, to pretend others to avail himself to be a great man.

Those Japanese who acquired a little of foreign language, think that they have the knowledge of foreign countries, as Chinese, English or French, there is nothing hard to success what they attempt.

They would imitate themselves to Cæsar, the ablest hero of Rome, who has been raised the army against his own country, crossing the river Rabicon.

A gleam of diffidence seems to cross the police mind when one policeman says to the other "You speak the English very well," and the other replies "You jest."

**Books recommended.** Those mentioned in the text. See also Chap. VII of Miss Duncan's delightful book, *A Social Departure*, for a side-splitting specimen of the dialect under consideration.

**Esotericism.** When an Englishman hears the word "esoteric" mentioned, the first thing, probably, that comes into his head is Buddhism, the second the name of Mr. Sinnett or of the late Madame Blavatsky. Matters stand somewhat differently in Japan. Not religion only, but every art here is or has been esoteric—poetry, music, porcelain-making, fencing, even bone-setting, and cookery itself. Esotericism is not a unique mystery shrouding a special class of subjects. It is a general attitude of the mind at a certain stage, and a very natural attitude too, if one takes the trouble to look into it. Ordinary men do not wear their hearts on their sleeves for daws to peck at. Why should an artist do so with his art? Why should he desecrate his art by initiating unworthy persons into its principles? Nor is it merely a question of advisability, or of delicacy and good

taste. It is a question of possibility and impossibility. Only sympathetic pupils are fitted by nature to understand certain things; and certain things can only be taught by word of mouth, and when the spirit moves one. Moreover, there comes in the question of money. Esoteric teaching of the lower arts may be said to have performed, in old days, the function of our modern system of patents.

Such are, it would seem, the chief headings of the subject, considered in the abstract. Fill them out, if you please, by further reflection and further research; and if you wish to talk to your Japanese friends about esotericism, remember the fascinating words, *hiden*, "secret tradition;" *hijitsu*, "secret art;" and *okugi*, "inner mysteries," which play a notable part in Japanese history and literature.

Many are the stories told of the faithful constancy with which initiation into hidden mysteries has been sought. Early in the tenth century there lived a great musician, a nobleman named Hakuga-no-Sammi. But one Semi-Marō was a greater musician still. He dwelt in retirement, with no other companion but his lute, and there was a melody of which he alone had the secret. Hakuga—as he may be styled for shortness' sake—went every evening for three years to listen at Semi's gate, but in vain. At last, one autumn night, when the wind was sighing through the sedges, and the moon was half-hidden by a cloud, Hakuga heard the magic strains begin, and, when they ceased, he heard the player exclaim, "Alas! that there should be none to whom I might hand on this precious possession!" Thereupon Hakuga took courage. He entered the hermitage, prostrated himself, declared his name and rank, and humbly implored to be received by Semi as his disciple. This Semi consented

to, and gradually revealed to him all the innermost recesses of his art.—According to Mr. E. H. Parker, this story, like many another Japanese story, is but the echo of a far older Chinese tradition. But whether true or false, whether native or foreign, it is a favourite motive with Japanese painters.

Undoubtedly authentic, and very different in its tenor, is the tale of Katō Tamikichi, a manufacturer of porcelain at the beginning of the eighteenth century. His master, Tsugane Bunzaemon, who owned a kiln in the province of Owari, envied the skill of the Karatsu porcelain-makers in the use of blue and white, and was determined to penetrate their secret. Accordingly he succeeded in arranging a marriage between one of his pupils, Katō Tamikichi, and the daughter of the chief of the Karatsu people. Katō, thus taken into the family in so distant a province, was regarded as one of themselves and admitted into their fullest confidence. Things went on quietly for years, during which he became the father of several children. At last, one day, Katō expressed a longing desire to revisit the scenes of his childhood and to enquire after his old master. Nothing doubting, the Karatsu people let him go. But when he reached Owari, he disclosed to his former master all that he had learnt at Karatsu, the consequence of which was that the Owari porcelain was greatly improved, and obtained an immense sale in the neighbouring market of Ōsaka, the richest in the empire. When this came to the ears of the Karatsu people, they were so much enraged that they caused Kato's wife and children to be crucified. He himself died a raving lunatic.

Since the latter part of the Middle Ages, the general prevalence among the upper classes of luxury, idleness, and a superstitious veneration for the past, even in trivial mat-

ters, together with a love of mystery, produced the most puerile whims. For instance, the court nobles at Kyōto kept to themselves, with all the apparatus of esotericism, the interpretation of the names of three birds and of three trees mentioned in an ancient book of poetry called the *Kokinshū*. No sacrament could have been more jealously guarded from impious hands, or rather lips. But when the great scholar, Motoori, disdaining all mumbo-jumbo, brought the light of true philological criticism to bear on the texts in question, lo and behold! one of the mysterious birds proved to be none other than the familiar wagtail, the second remained difficult to fix accurately, and the third name was not that of any particular species, but merely a general expression signifying the myriad little birds that twitter in spring. The three mysterious trees were equally common-place.

Foolish as the three bird secret was (and it was but one among a hundred such), it had the power to save the life of a brave general, Hosokawa Yusai, who, being besieged in A. D. 1600 by a son of the famous ruler Hideyoshi, was on the point of seeing his garrison starved into a surrender. This came to the ears of the Mikado; and His Majesty, knowing that Hosokawa was not only a warrior, but a learned man, well-versed in the mysteries of the *Kokinshū*—three birds and all—and fearing that this inestimable store of erudition might perish with him and be lost to the world for ever, exerted his personal influence to such good effect that an edict was issued commanding the attacking army to retire.

Viewed from a critical standpoint, Chinese and Japanese esoterics well deserve thorough investigation by some competent hand. We ourselves do not think that much would

be added thereby to the world's store of wisdom. But we do think that a flood of light would be shed upon some of the most curious nooks and crannies of the human mind.

**Eta.** The origin of the *eta*, or Japanese pariahs, is altogether obscure. Some see in them the descendants of Korean captives, brought to Japan during the wars of the latter part of the sixteenth century. By others they are considered to be the illegitimate descendants of the celebrated generalissimo Yoritomo, who lived as far back as the twelfth century. Even the etymology of the name is a subject of dispute among the learned, some of whom believe it to be from the Chinese characters 穢多 *eta*, "defilement abundant," while others derive it from *e-tori* 餌取, "food-catchers," in allusion to the slaughtering of cattle and other animals, which, together with skinning such animals, digging criminals' graves, and similar degrading occupations, constituted their means of livelihood. We ourselves incline to date back the first gradual organisation of the *eta* as a separate class to a very early period indeed—say the seventh or eighth century—when the introduction of Buddhism had caused all those who were connected in any way with the taking of life to be looked on with horror and disdain.

The legal distinction between the *eta* and other persons of the lower orders was abolished on the 12th October, 1871, at which time the official census gave 287,111 as the number of *eta* properly so-called, and 982,800 as the total number of outcasts of all descriptions. Scorn of the *eta* has naturally survived the abolition of their legal disabilities. It is a favourite theme of contemporary novelists, one of whom, Enchō, has excellently adapted the plot of Wilkie Collins's

*New Magdalen* to the Japanese life of our day, by substituting for the courtesan of the English original a girl who had degraded herself by marrying an *eta*.

**Book recommended.** *The Eta Maiden and the Hatamoto*, in Vol. I. of Mitford's *Tales of Old Japan*.

**Eurasians.** Half-castes are often called Eurasians, from their being half-*Europeans* and half-*Asiatics* or *Asians*. They are as a rule delicate, and the girls are often pretty, though always betraying in their eyes the secret of their mixed origin. Eurasians usually resemble the Japanese mother rather than the European father, in accordance with the general physiological law whereby the fair parent gives way to the dark. The time that has elapsed since Japanese Eurasians began to be numerous is not long enough to inform us whether this mixed race will endure, or whether, as so often happens in such cases, it will die out in the third or fourth generation.

**Exterritoriality.** Exterritoriality, or extra-territoriality, as it is called by extra-particular speakers, is the exemption of the foreigners residing in a country from the jurisdiction of the law-courts of that country. This exemption exists both in China and Japan. Thus, if an Englishman commits a theft, he is tried, not by any Japanese judge, but by the nearest British consular court. In civil cases where one party is a Japanese and the other a foreigner, the suit is carried into the court of the defendant's nationality. If I want to sue a Japanese, I must sue him in a Japanese court; but a Japanese sues me in the British court. A corollary to this is that the interior of Japan remains closed to foreign residence and foreign trade,—even to foreign travel except with passports issued for brief periods, it being evidently

undesirable that a country should harbour persons not amenable to its laws. Foreigners are therefore restricted to Yokohama, Kōbe, and the other "Treaty Ports."

Exterritoriality, claimed thirty years ago as the only *modus vivendi* which could render the existence of civilised Christian beings endurable in the Japan of those days, has since then been violently assailed by some as unjust to Japan, whose independent sovereign rights it is held to infringe. Thus, the partisans of extraterritoriality found their arguments on alleged practical utility, whereas its opponents argue deductively from considerations of abstract right.

**Fairy-Tales.** The Japanese have plenty of fairy-tales; but the greater number can be traced to a Chinese, and several of these again to a Buddhist, that is, to an Indian, source. Among the most popular are *Urashima*, *Momotarō*, *The Battle of the Monkey and the Crab*, *The Tongue-Cut Sparrow*, *The Mouse's Wedding*, *The Old Man who Made the Tress to Blossom*, *The Crackling Mountain* and *The Lucky Tea-Kettle*.

Though it is convenient to speak of these stories as "fairy-tales," fairies properly so-called do not appear in them. Instead of fairies, there are goblins and devils, together with foxes, cats, and badgers, possessed of superhuman powers for working evil. We feel that we are in a fairy-land altogether foreign to that which gave Europe "Cinderella" and "Puss in Boots,"—no less foreign to that which produced the gorgeously complicated marvels of the "Arabian Nights."

**Books recommended.** *The Japanese Fairy-Tale Series*, published by the Kōbunsha, Tōkyō.—Mitford's *Tales of Old Japan*, latter part of Vol. I.—Griffis's *Japanese Fairy World*.—*Olden Time Tales for Little People*.



**Fans.** Incidental mention of fans occurs in the oldest official annals of the country. Thus, under date 763 A.D., we read of Imperial permission being granted to a courtier to bring his staff and fan into the palace precincts, on the score of age and infirmity. Apparently fans were then tabooed by strict etiquette, which is remarkable, as they afterwards became an indispensable adjunct of Court dress for both sexes.

Fans are of two kinds,—two chief kinds, that is, for there is an immense number of minor varieties,—the round fan not capable of being shut (*uchiwa*), and the folding fan (*ōgi*). The fans of early days would seem to have been all of the non-folding type. The Japanese pride themselves on being the inventors of the folding fan, which they assert to have been borrowed from them by the Chinese as late as the time of the Ming dynasty (1368-1644). A noble lady, widow of the youthful hero Atsumori,\* is credited with the idea. At the temple of Miedō in Kyōto, whither she had retired to hide her grief under the garb of a nun, she cured the abbot of a fever by fanning him with a paper folding fan, over which she muttered incantations; and to the present day the priests of this temple are considered special adepts in the manufacture of fans, whence the name of Miedō adopted by many fan-shops all over the empire.

Of the less common varieties of the fan, perhaps the strangest are the giant kinds carried at the festival of the Sun-Goddess in Ise and by the firemen of Kyōto, and especially the war-fans formerly used by military commanders to point with and give force to their orders. Iron was the material usually employed, and the ornamentation consisted

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\* For an outline of Atsumori's touching story, see Murray's "Handbook to Japan," 3rd edit., p. 42, under the heading *Kunagai Nozane*.

on one side of a red sun on a gold ground, and on the other of a silver moon and stars on a black or dark blue ground. Ordinary fans are made of paper pasted over split bamboo. Japanese fans excel in cheapness as in elegance, ten cents being the usual price for a folding fan, three or four cents for one of the non-folding kind. Fans are used as bellows; they are even used as trays to hand things on. A man of the lower class will often hold a partially opened fan in front of his mouth when addressing a superior, so as to obviate the possibility of his breath or spittle defiling the superior's face; but to fan oneself vigorously in the presence of a superior is not good manners.

To attempt a description of the quaint and poetical conceits with which Japanese fan-makers adorn their wares, would be to embark on a list of almost all the art-motives of the country; for nearly all—excepting perhaps religion—are drawn on. The little picture is often accompanied by a verse of poetry in black or gold letters, or else there is only the poetry and no picture.

Fans have been extensively used as vehicles for advertisements; but the Japanese advertiser of the older school generally disarmed criticism by the, so to say, apologetic moderation with which he practised that most detestable of all arts or rather artifices. In these *fin de siècle* days, however, when Europeanisation has corrupted everything, one has much to suffer from while fanning oneself on a hot day. Art has surely sounded its lowest depths when it comes to portraying a lager beer bottle on one side of a fan, and to providing a railway time-table on the other.

**Fashionable Crazes.** Japan stood still so long that she has now to move quickly and often, to make up for lost time. Every year or two there is a new craze, over which the nation, or at least that part of the nation which resides in Tōkyō, goes wild for a season. The chief crazes witnessed during the last seventeen years are as follows :—

1873. This was the rabbit year. There were none of these little quadrupeds in Japan. Hence, when imported as curiosities, they fetched incredible prices. As much as \$1,000 was sometimes paid for a single specimen. Speculations in \$400 and \$500 rabbits were of daily occurrence. In the following year, 1874, the government put a capitation tax on rabbits, the price fell in consequence from dollars to cents, and the luckless rabbit-gamblers were ruined in a moment.

1874-5. Cock-fighting.

1876-7. The *omōto* (*Rhodea japonica*), a plant with bright red berries.

1882-3. Printing dictionaries and other works by subscription. Many of these literary enterprises turned out to be fraudulent, and had to be dealt with by the police. About 1883 was also the great time for founding societies, learned and otherwise.

1884. Boating on the River Sumida.

1885. Velocipedes, and the *Rhodea japonica* again; also whist, which the Japanese call *torompu*, a corruption of our word "trump."

1885-7. Waltzing and gigantic funerals. During these years there was also, in official circles, an epidemic of what was locally known as "the German measles."

1887. Mesmerism, table-turning, and planchette.

1888. Wrestling, in which the then prime minister, Count Kuroda, led the fashion.

1889. Joint stock companies. A general revival of all native Japanese amusements, Japanese costume, anti-foreign agitation, etc. This was the great year of reaction.

**Festivals.** The holidays observed officially are :—

JAN. 1, 3, 5.—New Year.

JAN. 30.—Death of Kōmei Tenno, the late Mikado, A.D. 1867.

FEB. 11.—Accession of Jimmu Tennō, the first Mikado, B.C. 660. Promulgation of the Constitution, A.D. 1889.

MARCH 21.—Spring Festival of the Imperial ancestors,—an adaptation of the Buddhist *Higan*, or Equinoctial festival of the dead, who are supposed to cross the ocean of existence and reach the other (*hi*) shore (*gan*), that is, Nirvāna.

APRIL 3.—Death of Jimmu Tennō.

SEPT. 23.—Autumn Festival of the Imperial ancestors.

OCT. 17.—Offering of first-fruits to the Shintō gods.

Nov. 3.—Birthday of the present Mikado.

Nov. 23.—The Mikado tastes the first-fruits offered to his ancestors.

The observance of most of these holidays is as modern as the flags that are flown and the salutes that are fired in their honour. The occasions of them may serve as a measure of the all-engrossing importance of the Imperial House since the revolution. There is another set of holidays of more ancient institution, which, though perhaps less observed year by year, still live on in the thoughts and usages of the people, and especially in their dinners, as the defeat of the Spanish Armada does in our English Michaelmas goose. The chief

dates are as follows, and it is most convenient to begin the enumeration, *more Japonico*, at the end :—

DEC. 13.—This day is called *Koto-hajime*, that is, “the beginning of things,” because such preparations for New Year as house-cleaning, decorating, and the pounding of rice for cakes (*mochi*), are then taken in hand. People eat *o-koto-jiru* on this day,—a kind of stew whose ingredients are generally red beans, potatoes, mushrooms, sliced fish, and a root called *konnyaku*. Presents of money are made to servants by their masters at this time of year.

DEC. 22.—The winter solstice (*Tōji*). Doctors then worship the Chinese Esculapius.

JAN. 1-3—Termed the *San-ga-nichi*, or “three days” of New Year, when the people eat a stew called *zōni*. In Tokyo this stew consists of rice-cakes and greens boiled in fish gravy.

JAN. 7.—This day is termed *Nana-kusa*, or the Seven Herbs, because in early times the Court and people used then to go out to pluck parsley and six other edible herbs,—a custom to which the poets make frequent allusion. Rice-gruel, or congee flavoured with greens, is the appropriate dish. (About the 9th January, the people resume their ordinary work).

JAN. 15-16.—The end of the New Year holidays. The 16th is the *Hōkōnin no Yado-iri*, or Apprentices Holiday Home. Rice-gruel mixed with red beans is eaten.

JAN. 20.—*Kura-biraki*, that is, the day on which godowns are first opened. This is, however, more a name than a fact. *Zōni* is the dish of the day.

*Setsubun* is the name of a movable feast occurring sometimes late in January, sometimes early in February, on the eve of the first day of spring, old calendar. Beans are

scattered about the house on the evening of this day in order to scare away demons, and of these beans each person present eats one more than the number of the years of his age.

*N. B. Azuki-meshi*, that is, rice mixed with red beans, is eaten on the 1st, 15th, and 28th of each month, these being the so-called *san-jitsu*, or "three days." On the 30th, people eat buckwheat vermicelli (*misoka-soba*).

The First Day of the Horse (*Hatsu-uma*) in FEBRUARY, consequently a movable feast. This day is sacred to the Fox-Goddess Inari. For the little that is known of this deity, see Murray's *Handbook for Japan*, 3rd edit., pp. 29 and 298.

MARCH 3.—The Girl's Festival (*Jōmi no Sekku*), when every town is decked out with dolls. It is also called *Hina Matsuri*, that is, the Feast of Dolls. A sweet drink called *shiro-zake* is partaken of on this day.

MARCH 17.—This and the next six days are the already mentioned great Buddhist equinoctial festival of *Higan*. On the actual day of the equinox, the sun is believed to whirl round and round at sunset.

APRIL 8.—Buddha's Birthday. Images of the infant Buddha (*Tanjō-Shaka*) are set up in the temples for worshippers to pour liquorice tea (*ama-cha*) over with a ladle. This tea is then bought, and either partaken of at home in order to kill the worms that cause various internal diseases, or placed near the pillars of the house to prevent ants and other insect pests from entering.

MAY 5.—The Boy's Festival (*Tango no Sekku*), when such warlike toys as bows and arrows are sold, and gigantic paper fishes are flown from the houses, as explained on p. 83. Except New Year, this is of all Japanese festivals the one whose outward signs are most effective.

JUNE 22.—*Geshi*, or the summer solstice.

JULY 1.—*Tanabata*. The idea of this festival is most poetical. See last paragraph of the article on SUN, MOON, and STARS.

JULY 13-16.—This is the great Buddhist festival of *Bon*, which is often called by foreigners the Feast of Lanterns, but might better be rendered as All Souls' Day. The spirits of dead ancestors then visit the altar sacred to them in each household, and special offerings of food are made to them. The living restrict themselves to *maigre* dishes as far as possible. The ceremony of "opening the river" (*kawa-biraki*), as it is termed, generally takes place in Tōkyō about this time. The spectacle is a delightful one. Half the town goes out on the River Sumida in boats gaily decked with lanterns, while fireworks and music add to the gaiety of the evening. The rural population of most parts of the empire celebrate the festival by a dance known as *Bon-odori* (see p. 103).—It is usual for masters to fee their servants at the *Bon* season. This should be done not later than the 13th.

JULY 16.—A second prentices' holiday.

The *Doyō no Iri*, or "first of the dog-days," and the *Doyō Saburō*, or "third dog-day," are kept by the eating of peculiar cakes. The third dog-day is considered by the peasantry a turning-point in the life of the crops. Eels are eaten on any day of the Bull (*Doyō no ushi*) that may occur during this period of greatest heat.

SEPTEMBER 9.—The *Chōyō no Sekku*, a holiday whose appropriate dish is rice mixed with chestnuts.

SEPTEMBER 20th.—The autumn equinox.

OCTOBER 20.—The festival of *Ebisu-kō*, so called after one of the Gods of Luck, the only one of all the eight million

gods to remain at large during October, which is called the "godless month" (*Kami-nazuki*), because all the other gods then desert their proper shrines, and go off to the great temple of Izumo. The reason for Ebisu's not accompanying them is that, being deaf, he does not hear their summons. On this day tradesmen sell off their surplus stock, and give entertainments to their customers, correspondents, etc., as an amends—so it is half-jocularly said—for cheating them during the rest of the twelvemonth. At present, when all such antique customs are falling into desuetude, the 20th October has come to be regarded rather as a day for what are called *koushinkwai*,—social gatherings, that is, of the members of a guild, political coterie, learned society, and so forth.

NOVEMBER has several Shintō festivals. The most notable of these, held in honour of the Goddess of the Kitchen-range (*Hettsui no Kami*), and termed *Fuigō Matsuri*, or the Feast of Bellows, takes place on the 8th. Fires are then also lighted in honour of Inari and other deities in the courts of Shintō temples,—the reason, so far as Inari is concerned, being the assistance rendered by that deity to the famous sword-smith Kokaji, for whom she blew the bellows while he was forging a sword for an ancient Mikado.

NOVEMBER 15.—This is the day on which children who have reached the age of three are supposed to leave off having their heads shaved. It is accordingly called *Kami-oki*, that is, "hair-leaving," but corresponds to no actual reality, at least in modern times. The *Kazuki-zome*, or "first veiling" of girls aged five, and the *Hakama-gi*, or "first trowsing" of boys aged five, formerly took place on the same day; but these too are now empty names.



DEC. 8th.—The *Havi no Kuyō*, a festival at which women repose themselves from the constant use of the needle by entertaining the other members of the household,—they, and not the men, directing matters for the nonce.

Thus ends the year. The adoption of the European calendar in 1873 tended to disorganise the old Japanese round of festivals; for New Year now comes five or six weeks earlier than formerly, and the association of each holiday with a special season was destroyed. How go out and search for spring herbs on the 7th January, when winter weather is just beginning, instead of showing signs of drawing to an end? Confronted with this difficulty, usage has vacillated. For the most part the old *date* has been retained, notwithstanding the change thus caused in the actual *day*. To take the instance just alluded to, the 7th of the 1st moon, which would formerly have fallen somewhere about the middle or end of February, is retained as the 7th January. In other cases the actual day is retained, irrespective of the date to which it may correspond in the new calendar; but this entails a fresh calculation every year, the old calendar having been lunar and irregular in several respects, not simply a fixed number of days behind ours, as, for instance, the Russian calendar is. A third plan has been to strike an average, making the date of each festival exactly one month later than formerly, though the actual day becomes about a fortnight earlier. Thus the festival of the 7th day of the 7th moon, old style, is in some places celebrated on the present 7th August, though really falling somewhere about the 20th August, if the calculation be properly worked out. Energetic holiday-makers will even celebrate the same festival twice—first according to the new calendar and then

according to the old, so as to be sure of keeping on good terms with the invisible powers that be. Altogether, there is great confusion and discrepancy of usage, making it likely that independent European enquirers will arrive at varying results, as there is no longer any authority to appeal to, and each place is a law unto itself.

The list given above does not of course pretend to be exhaustive. There are local as well as general festivals, and these local festivals have great importance in their special localities. Such are the *Gion* festival at Kyōto, and the *Sannō* and *Kanda* festivals at Tōkyō. *Gion* and *Sannō* take place in the middle of July, *Kanda* in the middle of September. All three are distinguished by processions, of which the chief feature is a train of triumphal or rather mythological cars, called *dashi* by the Tōkyō people, *yama* or *hoko* by the people of Kyoto. We have not been able to ascertain precisely the origin and significance of this custom, which seems doomed to disappear, as the height of the cars has been found to interfere with the telegraph, telephone, and electric light wires that now spread their web over the great cities.

**Book recommended.** *Astrologia Giapponece*, by Antelmo Severini, gives details that may interest the student of folklore and superstitions.

**Filial Piety.\*** Filial piety is the virtue *par excellence* of China and Japan. From it springs loyalty† which is but the childlike obedience of a subject to the Emperor, who is regarded, in Chinese phrase, as “the father and mother of his people.” On these two fundamental virtues the whole fabric of society is reared. Accordingly, one of the gravest dangers to Japan at the present time arises from the sudden impor-

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\* In Japanese, *kō*, or more popularly, *oya-kōko*.

† In Japanese, *chū*, or *chūshin*.

tation of our less patriarchal Western ideas on these points. The traditional basis of morality is sapped.

There are no greater favourites with the people of Japan than the "Four-and-Twenty Paragons of Filial Piety" (*Ni-jū-shi Kō*), whose quaint acts of virtue Chinese legend records. For instance, one of the Paragons had a cruel stepmother who was very fond of fish. Never repining at her harsh treatment of him, he lay down naked on the frozen surface of a lake. The warmth of his body melted a hole in the ice, at which two carp came up to breathe. These he caught and set before his stepmother. Another Paragon, though of tender years and having a delicate skin, insisted on sleeping uncovered at night, in order that the mosquitoes should fasten on him alone, and allow his parents to slumber undisturbed. A third, who was very poor, determined to bury his own child alive, in order to have more food wherewith to support his aged mother, but was rewarded by heaven with the discovery of a vessel filled with gold, on which the whole family lived happily ever after. A fourth, who was of the female sex, enabled her father to escape, while she clung to the jaws of the tiger which was about to devour him. But the drollest of all is the story of Rōraishi. This Paragon, though seventy years old, used to dress in baby's clothes and sprawl about upon the floor. His object was piously to delude his parents, who were really over ninety years of age, into the idea that they could not be so very old after all, seeing that they still had such a puerile son.

Those readers who wish to learn all about the remaining nineteen Paragons should consult Anderson's *Catalogue of Japanese and Chinese Paintings*, page 171, where also an illustration of each is given. The Japanese have established a

set of "Four-and-Twenty Native Paragons" (*Honchō Ni-jū-shi Kō*) of their own, but these are less popular.

The first question a European will probably ask on being told of the lengths to which filial piety is carried in the Far-East is: how can the parents be so stony-hearted as to think of allowing their children thus to sacrifice themselves? But such a consideration never occurs to a Chinese or Japanese mind. That children should sacrifice themselves to their parents is, in the Far-Eastern view of things, a principle as indisputable as the duty of men to cede the best of everything to women is with us. Far-Eastern parents accept their children's sacrifices much as our women accept the front seat—with thanks perhaps, but as a matter of course. No text in the Bible raises so much prejudice here against Christianity as that which commands a man to leave his father and mother and cleave to his wife: "There! you see it," exclaims the anti-Christian Japanese, pointing to the passage, "I always said that it was an immoral religion."

**Fires** were formerly so common in Japan's wood and paper cities, that the nickname of "Yedo blossoms" was applied to the flames which in winter almost nightly lit up the metropolis with fantastic lustre. So completely did this destructive agency establish itself as a national institution, that a whole vocabulary grew up to express every shade of meaning in matters fiery. The Japanese language has special terms for an incendiary fire, an accidental fire, a fire starting from one's own house, a fire caught from next door, a fire which one shares with others, a fire which is burning to an end, the flame of a fire, anything—for instance, a brazier—from which a fire may arise, the side from which to

attack a fire in order to extinguish it, a visit of condolence after a fire, and so on. We have not given half.\* Were all records except the linguistic record destroyed, one would still be able to divine how terrible an enemy fire had been to Japanese comfort and Japanese antiquities. Fire insurance, be it observed, was *not* among the words connected with fire in Old Japan. It dates only from the new *régime*, being Europe's contribution to the vocabulary. But of course the practice of fire insurance can gain vogue but slowly; for what capitalists will find it worth their while to assume risks so heavy, even supposing the people, who are mostly poor and who grudge actual expenditure in the present for a problematical return in the future, to be willing purchasers of policies?

To Ōoka, the Japanese Solomon, who was mayor and judge of Yedo early in the eighteenth century, belongs the credit of having organised the fire-brigades which form so useful and picturesque a feature of Yedo life. Since his day, fire engines of European make have been brought into use. Moreover, the number of conflagrations has been much diminished of late years by the gradual introduction of brick buildings and of wider streets, and by stricter police control. Even, therefore, granting the possible truth of the popular assertion that in some parts of Tōkyō houses were only expected to survive three years, that state of things happily belongs to the past. Still, fire is an ever-dreaded foe. It is a foe at whose entry into the city the carpenters, unless they are greatly maligned, have frequently connived, because it brings them work; and the peculiar dress and antics of the firemen

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\* Here are the Japanese originals of the above terms for the benefit of the curious: *tsukebi*, *sorōbi*, *jikwa*, *moraihi*, *ruiakō*, *shitabi*, *hinote*, *hinomoto*, *keaki-kwaki*, *kwaji-mimai*. Fire insurance, mentioned just below, is *kwasai-boken*.

are things which no visitors to Japan should miss a chance of seeing. Every year, on the 4th January, the firemen parade the streets with their tall, light ladders, and give a gymnastic performance gratis.

The most famous of all the many great Yedo fires was that of 1657, when nearly half the city was destroyed and over 107,000 persons are said to have perished in the flames. The government undertook the necessary gigantic interment, for which the grounds of what is now known as the temple of Ekō-in were selected, and priests from all the Buddhist sects were called together to hold a seven days' service for the benefit of the souls of the departed. Wrestling-matches are now held in the same place—a survival apparently of festivals formerly religious, which consisted in bringing holy images from the provinces to be worshipped awhile by the Yedo folk and thus collect money for the temple, which could not rely on the usual means of support, namely, gifts from the relations of the dead, the fire of 1657 having been so destructive as to sweep away whole families.

**Flowers.** An enemy has said that Japanese flowers have no scent. The assertion is incorrect: witness the plum-blossom, the wild rose, and the many sweet-smelling lilies and orchids. But granting even—for the sake of argument, if for nothing more—that the fragrance of flowers greets one less often in Japan than at home, it must be allowed on the other side that the Japanese show a more genuine appreciation of flowers than we do. The whole population turns out several times in the year for no other purpose than to visit places which are noted for certain kinds of blossoms. It is round these that the national holiday-makings of the

most holiday-loving of nations revolve, and no visitor to Japan should fail to see one or other—all, if possible—of these charming flower festivals. The principal flowers cultivated in Tōkyō are :—

The plum-blossom, which comes into flower about the end of January, and lasts on into March ;

the cherry-blossom, first half of April ;

the azalea, mid-April ;

the tree-peony, end of April or beginning of May ;

the wistaria, first week in June ;

the convolvulus, end of July and beginning of August ;

the lotus, early in August ;

the chrysanthemum, first three weeks of November ;

the maple (for the Japanese include bright leaves under the general designation of flowers), all November.

The Japanese care but little for some flowers which to Europeans commend themselves as the fairest, and they make much of others which we should scarcely notice. All sorts of considerations come into play besides mere “look-see” (if we may for once be allowed to use a convenient Pidjin-English term). The insignificant blossom of the straggling *lespedeza* shrub is a favourite, on account of ancient poetic fables touching the amours of the *lespedeza*, as a fair maiden, and of the stag her lover. The *camellia* is neglected, because it is considered unlucky. It is considered unlucky, because its red blossoms fall off whole in a way which reminds people—at least it reminds Japanese people—of decapitated heads. And so on in other cases. Of wild-flowers generally the Japanese take little account, which is strange ; for the hills and valleys of their beautiful country bear them in profusion.

A very curious sight is to be seen at Dangozaka in Tōkyō

at the proper season. It consists of chrysanthemums worked into all sorts of shapes—men and gods, boats, bridges, castles, etc., etc. Generally some historical or mythological scene is portrayed, or else some tableau from a popular drama. There, too, may be seen very fine chrysanthemums *au naturel*, though not quite such fine ones as the *élite* of Tōkyō society is admitted to gaze on once a year in the old palace at Akasaka, after having once seen which no one will again speak of the chrysanthemums at the Temple in London. The mere variety is amazing. There is not only every colour, but every shape. Some of the blossoms are immense—larger across than a man's hand can stretch. Some are like large snow-balls—the petals all smooth, and turned in one on the top of the other. Others resemble the tousled head of a Scotch terrier. Some have long filaments stretched out like star-fish, and some, as if to counterbalance the giants, have their petals atrophied into mere drooping hairs. But the strangest thing of all is to see five or six kinds, of various colours and sizes, growing together on the same plant—a nosegay with only one stem—the result of judicious grafting. Of the *same* kind of blossoms, as many as six hundred odd have been known to be produced on one plant. In other cases the triumph is just the opposite way. The whole energies of a plant are made to concentrate on the production of a single blossom. But then what a blossom! A tawny, dishevelled monster, perhaps, called "Sleepy Head" (for each variety has some quaint name), or else the "Golden Dew," or the "White Dragon," or the "Fisher's Lantern"—a dark russet this—or the "Robe of Feathers," a richly clustering pink and white, or loveliest of all, the "Starlit Night"—a delicately fretted creature, looking like Iceland



moss covered with hoar-frost. Such results are obtained only by the accumulated toil of years, and especially by care, repeated many times daily, during the seven months that precede the period of blossoming. Such care is amply rewarded; for the chrysanthemum is a flower which will last several weeks if duly sheltered from the early frosts.

Bouquet-making is not left in Japan as it is in Europe, to individual caprice. Europeans are, in this respect, wild children of nature. The Japanese have made an art of it, not to say a science. Indeed, they invoke the aid of Confucianism itself, and arrange flowers philosophically, with due regard to the active and passive principles of nature, and in obedience to certain traditional rules which have been jealously handed down in the various flower-schools ever since Sen-no-Rikyū first set the art on its present basis in the sixteenth century of our era. It is well-worth the while of any man of taste to peruse Mr. Conder's beautifully illustrated work on this subject. Whatever may be thought of the so-called flower *philosophy*, the reader will at least have gained acquaintance with a graceful and intricate art, and with a curious chapter in the history of the human mind. Linear effect, and a certain balance or proportion achieved by means of studied irregularity, are the key-note and the dominant of Japanese floral compositions. The guiding principle is not contrast of colour.

An enthusiastic local critic, who is up to the ears in love with all things Japanese, opines that the Japanese linear arrangement of stems and leaves stands "at an unmeasurable height above the barbaric massing of colours that constitutes the whole of the corresponding art in the West." Such a verdict will scarcely find acceptance with those who

esteem colour to be nature's most glorious gift to man, and the grouping of colours (unless we set above it the grouping of sounds in music) to be the most divine of human arts. Still, Japanese floral design offers a subject as charming as it is original. If not, as its more zealous and intolerant sectaries claim, *the way of treating flowers*, at least it is a way, a totally new way; and we are greatly mistaken if it and Japanese gardening do not soon make many European converts. The very flower-pots are delightful, with their velvety blue and white designs.

**Book recommended.** *The Flowers of Japan and the Art of Floral Arrangement*, by Josiah Conder. See also a preliminary article by the same author in Vol. XVII. Part II. of the *Asiatic Transactions*.

**Food.** Like most other nations, the Japanese take three meals a day—one on rising in the morning, one at noon, and one at about sunset. Much the same sort of food is partaken of at all these meals, but breakfast is lighter than the other two. The staple is rice—which is replaced by millet or some other cheaper grain in the poorer country districts,—rice with fish and eggs, and vegetables either fresh or pickled. Beans, in particular, are in constant requisition.

Buddhism has left its impress here, as on everything in Japan. To Buddhism was due the abandonment of a meat diet, now over a thousand years ago. The permission to eat fish, though that too entailed the taking of life, which is contrary to strict Buddhist tenets, seems to have been a concession to human frailty. Pious frauds, moreover, came to the rescue. One may even now see the term "mountain whale" (*yama-kujira*) written up over certain eating-houses, which means that venison is there for sale. The logical process is this:—A whale is a fish. Fish may be eaten. Therefore, if you call venison "mountain whale,"

you may eat venison. Of course no actual prohibition against eating flesh, such as existed under the old *régime*, exists now. But the custom of abstaining from it remains pretty general; and though beef and pork were introduced at the time of the late revolution, along with Herbert Spencer's philosophy and French *chassepots*, recent statistics show that meat-eating is again on the wane. So is bread-eating, which was the rage among the lowest class in 1890. The piles of loaves then displayed at every little cook-stall in Tokyō, for the delectation of jinrikisha-men and other coolies, have vanished and been replaced by victuals of the orthodox Japanese type.

Of beverages the chief are tea, which is taken without sugar or milk, and *sake*, an alcoholic liquor prepared from rice, whose taste has been not inaptly compared to that of weak sherry which has been kept in a beer-bottle. It is generally taken hot, and at the *beginning* of dinner. Only when the drinking-bout is over, is the rice brought in.

The following is a specimen of the bill of fare at a Japanese banquet. The reader must understand that everything is served in small portions, as each guest has a little table to himself, in front of which he squats on the floor:—

PRELIMINARY COURSE, served with *sake*:—*suimono*, that is, a kind of bean-curd soup; *kuchi-tori*, a relish, such as an omelette, or chestnuts boiled soft and sweet, or *kamaboko*, which is fish pounded and then rolled into little balls and baked; *sashimi*, minced raw fish; *hachi-zakana*, a fine, large fish, either boiled with salt or boiled with soy; *uma-ni*, bits of fish or sometimes fowl, boiled with lotus-roots or potatoes in soy and in a sort of liqueur called *mirin*; *su-no-mono*, sea-eels or sea-slugs served with vinegar; *chawan*, a thin fish

soup with mushrooms, or else *chawan-mushi*, a thick custardy soup.

FIRST COURSE (*Zemba*):—*shiru*, soup which may be made of bean-curd, of fish, of sea-weed or of some other material; *o hira*, boiled fish, either alone or floating in soup; *tsubo*, sea-weed or some other appetiser, boiled in a small deep bowl or cup; *namasu*, raw fish cut in slices, and served with vinegar and cold stewed vegetables; *acmono*, a sort of salad made with bean sauce or pounded sesamum seeds; *yakimono*, raw fish (although the name means “broiled”), served in a bamboo basket, but generally only looked at and not eaten; *kō-no-mono*, pickled vegetables, such as egg-plant, cabbage-leaves, or the strong-smelling raddish (*daikon*), which is as great a terror to the noses of most foreigners as European cheese is to the noses of most Japanese.

SECOND COURSE (*Ni no zen*):—soup, raw fish (but only if none has been served in the first course), and rice.

Such banquets as the above are of course not given every day. At smaller dinners not more than half such a menu would be represented. Quiet well-to-do people, living at home, may have a couple of dishes at each meal—a broiled fish perhaps, and some soup, or else an omelette, besides pickles to help the rice down with. The Oriental abstemiousness which figures so largely in travellers' tales, is no part of real Japanese manners. To make up for the comparativeness lightness and monotony of their food, the Japanese take plenty of it. It is the custom, too, to set food before a guest, at whatever time of day he calls. On such occasions *soba* is in request—a sort of buckwheat vermicelli, served with soy and the sweet liqueur called *mirin*; or else *shiruko*, that is, rice-cakes with a sauce made of red beans

and sugar; or *sushi*, rice-cakes plastered over with fish or with seaweed on which vinegar has been sprinkled. Even when these things are not given—and among the Europeanised upper classes they are a good deal abandoned—tea and cakes are always set before every guest. Many of the Japanese cakes and sugar-plums are pleasant eating. They atone to some extent for the absence of puddings and for the singular poorness of Japanese fruit.

Japanese dishes fail to satisfy European cravings. After a Japanese dinner, you have simultaneously a feeling of fulness and a feeling of having eaten nothing that will do you any good. The food is clean, admirably free from grease, often pretty to look at. But try to live on it—no! The Japanese, doubtless, being to the manner born, prefer their own rice and other dishes for a continuance. At the same time, they do not object to an occasional dinner in European style. Experts say that Japanese food, though poor in nitrogen and especially in fat, is rich in carbon, and amply sufficient to support life, provided the muscles be kept in action, but that it is indigestible and even deleterious to those who spend their time squatting on the mats at home. This accounts for the healthy looks of the coolies, and for the too often dyspeptic and feeble bodily habit of the upper classes, who take little or no exercise.

There is a circumstance connected with Japanese dinners that must strike every one who has seen a refectory where numbers of students, monks, soldiers, or other persons under discipline are fed,—the absence of clatter arising from the absence of knives and forks and spoons. A hundred boys may be feeding themselves with the help of chopsticks, and yet you might almost hear a pin drop in the room.

**Foreign Employés in Japan.** Since the day when Mendez Pinto discovered Japan in 1542, Western influence began to filter into the archipelago. Mosquito-nets date from then, and sponge-cake (called *kasutaira* from the word *Castille*), and of course Christianity. Would that all the Portuguese and Spanish friars of those days had been Christians in fact as well as in name,—humble, unworldly missionaries instead of disputatious intriguers! Japan was perfectly willing to be converted until she saw that conversion meant conquest, and thereupon shut her doors in their face. But for this circumstance, she might have entered the comity of Western nations three centuries ago, and have started nearly fair with them in the race of modern civilisation. Next came the Dutch, whose useful influence is often underrated. To mention nothing else, it was they who weaned the Japanese from a pharmacopœia of dragons' teeth, snake-skins, and the like, and taught them at least the rudiments of anatomy and of a rational system of medicine.

But foreign influence became an overwhelming force only when the country had been opened in 1854, indeed, properly speaking, only in the sixties. From that time dates the appearance in this country of a new figure—the foreign *employé*; and the foreign *employé* is the creator of New Japan. To the Japanese Government belongs the credit of conceiving the idea and admitting the necessity of the great change, furnishing the wherewithal, engaging the men, and profiting by their labours, resembling in this a wise patient who calls in the best available physician and assists him by every means in his power. The foreign *employés* have been the physician, to whom belongs the credit of working the marvellous cure which we all see. One set of Englishmen—indeed at first

a single Englishman,—took the navy in hand, and transformed junk manners and methods into those of a modern man-of-war. Another undertook the mint, with the result that Oriental confusion made way for a uniform coinage equal to any in the world. No less a feat than the reform of the entire educational system was chiefly the work of a handful of Americans. A Frenchman has codified Japanese law, Germans have for years directed the whole higher medical instruction of the country, and the large steamers of the principal steamship company are still commanded by foreign captains of various nationalities. The posts, the telegraphs, the railways, the army, the trigonometrical survey, improved mining methods, prison reform, sanitary reform, cotton and paper mills, chemical laboratories, water-works and harbour works;—all are the creation of the foreign *employés* of the Japanese Government. Nor must it be supposed that foreigners have been mere supervisors. It has been a case of off coats, of actual manual work, of example as well as precept. Technical men have shown their Japanese employers how to do technical things, the name of *chef de bureau*, captain, foreman, or what not, being indeed generally painted on a Japanese figure-head, but the real power behind each little throne being the foreign adviser or practical man.

It is hard to see how matters could have been otherwise, for it takes longer to get a Japanese educated abroad than to engage a foreigner ready made. Moreover, even when technically educated, the Japanese will, for linguistic and other reasons, have more difficulty in keeping up with the progress of rapidly developing arts and sciences, such as most European arts and sciences are. Similar causes have produced simi-

lar results in other parts of the world, though on a smaller scale—in Spanish America, for example. The only curious point is that while Japanese progress has been so often and so rapturously expatiated upon, the agents of that progress have been almost uniformly overlooked. To take but one example among many, the ingenious “Travelling Commissioner” of the *Pall Mall Gazette*, Mr. Henry Norman, in his lively letters on Japan published three or four years ago, tells the story of Japanese education under the fetching title of “A Nation at School;” but the impression left is that they have been their own schoolmasters. In another letter on “Japan in Arms,” he discourses concerning “the Japanese military re-organisers,” the Yokosuka dockyard, and other matters, but omits to mention that the re-organisers were Frenchmen, and that the Yokosuka dockyard was also a French creation. Similarly when treating of the development of the Japanese newspaper press, he ignores the fact that it owed its origin to an Englishman, which would surely have been an item worth recording.

These letters, apparently so full and so frank, really so deceptive, are, as we have said, but one instance among many of the way in which popular writers on Japan travesty history by ignoring the part which foreigners have played and still play. The reasons of this are not far to seek. A wonderful tale will please folks at a distance all the better if made more wonderful still. Japanese progress traced to its causes and explained by reference to the means employed, is not nearly such fascinating reading as when represented in the guise of a fairy creation sprung from nothing, like Aladdin's palace. Many good people enjoy nothing so much as unlimited sugar and superlatives; and the Japanese have



really done so much, that it seems scarcely stretching the truth to make out that they have done the impossible. Then, too, they are such pleasant hosts, and the foreign *employés* are not always inclined to be hosts at all to the literary and journalistic globe-trotter, who thirsts for facts and statistics, subject always to the condition that he shall be free to bend the facts and statistics to his own theories, and demonstrate to old residents that their opinions are simply a mass of prejudice. There is nothing picturesque in the foreign *employé*. With his club, and his tennis-ground and his brick house, and his wife's piano, and the rest of the European *entourage* which he strives to create around him in order sometimes to forget his exile, he strikes a false note. The esthetic and literary globe-trotter would fain revel in a tea-tray existence for the nonce, because the very moment he tires of it, he can pack and be off. The foreign *employé* cannot treat life so jauntily, for he has to make his living; and when a man is forced to live in Lotus-land, it is Lotus-land no longer. Hence an irreconcilable feud between the foreign *employés* in Japan and those literary gentlemen who paint Japan in the brilliant hues of their own imagination. For our part, we see no excuse—even from a literary point of view—for inaccuracy in this matter. Japan is surely fair enough, her people are attractive enough, her progress has been remarkable enough, for plenty of praise to remain, even when all just deductions are made and credit awarded to those who have helped her to her present position. Why exaggerate? Japan can afford to borrow Cromwell's word, and say, "Paint me as I am!"

**Forfeits.** The Japanese play various games of forfeits, which they call *ken*, sitting in a little circle and flinging out their fingers, after the manner of the Italian *mora*. The most popular kind of *ken* is the *kitsune-ken*, or "fox-forfeit," in which various positions of the fingers represent a fox, a man, and a gun. The man can use the gun, the gun can kill the fox, the fox can deceive the man; but the man cannot kill the fox without the gun, nor the fox use the gun against the man. Hence a number of combinations. Another variety of the game of forfeits is the *tomo-se*, or "follow me," in which the beaten player has to walk round the room after the conqueror, with something on his back, as if he were the conqueror's baggage coolie. The dance called by foreigners "John Kino" is a less reputable member of the same family of games.\*

**Forty-Seven Rōnins.** Asano, Lord of Akō, while at Yedo in attendance on the Shōgun, was entrusted with the carrying out of one of the greatest state ceremonies of those times—nothing less than the reception and entertainment of an envoy from the Mikado. Now Asano was not so well-versed in such matters as in the duties of a warrior. Accordingly he took counsel with another nobleman, named Kira, whose vast knowledge of ceremonies and court etiquette was equalled only by the meanness of his disposition. Resenting honest Asano's neglect to fee him for the information which he had grudgingly imparted, he twitted and jeered at him for a country lout unworthy the name of *Daimyō*. At last, he actually went so far as to order Asano to bend down and

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\* "John Kino" seems to be a corruption of *chon ki-na* or *choi ki-na*, "just come here!"

**Forty-Seven Rōnin.**

fasten up his foot-gear for him. Asano, long-suffering though he was, could not brook such an insult. Drawing his sword, he slashed the insolent wretch in the face, and would have made an end of him, had he not sought safety in flight. The palace—for this scene took place within the precincts of the palace—was of course soon in an uproar. Thus to degrade its majesty by a private brawl was a crime punishable with death and confiscation. Asano was condemned to perform *harakiri* that very evening, his castle was forfeited, his family declared extinct, and all the members of his clan disbanded:—in Japanese parlance they became *rōnins*, literally “wave-men,” that is, wanderers, fellows without a lord and without a home. This was in the month of April, 1701.

So far the first act. Act two is the vengeance. Ōishi Kuranosuke, the senior retainer of the dead *Daimyō*, determines to revenge him, and consults with forty-six others of his most trusty fellow-lieges as to the ways and means. All are willing to lay down their lives in the attempt. The difficulty is to elude the vigilance of the government. For mark one curious point: the vendetta, though imperatively prescribed by custom, was forbidden by law, somewhat as duelling now is in certain Western countries. Not to take vengeance on an enemy involved social ostracism. On the other hand, to take it involved capital punishment. But not to take it was an idea which never entered the head of any chivalrous Japanese.

After many secret consultations, it was determined among the Rōnins that they should separate and dissemble. Several of them took to plying trades. They became carpenters, smiths, and merchants in various cities, by which means some of their number gained access to Kira's mansion, and

learnt many of the intricacies of its corridors and gardens. Ōishi himself, the head of the faithful band, went to Kyōto, where he plunged into a course of drunkenness and debauchery. He even discarded his wife and children, and took a harlot to live with him. Thus was their enemy, to whom full reports of all these doings were brought by spies, lulled at last into complete security. Then suddenly, on the night of the 30th January, 1703, during a violent snow-storm, the attack was made. The Forty-Seven Rōnins forced the gate of Kira's mansion, slew his retainers, and dragged forth the high-born but chicken-hearted wretch from an outhouse in which he had sought to hide himself behind a lot of firewood and charcoal. Respectfully, as befits a mere gentleman when addressing a great noble, the leader of the band requested Kira to perform *harakiri*, thus giving him the chance of dying by his own hand and so saving his honour. But Kira was afraid, and there was nothing for it but to kill him like the scoundrel that he was.

That done, the little band formed in order, and marched (day having now dawned) to the temple of Sengakuji at the other end of the city. On their way thither, the people all flocked out to praise their doughty deed, a great *Daimyō* whose palace they passed sent out refreshments to them with messages of sympathy, and at the temple they were received by the abbot in person. There they laid on their lord's grave, which stood in the temple-grounds, the head of the enemy by whom he had been so grievously wronged. Then came the official sentence, condemning them all to commit *harakiri*. This they did separately, in the mansions of the various *Daimyōs* to whose care they had been entrusted for the last few days of their lives, and then they also were buried in the

same temple grounds, where their tombs can be seen to this day. The enthusiastic admiration of a whole people during two centuries has been the reward of their obedience to the ethical code of their time and country.

**Books recommended.** *The Forty-Seven Rōnin*, the first story in Mitford's *Tales of Old Japan*. Mr. Mitford gives, in his charming style, various picturesque details which want of space forces us to omit.—Dickins's *Chiushingura or the Loyal League* is a translation of the popular play founded on the story of the Rōnins.—There is a whole literature on the subject, both native and European. Of native books, the *I-ro-ha Bunko* is the one best worth reading. It is easy, graphic, and obtainable everywhere. In it and its sequel, the *Yuki no Akabou*, the adventures of each of the Forty-Seven Rōnins are traced out separately, the result being a complete picture of Japanese life a hundred and ninety years ago. It should, however, be remembered that these works belong rather to the catalogue of historical novels than to that of history proper.

**Fuji.** A fat and infuriated tourist has branded Fuji in print as “that disgusting mass of humbug and ashes.” The Japanese poet Kada-no-Azuma-Marō was more diplomatic, when he simply said (we render his elegant verse into flat English prose): “The mountain which I found higher to climb than I had heard, than I had thought, than I had seen,—was Fuji's peak.\*”

But such adverse, or at best cold, criticism is rare. Natives and foreigners, artists and holiday-makers, alike fall down in adoration before the wondrous mountain which stands utterly alone in its union of grace and majesty. During the Middle Ages, when Fuji's volcanic fires were more active than at present, a commonplace of the poets was to liken the ardour of their love to that which lit up the mountain-top with

\* *Kikishi yori mo*  
*Omoishi yori mo*  
*Mishi yori mo*  
*Noborite takaki*  
*Yama wa Fuji no ne.*

flame. Another poet earlier still—he lived before the time of Alfred—sings as follows :

There on the border, where the land of Kai\*  
Doth touch the frontier of Suruga's land,  
A beauteous province stretched on either hand,  
See Fusi-yama rear his head on high!

The clouds of heaven in reverent wonder pause,  
Nor may the birds those giddy heights assay  
Where melt thy snows amid thy fires away,  
Or thy fierce fires lie quenched beneath thy snows.

What name might fitly tell, what accents sing,  
'Thine awful, godlike grandeur? 'Tis thy breast  
That holdeth Narusawa's flood at rest,  
Thy side whence Fujikawa's waters spring.

Great Fusi-yama, towering to the sky!  
A treasure art thou giv'n to mortal man,  
A God-Protector watching o'er Japan :—  
On thee forever let me feast mine eye.

But enough of poetry. The surveyors tell us that Fuji is 12,365 feet high—an altitude easy to remember, if we take for *memoria technica* the twelve months and the three hundred and sixty-five days of the year.† The geologists inform us that Fuji is a young volcano, to which fact may be ascribed the as yet almost unsullied perfection of its shape. The beginning of degradation is the hump on the south side, called Hōei-zan from the name of the period when it was formed by the most recent eruption of which history tells. This eruption lasted with intervals from the 16th December, 1707, to the 22nd January, 1703. The geologists further assure us that Fuji had several predecessors in the same vicinity—Mounts Futago, Komagatake, and others in the Hakone

\* Pronounced so as to rhyme with "high."

† Other measurements give about 100 feet more or less.

district, being volcanoes long since extinct. Futago, indeed, still has a crater which deserves a visit, so perfect is its shape and so thickly carpeted is it with moss and shrubs.

Philology is the science that can tell us least; for no consensus of opinion has yet been reached as to the origin of the name of *Fuji*—anciently *Fuzi* or *Fuchi*. *Fuji-san*, the current popular name, simply means “Mount Fuji,” *san* being Chinese for “mountain.” *Fuji-no-yama*, the form preferred in poetry, means “the mountain of Fuji” in pure Japanese; and the Europeanised form *Fusiyama* is a corruption of this latter. But what is the etymology of *Fuji* itself? The Chinese characters give us no clue. Sometimes the name is written 不二, “not two,” that is, “unrivalled,” “peerless;” sometimes 不死, “not dying,” “deathless:”—and with this latter transcription is connected a pretty legend about the elixir of life having been taken to the summit of the mountain in days of yore. Others write it 富士, that is, “rich scholar,” a more prosaic rendering but no whit more trustworthy. Probably *Fuji* is not Japanese at all. It might be a corruption of *Huchi* or *Fuchi*, the Aino name of the goddess of fire; for down to times almost historical, the country round Fuji formed part of Aino-land, and all Eastern Japan is strewn with names of Aino origin. We, however, prefer the suggestion of Mr. Nagata Hōsei, the most learned of living Japanese authorities on Aino, who would derive *Fuji* from the Aino verb *pushi*, “to burst forth,”—an appellation which might have been appropriately given either to the mountain itself as a volcano, or more probably still to the chief river flowing down from it, the dangerous *Fuji-kawa*; for the general Aino practice is to leave even conspicuous mountains unnamed, but carefully to name all the rivers.

The letter-changes from Aino *push* to classical *Fuzi* are according to Japanese rule, whereas the change from *Huchi* to *Fuzi* would be abnormal. The very circumstance, too, of the former etymology appealing less to the imagination is really in its favour.

A Japanese tradition (of which, however, there is no written notice earlier than A.D. 1652) affirms that Fuji arose from the earth in a single night some time about 800 B.C., while Lake Biwa near Kyoto sank simultaneously. May we not here have an echo of some early eruption, which resulted in the formation, not indeed of Lake Biwa distant a hundred and forty miles, but of one of the numerous small lakes at the foot of the mountain?

The following miscellaneous items will perhaps interest some readers:—Fuji is inhabited by a lovely goddess named *Ko-no-hana-saku-ya-hime*, which, being interpreted, means “the Princess who makes the Blossoms of the Trees to Flower.” She is also called *Sengen* or *Asama*.—The peasants of the neighbouring provinces often speak of Fuji simply as *O Yama*, “the Honourable Mountain,” or “the Mountain,” instead of mentioning its proper name.—One of Hokusai’s best picture-books is his *Fuji Hyakkei*, or *Hundred Views of Fusiyama*, executed when he had reached the age of seventy-six. In it, the grand mountain stands depicted from every point of view and under every possible circumstance and a few impossible ones; for instance, the artist gives us Fuji in process of being ascended by a dragon. Copies of this book are common, but good ones are rather scarce.—According to a popular superstition, the sand brought down during the day by the tread of pilgrims’ feet re-ascends spontaneously at night.—The moun-



tain is divided into ten stations, and formerly no woman was allowed to climb higher than the eighth. Lady Parkes was the first woman to tread the summit. This was in October, 1867.—Steam sufficiently hot to cook an egg still issues from several spots on the crater lip.—The Japanese have enriched their language by coining words for special aspects of their favourite mountain. Thus *kagami-Fuji*, literally “mirror Fuji,” means the reflection of Fuji in Lake Hakone. *Kage-Fuji*, or “shadow Fuji,” denotes a beautiful phenomenon,—the great shadow cast by the cone at sunrise on the sea of clouds and mist below. *Hidari-Fuji*, “left-handed Fuji,” is the name given to the mountain at the village of Nangō, for the reason that that is the only place on the Tōkaidō where, owing to a sharp twist in the road, Fuji appears on the left hand of the traveller bound from Tōkyō to Kyōto, instead of on his right.—Over ten thousand persons ascended Fuji in 1891, of whom some two hundred and thirty were foreigners. These figures are somewhat under the average of previous years.

The foregoing items are merely jotted down haphazard, as specimens of the lore connected with Japan's most famous volcano. To do justice to it geologically, botanically, historically, archaeologically, would require a monograph at least as long as this volume.

**Book recommended.** Murray's *How to Look for Japan*, p. 114 et seq.

**Funerals.** Till recently all funerals were in the hands of the Buddhist hierarchy,—even the funerals of Shintō priests themselves; but now the Shintoists are allowed to bury their own dead. The Shintō coffin resembles that used in Europe. The Buddhist coffin is small and square, and

the corpse is fitted into it in a squatting posture with the head bent to the knees,—a custom which some derive from the devout habit of sitting rapt in religious meditation, while others see in it a symbolical representation, in the last earthly scene, of the position of the unborn child in its mother's womb. Further outward and visible signs whereby to distinguish a Buddhist from a Shinto funeral, are, in the former, the bare shaven heads of the Buddhist priests and the dark blue coats of the coffin-bearers; in the latter, the plain white garb of the coffin-bearers, the Shintō priests' non-shaven heads and curious hats, and the flags and branches of trees borne in the procession. The use of large bouquets of flowers is common to both, and both religions have elaborate funeral services. Notwithstanding the reverence of the Japanese for their departed ancestors, it is not customary in Japan, as it is with us, to uncover when a funeral procession goes by. (See also Article on *ARCHÆOLOGY*.)

**Book recommended.** *Japanese Funeral Rites*, by A. H. Lay, in Vol. XIX. Part III. of the *Asiatic Transactions*.

**Gardens.** A garden without flowers may sound like a contradiction in terms. But it is a fact that many Japanese gardens are of that kind, the object which the Japanese landscape gardener sets before him being to produce something park-like,—to suggest some famous natural scene, in which flowers may or may not appear, according to the circumstances of the case. When they do, they are generally grouped together in beds or under shelter, and removed as soon as their season of bloom is over, more after the manner of a European flower-show. In this way are obtained horticultural triumphs, such as are described in the article on **FLOWERS**. Triumphs of another kind are achieved by dwarfing.

Thus you may see a pine-tree or a maple, sixty years old and perfect in every part, but not more than a foot high. Japanese gardeners are also very skilful in transplanting large trees. A judicious treatment of the accessory roots during a couple of years enables massive, aged trees to be removed from place to place, so that a Japanese *nouveau riche* can raise up anything—even an ancestral park—on whatever spot he fancies.

Japanese landscape gardening is one of the fine arts. Ever since the middle of the fifteenth century, generations of artists have been busy perfecting it, elaborating and refining over and over again the principles handed down by their predecessors, until it has come to be considered a mystery as well as an art, and is furnished—not to say encumbered—with a vocabulary more complicated and recondite than any one who has not perused some of the native treatises on the subject can well imagine. There is a whole set of names for different sorts of garden lanterns, another for water-basins, another for fences (one authority enumerates nineteen kinds of screen fences alone), another—and this is a very important subject—for those large stones, which, according to Japanese ideas, constitute the skeleton of the whole composition.

Then, too, there are rules for every detail; and different schools of the art or science of gardening have rules diametrically opposed to each other. For instance, larger trees are planted and larger hills made by one school in the front portion of a garden, and smaller ones in the further portions, with the object of exaggerating the perspective and thus making the garden look bigger than it really is. Another school teaches the direct contrary. Suggestion is largely used, as when part of a small lake is so adroitly hidden as to

give the idea of greater size in the part unseen, or as when a meander of pebbles is made to represent a river-bed. Everything, in fact, has a reason—generally an abstruse reason.

Gardens are supposed to be capable of symbolising abstract ideas, such as peace, chastity, old age, etc. The following passage from the authority quoted below will show how the garden of a certain Buddhist abbot is made to convey the idea of the power of divine truth:—"This garden consists almost entirely of stones arranged in a fanciful and irregular manner in a small enclosure, the sentiment expressed depending for its value upon acquaintance with the following Buddhist legend, somewhat reminding us of the story of Saint Francis and the birds. A certain monk Daita, ascending a hillock and collecting stones, began to preach to them the secret precepts of Buddha, and so miraculous was the effect of the wondrous truths which he told that even the lifeless stones bowed in reverent assent. Thereupon the Saint placed them upon the ground around him, and consecrated them as the 'Nodding Stones.'"

**Book recommended.** *The Art of Landscape Gardening in Japan*, by Josiah Conder, printed in Vol. XIV. Part II. of the *Asiatic Transactions*.

**Geisha.** See SINGING-GIRLS.

**Geography.** The boundaries of Japan have expanded greatly in the course of ages. The central and western portions of the Main Island, together with Shikoku, Kyūshū, and the lesser islands of Iki, Tsushima, Oki, Awaji, and perhaps Sado, formed the Japan of early historic days, say of the eighth century after Christ. At that time the Ainos, though already in full retreat northwards, still held the Main Island as far as the 38th or 39th parallel of latitude. They were

soon driven across the Straits of Tsugaru into Yezo, which island was itself gradually conquered during the period extending from the twelfth to the seventeenth century. In the eighteenth century a portion of Saghalien was added to Japanese territory. But a discussion having arisen on this subject between Japan and Russia, the weaker of the two powers naturally went to the wall. Saghalien, with its valuable coal-fields and fisheries, was ceded to Russia by the treaty of St. Petersburg in 1875, and the barren, storm-swept Kurile Islands were obtained in exchange. Meanwhile, the Loochoo and Bonin Islands had been added to the Japanese possessions, which thus, in their present and furthest extent, stretch from Kamchatka on the North, (lat.  $50^{\circ} 56'$ ) to Formosa on the South (lat.  $21^{\circ} 6'$ ), and from  $122^{\circ} 45'$  to  $156^{\circ} 32'$  of longitude East of Greenwich.

Japan proper—that is, omitting Yezo, the Kuriles, the Loochoos, and the Bonins—consists of three large islands, of which one, the largest or Main Island, has no name in popular use, while the other two are called respectively Shikoku and Kyūshū, together with the small islands of Sado, Oki, Tsushima, and a multitude of smaller ones still. The largest island is separated from the two next in size by the celebrated Inland Sea, for which latter also there is no generally current Japanese name. The area of the entire Japanese empire is between 146,000 and 147,000 square miles. Hardly twelve per cent of this total area is cultivated, or indeed cultivable. By far the greater portion of it is covered by mountains, many of which are volcanoes, either active or extinct. Fuji itself was in eruption as late as January, A.D. 1708. Of recently active volcanoes, we may mention Asama, Shirane-San, and

Bandai-San in Eastern Japan, Vries Island (Ōshima) not far from the entrance to Yokohama harbour, Asō-San in Kyūshū, which has the largest crater in the world, and the beautifully shaped Koma-ga-take, near Hakodate. Others, extinct or quiescent, are Ontake, Hakusan, Tateyama, Nantai-zan, Chōkai-zan, Iide-san, Ganju-san, and Iwaki-yama on the Main Island, and Sakura-jima, Kirishima-yama, and Onsen-ga-take in Kyūshū. The grandest mountain mass in Japan is the Shinano-Hida range—granite giants of from 8,000 to 10,000 feet in height.

Owing to the narrowness of the country, most Japanese streams are rather torrents than rivers. The rivers best worth mentioning are the Kitakami, the Abukuma, the Tone, the Tenryū, and the Kiso, flowing into the Pacific Ocean, the Shinano-gawa flowing into the Sea of Japan, and the Ishikari in Yezo. Most of the smaller streams have no general name, but change their name every few miles on passing from village to village.

Lake Biwa near Kyōto is the largest lake, the next being Lake Inawashiro, on whose northern shore rises the ill-omened volcano, Bandai-San. The so-called lakes to the north-east of Tokyō are but shallow lagoons formed by the retreating sea. The most important straits are the Strait of La Pérouse between Yezo and Saghalien, the Strait of Tsugaru between Yezo and the Main Island, the Kii Channel (Linschoten Strait) between the Main Island and Eastern Shikoku, the Bungo Channel between Western Shikoku and Kyūshū, and the Strait of Shimonoseki between the southwestern extremity of the Main Island and Kyūshū. The most noteworthy gulfs or bays are Volcano Bay in Southern Yezo, Aomori Bay at the northern extremity of the Main

Island, Sendai Bay in the north-east, the Gulfs of Tōkyō, Sagami, Suruga, Owari, and Kagoshima facing south, and the Bay of Toyama between the peninsula of Noto and the mainland.

Of peninsulas the chief are Noto, jutting out into the Sea of Japan, and Kazusa-Bōshū and Izu, not far from Tōkyō on the Pacific Ocean side. It is an interesting fact that both Noto and Izu, words meaningless in Japanese—mere place-names—can be traced back to terms still used by the Ainos to designate the idea of a “promontory” or “peninsula.” Finally, even so rapid a sketch as this cannot pass over the waterfalls of Nikkō, of Kami-Ide near Fuji, of Nachi in Kishū, and of Kōbe. Still less must we forget the mighty river in the sea—the Kuroshio, or “Black Current”—which, flowing northwards from the direction of Formosa and the Philippine Islands, warms the southern and south-eastern coasts of Japan much as the Gulf Stream warms the coasts of western Europe.

There are two current divisions of the soil of the empire—an older and more popular one into provinces (*kuni*), of which there are eighty-four in all, and a recent, purely administrative one into prefectures (*ken*), of which at the present moment, October, 1891 (for the number has suffered numerous changes), there are forty-three. Owing to the extensive use made of the Chinese language in Japan, most of the provinces have two names,—one native Japanese, the other Chinese. Thus the provinces to the north and west of Tōkyō marked Kōtsuke, Shinano, and Kai on our map, are also called Jōshū, Shinshū, and Kōshū respectively, the syllable *shū* (州) signifying “province” in Chinese. The south-western province marked Nagato in the map bears the alternative name of Chōshū,

and forms part of the prefecture of Yamaguchi, which also includes the province of Suwō. To add to the perplexities of the foreign student, groups of provinces receive special names in popular and historical parlance. Such, are, for instance, the Go-Kinai, or "Five Home Provinces," consisting of the Kyōto-Nara-Ōsaka district, and the Kwantō which includes all the provinces of the East. The three chief cities (*sam-pu*) of Japan are Tokyō, Kyōto, and Ōsaka, which belong to no prefecture and are governed separately. Other important towns are Nagoya in the province of Owari, Kanazawa in Kaga, Fukui in Echizen, Hiroshima in Aki, Sendai in Rikuzen, Tokushima in Awa (Island of Shikoku), Wakayama in Kishū, Toyama in Etchū, Kagoshima in Satsuma, Kumamoto in Higo, Okayama in Bizen, Sakai in Izumi, and Fukuoka in Chikuzen—all with a population of over 40,000 souls. The "open ports" of Yokohama, Kobe, Nagasaki, Niigata, and Hakodate have each over 40,000 inhabitants.

**Books recommended.** Rein's *Japan*.—*The Geography of Japan*, by Ernest Satow, printed in Vol. I. of the *Asiatic Transactions—The China Sea Directory*, Vol. IV.—Whitney's *Dictionary of Roads, Towns, and Villages in Japan*.

**Geology.** It is popularly supposed that Japan entirely consists, or almost entirely consists, of volcanic rocks. Such a supposition is true for the Kurile Islands, partially true for the northern half of the Main Island and for Kyushū. But for the remainder of the country, that is, the southern half of the Main Island and Shikoku, the supposition is quite without support.

The backbone of the country consists of primitive gneiss and schists. Amongst the latter, in Shikoku, there is an extremely interesting rock consisting largely of piedmontite. Overlying these amongst the Palæozoic rocks, we meet in



many parts of Japan with slates and other rocks possibly of Cambrian or Silurian age. Trilobites have been discovered in Rikuzen. Carboniferous rocks are represented by mountain masses of *Fusulina* and other limestones. There is also amongst the Palæozoic group an interesting series of red slates containing *Radiolaria*.

Mesozoic Rocks are represented by slates containing *Ammonites* and *Monotis*, evidently of Triassic age, rocks containing *Ammonites Bucklandi* of Liassic age, a series of beds rich in plants of Jurassic age, and beds of Cretaceous age containing *Trigonia* and many other fossils.

The Cainozoic or Tertiary system forms a fringe round the coasts of many portions of Japan. It chiefly consists of stratified volcanic tuffs rich in coal, lignite, fossilised plants, and an invertebrate fauna. Diatomaceous earth exists at several places in Yezo. In the alluvium which covers all, have been discovered the remains of several species of elephants, which, according to Dr. Edmund Naumann, are of Indian origin.

The most common eruptive rock is andesite. Such rocks as basalt, diorite, and trachyte are comparatively rare. Quartz porphyry, quartzless porphyry, and granite are largely developed.

The most extensively worked mineral in Japan is coal, large deposits of which exist near Nagasaki in the south, and at Poronai and other places in Yezo at the northern extremity of the empire. Not only is the output sufficient to supply Japan, but considerable quantities are shipped to Hongkong and ports in China. Copper is largely found, and the anti-mony production is among the most notable in the world. From one of the mines in Shikoku come the wonderful

crystals of antimonite, which are such conspicuous objects in the mineralogical cabinets of Europe and America. Silver is extensively mined; but the production of other metals, for instance, gold and tin, is relatively small.

**Books recommended.** *Die Kaiserliche Geologische Reichsanstalt von Japan*, by T. Wada.—*Ueber den Bau und die Entstehung der Japanischen Inseln*, by E. Naumann.—*Catalogue of Japanese Minerals contained in the Imperial College of Engineering, Tôkyô*, by J. Milne.—*Les Produits de la Nature Japonaise et Chinoise*, by A. J. C. Geerts.—*Kaitakushi Reports*, by Benjamin S. Lyman.—*Bulletin of the Geological Survey of Japan*.

**Globe-trotters** have been described, once for all, by Mr. Netto in a passage of his *Papier-Schmetterlinge aus Japan*, of which the following is a faithful translation:—

“*Globe-trotter* is the technical designation of a genus which, like the phylloxera and the Colorado beetle, had scarcely received any notice till recent times, but whose importance justifies us in devoting a few lines to it. It may be subdivided, for the most part, into the following species:—

“1. *Globe-trotter communis*. Sun-helmet, blue glasses, scant luggage, celluloid collars. His object is a maximum of travelling combined with a minimum of expense. He presents himself to you with some suspicious introduction or other, accepts with ill-dissembled glee your lukewarm invitation to him to stay, generally appears too late at meals, makes daily enquiries concerning *jinrikisha* fares, frequently invokes your help as interpreter to smooth over money difficulties between himself and the *jinrikisha*-men, offers honest curio-dealers who have the *entrée* to your house one-tenth of the price they ask, and loves to occupy your time, not indeed by gaining information from you about Japan (all that sort of thing he knows already much more thoroughly than you do), but by giving *you* information about India, China, and

America,—places with which you are possibly as familiar as he. When the time of his departure approaches, you must provide him with introductions even for places which he has no present intention of visiting, but which he *might* visit. You will be kind enough, too, to have his purchases here packed up,—but, mind, very carefully. You will also see after freight and insurance, and despatch the boxes to the address in Europe which he leaves with you. Furthermore, you will no doubt not mind purchasing and seeing to the packing of a few sundries which he himself has not had time to look after.

“2. *Globe-trotter scientificus*. Spectacles, microscope, a few dozen note-books, alcohol, arsenical acid, seines, butterfly-nets, other nets. He travels for special scientific purposes, mostly natural-historical (if zoological, then woe betide you!). You have to escort him on all sorts of visits to Japanese officials, in order to procure admittance for him to collections, museums, and libraries. You have to invite him to meet Japanese *savants* of various degrees, and to serve as interpreter on each such occasion. You have to institute researches concerning ancient Chinese books, to discover and engage the services of translators, draughtsmen, flayers and stuffers of specimens. Your spare room gradually develops into a museum of natural history, a fact which you can *smell* at the very threshold. In this case too the packing, passing through the custom-house, and despatching of the collections falls to your lot; and happy are you if the objects arrive at home in a good state of preservation, and you have not to learn later on that such and such an oversight in packing has caused ‘irreparable’ losses. Certain it is that, for years after, you will be reminded from time to time of your

inquisitive guest by letters wherein he requests you to give him the details of some scientific speciality whose domain is disagreeably distant from your own, or to procure for him some creature or other which is said to have been observed in Japan at some former period.

“3. *Globe-trotter elegans*. Is provided with good introductions from his government, generally stops at a legation, is interested in shooting, and allows the various charms of the country to induce him to prolong his stay.

“4. *Globe-trotter independens*. Travels in a steam-yacht, generally accompanied by his family. Chief goal of his journey: an audience of the Mikado.

“5. *Globe-trotter princeps*. Princes or other dignitaries recognisable by their numerous suite, and who undertake the round journey (mostly on a man-of-war) either for political reasons or for purposes of self-instruction. This species is useful to the foreign residents, in so far as the receptions and fêtes given in their honour create an agreeable diversion.....

“We might complete our collection by the description of a few other species, e.g., the *Globe-trotter desperatus*, who expends his uttermost farthing on a ticket to Japan with the hope of making a fortune there, but who, finding no situation, has at last to be carted home by some cheap opportunity at the expense of his fellow-countrymen. Furthermore might be noticed the *Globe-trotter dolosus*, who travels under some high-sounding name and with a doubtful banking account, merely in order to put as great a distance as possible betwixt himself and the home police. Likewise the *Globe-trotter locustus*, the species that travels in swarms, perpetually dragged around the universe by Cook and the likes of Cook. . . . Last, but not least, just a word for

the *Globe-trotter amabilis*, a species which is fortunately not wanting and which is always welcome. I mean the old friends and the new, whose memory lives fresh in the minds of our small community, connected as it is with the recollection of happy hours spent together. Their own hearts will tell them that not they, but others, are pointed at in the above perhaps partly too harsh description."

**Go**, properly *gomoku narabe*, often with little appropriateness termed "checkers" by European writers, is the most popular of the indoor pastimes of the Japanese,—a very different affair from the simple game known to Europeans as *Goban* or *Gobang*, the name of the board on which *go* is played. It is the great resource of most of the visitors to the hot springs and other health-resorts, being often played from morning till night, save for the intervals devoted to eating and bathing. *Go* clubs and professors of the art are found in all the larger cities, where, too, blind players may occasionally be met with. *Go* may with justice be considered more difficult than chess. There is in it more scope for sustained effort, and one false move does not put a player *hors-de-combat*, as is so often the case in our Western games of skill.

*Go* was introduced into Japan from China by Shimomieli-no-Mabi, commonly known as Kibi Daijin, who flourished during the reign of the Emperor Shōmu (A.D. 724-756). In the middle of the seventeenth century, a noted player, called Honnimbō, was summoned from Kyōto to entertain the Chinese ambassador then at the court of the Shōgun, from which time forward special *Go* players were always retained by the Shōguns of the Tokugawa dynasty.

*Go* is played on a square wooden board. Nineteen straight

lines crossing each other at right angles make three hundred and sixty-one *me*, or crosses, at the points of intersection. These may be occupied by a hundred and eighty white and a hundred and eighty-one black stones (*ishi*, as they are termed in Japanese). The object of the game is to obtain possession of the largest portion of the board. This is done by securing such positions as can be most easily defended from the adversary's onslaughts. There are nine spots on the board, called *scimoku*, supposed to represent the chief celestial bodies, while the white and black stones represent day and night, and the number of crosses the three hundred and sixty degrees of latitude, exclusive of the central one, which is called *taikyoku*, that is, the Primordial Principle of the Universe. There are likewise nine degrees—or classes as we should term them—of proficiency in the game, beginning with number one as the lowest and ending with number nine as the highest point of excellence attainable.

In playing, if the combatants are equally matched, they take the white stones alternately; if unequal, the weaker always takes the black, and odds are also given by allowing him to occupy several or all of the nine spots or vantage points on the board—that is, to place stones upon them at the outset. A description of how the game proceeds would be of little utility here, it being so complicated as to make the personal instruction of a teacher indispensable. Very few foreigners have succeeded in getting beyond a rudimentary knowledge of this interesting game. We know only of one, a German named Korschelt, who has taken out a diploma of proficiency.

The easy Japanese game, called *Gobang*, which was introduced into England a few years ago, is played on the *Go*

board and with the *go-ishi*, or round black and white stones. The object of the game is to be the first in getting five stones in a row in any direction.

**Book recommended.** Elaborate details will be found in O. Korschelt's essay on *Das Go-Spiel*, published in Parts 21—24 of the *German Asiatic Transactions*.

**Godowns.** See ARCHITECTURE.

**Government.** In theory the Mikado,—heaven-descended, absolute, infallible,—has always been the head and fountain of all power. It belongs to him by a divine right, which none have ever dreamt of disputing. The single and sufficient rule of life for subjects is implicit, unquestioning obedience, as to the mandates of a god. The comparatively democratic doctrines of the Chinese sages, according to whom “the people are the most important element in a nation, and the sovereign is the lightest,” have ever been viewed with horror by the Japanese, to whom the antiquity and the absolute power of their Imperial line are badges of perfection on which they never weary of descanting. A study of Japanese history shows, however, that the Mikado has rarely exercised much of his power in practice. Almost always it has been wielded in his name, often sorely against his will, by the members of some ambitious house, which has managed to possess itself of supreme influence over the affairs of state. Thus, the Fujiwara family soon after the civilisation of the country by Buddhism, then the Taira, the Minamoto, and the Hōjō during the Middle Ages, and the Tokugawa in modern times, held the reins of state in succession. Under these greatest families were numerous families of lesser though still high degree, the *Daimyōs*;—in other words,

the polity was feudal. Even since the revolution of 1868, whose avowed object was to restore the Mikado to his pristine absolutism, it seems to be allowed on all hands that at least a large share of the reality of power has lain with the two great great clans of Satsuma and Chōshū, while the aim of the two clans next in influence—Tosa and Iiizen—has been to put themselves in Satsuma and Chōshū's place. In February, 1889, there was granted a Constitution, which established a Diet consisting of two houses, and laid the foundation of a new order of things, a certain measure of control over public affairs being thenceforth vested in the nobility and in those gentlemen and commoners whose property qualification entitles them to vote or to be voted for. Those possessing this privilege form a little over one per cent of the whole population. A certain measure of popular control over local affairs was also granted in 1889. The first meeting of the Diet took place in the winter of 1890-1891, and was somewhat stormy. The members of the lower house—three hundred in all—receive each a yearly allowance of \$800.

The administration is divided into ten departments, namely, the Imperial Household, the Army, the Navy, the Interior, Foreign Affairs, Justice, Finance, Education, Commerce-Agriculture, and Communications (that is, Posts, Telegraphs, etc.), each presided over by a minister of state. These, with the exception of the minister of the Household Department, constitute the Cabinet. The Cabinet is responsible only to the Emperor, by whom also each minister is appointed and dismissed at will. Besides the Cabinet, there is a Privy Council, whose function is to tender advice. There are three capital cities, Tōkyō, Kyōto, and Ōsaka, each, with its strip



of adjacent country, administered by a governor. The rest of the empire is divided into prefectures. An unusually large proportion of the revenue is raised by land taxation.

Viewed from an English or American point of view, the Japanese are a much-governed people, officials being numerous, their authority great, and all sorts of things which with us are left to private enterprise being here in the hands of government. But possibly there may be no such contrast between Japan and the nations of Continental Europe. It is not either half of Anglo-Saxondom that attracts the eyes of the ruling class of contemporary Japan. Their cynosure is Imperial Germany.

In any case, and whatever its shortcomings, this oligarchy has guided Japan with admirable skill and courage through the perils of the last five-and-twenty years. The nation may have—probably has—further changes in store for it. One thing is certain:—these changes will all be along that road leading westward which the men of 1868 were the first to open out. Excellent persons from home, who remember the Stuarts and the Legitimists and Don Carlos, sometimes ask whether there may not be a Japanese reaction in favour of feudalism. No, never—not till the sun stops shining and water begins to flow uphill.

**Books recommended.** *Japan*, by Walter Dickson, gives perhaps the fullest account of the government in feudal days—Count Itō's *Commentaries on the Constitution of the Empire of Japan* possess exceptional interest as the utterances of the man who was chiefly instrumental in framing that constitution. The historical statements in the *Commentaries* must, however, be received with great caution, the Count being less of a historian than of a statesman. To take but one instance among several:—in the authorised English version, all the Emperesses are converted into Emperors. Thus we find "the Emperor Suiko," "the Emperor Genshō," and so on, which is exactly as if an English constitutional historian should refer to "the Emperor Maud" or "King Elizabeth"! There seems, too, to be a tendency throughout to minimise the differences that separate

ancient from modern times. Along with the *Commentaries*, are printed the text of the Constitution itself and several other important documents of a cognate character.

**Harakiri.** Need we say that *harakiri* was for centuries the Japanese method *par excellence* of committing suicide? Indeed the time-honoured custom cannot yet be said to be quite extinct, for at least two instances of it have come to light during the current year. One was that of a young man called Ōhara Takeyoshi, a lieutenant in the Yezo militia, who ripped himself up in front of the graves of his ancestors at the temple of Saitokuji in Tōkyō. Following the usual routine in such cases, Lieutenant Ōhara left a paper setting forth the motives of his act, the only innovation being that this document was directed to be forwarded to the Tōkyō News Agency for publication in all the newspapers. The writer, it seems, had brooded for eleven years over the likelihood of Russian encroachment in the northern portion of the Japanese empire, and feeling that his living words and efforts were doomed to fruitlessness, resolved to try what his death might effect. In this particular instance no result was obtained. Nevertheless Ōhara's self-sacrifice, its origin in political considerations, and the expectation that an appeal from the grave would move men's hearts more surely than any arguments urged by a living voice,—all this was in complete accord with Japanese ways of thinking. The government has at last, in the summer of 1891, felt itself constrained to issue an ordinance prohibiting costly funerals and other posthumous honours to deceased criminals. Nishino Buntarō, the Shintō fanatic who assassinated the minister of education, Viscount Mori, on the day of the proclamation of the Constitution in 1889, and who him-

self perished in the fray, has been worshipped almost as a god, his tomb has been constantly decked with flowers, incense burnt before it, verses hung over it, pilgrimages made to it. The would-be assassin of Count Ōkuma met with scarcely less glorification. Even women are found ready to commit *harakiri* or otherwise destroy themselves for political reasons, and the memory of each suicide for any cause is held in religious reverence.

*Harakiri* has sometimes been translated "the happy dispatch," but the original Japanese is less euphemistic. It means "belly-cutting;" and that is what the operation actually consists in, neither more nor less. Or rather, no: there is more. In modern times, at least, people not having always succeeded in making away with themselves expeditiously by this method, it became usual for a friend—a best man, as one might say—to stand behind the chief actor in the tragedy. When the latter thrust his dirk into himself, the friend at once chopped off his head.

*Harakiri* is not an aboriginal Japanese custom. It was evolved gradually during the Middle Ages. The cause of it is probably to be sought in the desire, on the part of vanquished warriors, to avoid the humiliation of falling into their enemies' hands alive. Thus the custom would come to be characteristic of the military class, in other words, of the feudal nobility and gentry. From being a custom, it next developed into a privilege. At a date difficult to fix, but which was probably not later than A.D. 1500, noblemen and gentlemen (that is, *Daimyōs* and *samurai*) began to be exempted from the indignity of being put to death by the common executioner, like malefactors of the baser sort. They were allowed to commit *harakiri* instead, the time and place being

notified to them officially, and officials being sent to witness the ceremony.

It is an odd fact that the Japanese word *harakiri*, so well-known all over the world, is but little used by the Japanese themselves. The Japanese almost always prefer to employ the synonym *seppuku*, which they consider more elegant because it is derived from the Chinese. After all, they are not singular in this matter. Do not we ourselves say "abdomen," when what we mean is plain Saxon—well, we will not shock ears polite by mentioning the word again. Latinitisms in English, "Chinesisms" in Japanese, cover a multitude of sins.

**Books recommended.** The whole subject is elaborately described in *Appendix A to the Tales of Old Japan*, by A. B. Mitford, who himself had the rare, the gruesome, opportunity of seeing *harakiri* performed.—Our own *Romanised Japanese Reader*, Extract No. 63, gives a literal translation of a native account of the *harakiri* of Asano, Lord of Akō, whose death was so dramatically avenged by the famous "Forty-Seven Rōins."

**Heraldry.** In Japan, as in Europe, feudalism produced the "nobl and gentyl sciaunce" of heraldry, though the absence of such powerful stimuli as tournaments and the crusades prevented Japanese heraldry from developing to the same high degree of complexity as the heraldry of the West. Most of the great *Daimyōs* possessed three crests or badges (*mon*), the lesser *Daimyōs* had two, ordinary *samurai* one. These served in time of war to adorn the breastplate, the helmet, and the flag. In time of peace the crest was worn, as indeed it still is by those who retain the native garb, in five places on the upper garment, namely, at the back of the neck, on each sleeve, and on each breast. Various other articles were marked with it, such as lanterns, travelling-cases (what modern curio-dealers call "*Daimyō* boxes"),

etc., etc. The Imperial family has two crests,—the sixteen-petalled chrysanthemum (*kiku no go mon*), and the leaves and flowers of the paulownia (*kiri no go mon*). The crest of the Tokugawa dynasty of *Shōguns* was three asarum leaves, whose points meet in the centre. The bamboo, the rose, the peony, even the radish (*daikon*), have furnished crests for noble families. Other favourite “motives” are birds, butterflies, running water, fans, feathers, ladders, bridle-bits, Chinese characters, and geometrical designs. One small *Daimyō*, named Aoki, had for his crest the summit of Fuji, with its trifurcated peak issuing from the clouds. The great Shimazu family of Satsuma has the cross within a circle. Flags and banners of various shapes and sizes have been in use from the earliest ages. The present national flag—a red ball on a white ground—was only formally adopted in the year 1859. But it is a very ancient badge, intended to represent the rising sun, and therefore highly appropriate to Japan, as the most eastern of all lands.

**Books recommended.** *Japanese Heraldry*, by T. R. H. McClatchie, printed in Vol. V. of the *Asiatic Transactions*. Our account is a *precis* of McClatchie's essay.—Appert's *Ancien Japon*, in which all the *Daimyō*'s crests are beautifully figured.

**History and Mythology.** To the eye of the critical investigator, Japanese history properly so-called opens only in the latter part of the fifth or the beginning of the sixth century after Christ, when the gradual spread of Chinese culture, filtering in through Korea, had sufficiently dispelled the gloom of original barbarism to allow of the keeping of records.

The whole question of the credibility of the early history of Japan has been carefully gone into during the last ten

years by Aston and others, with the result that the first date pronounced trustworthy is A. D. 461, and it is discovered that even the annals of the sixth century are to be received with caution. We have ourselves no doubt of the justice of this negative criticism, and can only stand in amazement at the simplicity of most European writers, who have accepted, without sifting them, the uncritical statements of the Japanese annalists. One eminent German professor, the late Dr. Hoffmann, actually discusses the *hour* of Jimmu Tennō's accession in the year 660 B. C., which is much as if one should gravely compute in cubic inches the size of the pumpkin which Cinderella's fairy godmother turned into a coach and six. How comes it that profound erudition so often lacks the salt of humour and the guidance of common sense?

Be this as it may, criticism is not at all a "Japanesey" thing; and as Japanese art and literature contain frequent allusions to the early history (so-called) of the country, the chief outlines of this history, as preserved in the works entitled *Kojiki* and *Nihongi*, both dating from the eighth century after Christ, may here be given. We include the mythology under the same heading, for the reason that it is absolutely impossible to separate the two. Why, indeed, attempt to do so, where both are equally fabulous?

Before, then, the beginning of the world of men, there existed numerous generations of gods. The last of these "divine generations," as they are termed, were a brother and sister, named respectively Izanagi and Izanami, who, uniting in marriage, gave birth to the various islands of the Japanese archipelago and to a great number of additional gods and goddesses. The birth of the God of Fire caused

Izanami's death, and the most striking episode of the whole Japanese mythology ensues, when her husband, Orpheus-like, visits her at the gate of the under-world to implore her to return to him. She would fain do so, and bids him wait while she takes counsel with the deities of the place. But he, impatient at her long tarrying, breaks off one of the teeth of the comb in his hair, lights it and goes in, only to find her a hideous mass of putrefaction, in the midst of which are seated the eight Gods of Thunder. Eight, be it observed, is the mystic number of the Japanese, as six is the mystic number of the Ainos whom their ancestors drove out.

Returning to south-western Japan, Izanagi purifies himself by bathing in a stream, and as he does so, fresh deities are born from each article of clothing that he throws down on the river-bank, and from each part of his person. One of these deities was the Sun-Goddess Ama-terasu, who was born from his left eye, while the Moon-God sprang from his right eye, and the last born of all, Susanoo, whose name means "the Impetuous Male," was born from his nose. Between these three children their father divides the inheritance of the universe.

At this point the story loses its unity. The Moon-God is no more heard of, and the traditions concerning the Sun-Goddess diverge from those concerning the Impetuous Male Deity in a manner which is productive of inconsistencies in the rest of the mythology. The Sun-Goddess and the Impetuous Male Deity have a violent quarrel, and at last the latter breaks a hole in the roof of the hall in Heaven, where his sister is sitting at work with her "celestial weaving-maidens," and through it lets fall "a heavenly piebald horse which he had flayed with a backward flaying." The con-

sequences of this impious act were so disastrous that the Sun-Goddess withdrew for a season into a cave, from which the rest of the eight hundred myriad deities with difficulty allured her. The Impetuous Male Deity was thereupon banished, and the Sun-Goddess remained mistress of the field. Yet, strange to say, she thenceforward retires into the background, and the most bulky section of the mythology consists of stories concerning the Impetuous Male Deity and his descendants, who are represented as the monarchs of Japan, or rather of the province of Izumo. The Impetuous Male Deity himself, whom his father had charged with the dominion of the sea, never assumes that rule, but first has a curiously told amorous adventure and an encounter with an eight-forked serpent in Izumo, and afterwards reappears as the capricious and filthy deity of Hades, who, however, seems to retain some authority over the land of the living, as he invests his descendant of the sixth generation with the sovereignty of Japan.

Of this latter personage a whole cycle of stories is told, all centring in the province of Izumo. We learn of his conversations with a hare and with a mouse, of the prowess and cleverness which he displayed on the occasion of a visit to his ancestor in Hades, which is in this cycle of traditions a much less mysterious place than the Hades visited by Izanagi, of his amours, of his triumph over his eighty brethren, of his reconciliation with his jealous consort, and of his numerous descendants. We hear too of a Lilliputian deity, who comes across the sea to request this monarch of Izumo to share the kingdom with him.

This last-mentioned legend repeats itself in the sequel. The Sun-Goddess resolves to bestow the sovereignty of Japan



on a child of whom it is doubtful whether he were born of her or of her brother, the Impetuous Male Deity. Three embassies are sent from Heaven to Izumo to arrange matters; but it is only a fourth that is successful, the final ambassadors obtaining the submission of the monarch or deity of Izumo, who surrenders his throne and promises to serve the new dynasty (apparently in the under-world) if a palace or temple be built for him and he be appropriately worshipped. Thereupon the child of the deity whom the Sun-Goddess had originally chosen descends to earth—not to Izumo in the north-west, as the logical sequence of the story would lead one to expect—but to the peak of a mountain in the south-western island of Kyūshū.

Here follows a quaint tale accounting for the odd appearance of the *bêche-de-mer*, and another to account for the shortness of the lives of mortals, after which we are told of the birth under peculiar circumstances of the heaven-descended deity's three sons. Two of these, Hoderi and Hoori, whose names may be Englished as "Fire-Shine" and "Fire-Fade," are the heroes of a very curious legend, which includes an elaborate account of a visit paid by the latter to the palace of the God of Ocean, and of a curse or spell which gained for him the victory over his elder brother, and enabled him to dwell peacefully in his palace at Takachiho for the space of five hundred and eighty years—the first statement resembling a date which the Japanese historians vouchsafe. Fire-Fade's son married his own aunt, and was the father of four children, one of whom, "treading on the crest of the waves, crossed over to the Eternal Land," while a second "went into the sea-plain," and the two others moved eastward, fighting with the chiefs of Kibi and Yamato, having adventures with gods

both with and without tails, being assisted by a miraculous sword and a gigantic crow, and naming the various places they passed through after incidents in their own career. One of these brothers was Kamu-Yamato-Iware-Biko, who (the other having died before him) is accounted the first human Emperor of Japan—the first Mikado. The posthumous name of Jimmu Tennō was given to him more than fourteen centuries after the date which the historians assign for his decease.

Henceforth Yamato, which had scarcely been mentioned before, and the provinces adjacent to it, become the centre of the story, and Izumo again emerges into importance. A very indecent love-tale forms a bridge which unites the various fragments of the mythology and the “Great Deity of Miwa,” who is identified with the deposed monarch of Izumo, appears on the scene. Indeed, during the rest of the story, this “Great Deity of Miwa” and his colleague the “Small August Deity” (Sukuna-Mi-Kami), the deity Izasa-Wake, the three Water-Gods of Sumi, and the “Great Deity of Kazuraki” form, with the Sun-Goddess and with a certain divine sword preserved at the temple of Isonokami in Yamato, the only objects of worship specially named, the other gods and goddesses being no more heard of. This portion of the story is closed by an account of the troubles which inaugurated the reign of Jimmu’s successor, Suisei Tennō, and then occurs a blank of (according to the accepted chronology) five hundred years, during which absolutely nothing is related excepting dreary genealogies, the place where each sovereign dwelt and where he was buried, and the age to which he lived—this after the minute details which had been given concerning the previous gods or monarchs down to Suisei

inclusive. It should likewise be noted that the average age of the first seventeen monarchs (counting Jimmu Tennō as the first), is nearly ninety-six years if we follow the *Kojiki*, and over a hundred if we follow the accepted chronology which is based chiefly on the divergent statements contained in the *Nihongi*. The age of several of the monarchs exceeds a hundred and twenty years.

The above-mentioned lapse of a blank period of five centuries brings us to the reign of the emperor known to history by the name of Sujin Tennō, whose life of one hundred and sixty-eight years (one hundred and twenty according to the *Nihongi*) is supposed to have immediately preceded the Christian era. In this reign, the former monarch of Izumo or god of Miwa again appears and produces a pestilence, of the manner of staying which Sujin is warned in a dream.

In the following reign an elaborate legend, involving a variety of circumstances as miraculous as any in the earlier portion of the mythology, again centres in the necessity of pacifying the great god of Izumo; and this, with details of internecine strife in the Imperial family, of the sovereign's amours, and of the importation of the orange from the "Eternal Land," brings us to the cycle of traditions of which Yamato-Take, a son of the Emperor Keikō, is the hero. This prince, after assassinating one of his brothers, accomplishes the task of subduing both western and eastern Japan; and notwithstanding certain details unacceptable to European taste, his story, taken as a whole, is one of the most pleasing in Japanese legend. He performs marvels of valour, disguises himself as a woman in order to slay the brigands, is the possessor of a magic sword and fire-striker, has a devoted wife who stills the fury of the sea by sitting

down upon its surface, has encounters with a deer and with a boar who are really gods in disguise, and finally dies on his way westward before he can reach his home in Yamato. His death is followed by a highly mythological account of the laying to rest of the white bird into which he ended by being transformed.

The succeeding reign is a blank, and the next transports us without a word of warning to quite another scene. The sovereign's home is now in Kyūshū—the south-westernmost island of the Japanese archipelago;—and four of the gods, through the medium of the sovereign's consort, who is known to posterity as the Empress Jingō, reveal the existence of the land of Korea, of which, however, this is not the first mention in the histories. The Mikado disbelieves the divine message, and is punished with death for his incredulity. But the Empress, after a special consultation between her prime minister and the gods, and the performance of various religious ceremonies, marshals her fleet, and, with the assistance of the fishes both great and small and of a miraculous wave, reaches Shiragi (one of the ancient divisions of Korea), and subdues it. She then returns to Japan, the legend ending with a curiously naïve tale of how she sat a-fishing one day on a shoal in the River Ogawa in Kyūshū, with threads picked out of her skirt for lines. The date of the conquest of Korea, according to the orthodox chronology, is A. D. 200.

The next episode is the warrior-empress's voyage up to Yamato—another joint in the story, by means of which the Yamato cycle of legends and the Kyūshū cycle are brought into apparent unity. The *Nihongi* has even improved upon this by making Jingō's husband dwell in Yamato at the

beginning of his reign and only remove to Kyūshū later, so that if the less skilfully elaborated *Kojiki* had not been preserved, the tangled skein of the tradition would have been still more difficult to unravel. The Empress's army defeats the troops raised by the native kings or princes, who are represented as her step-sons, and from that time forward the story runs on in a single channel, with Yamato as its scene of action.

China likewise is now first mentioned, books are said to have been brought over from the mainland, and we hear of the gradual introduction of various useful arts. Even the annals of the reign of Jingō's son, Ōjin Tennō, however, during which this civilising impulse from abroad is said to have commenced, are not free from details as miraculous as any in the earlier portions of the history. The monarch himself is said to have lived a hundred and thirty years, while his successor lived eighty-three (according to the *Nihongi*, Ōjin lived a hundred and ten, and his successor Nintoku reigned eighty-seven years). It is not till the next reign that the miraculous ceases, a fact which significantly coincides with the time at which, says the *Nihongi*, "historiographers were first appointed to all the provinces to record words and events, and forward archives from all directions."

This brings us to the beginning of the fifth century of our era, just three centuries before the compilation of the annals that have come down to us, but only two centuries before the compilation of the first history of which mention has been preserved. From that time forward the story in the *Kojiki*, though not well told, gives us some very curious pictures, and reads as if it were trustworthy. It is tolerably full for a few reigns, after which it again dwindles into mere genealogies,

ending with the death of the Empress Suiko in A. D. 628. The *Nihongi*, on the contrary, gives full details as far as A. D. 701, that is, to within nineteen years of the date of its compilation.

The reader who has followed this summary, or who will take the trouble to study the original Japanese texts for himself, will perceive that there is no break in the story—at least no chronological break—and no break between the fabulous and the real, unless it be in the fifth century of our era, or more than a thousand years later than the date usually assumed as the starting-point of authentic Japanese history. The only breaks are—not chronological—but topographical.

This fact of the continuity of the Japanese mythology and history has been fully recognised by the leading native commentators, whose opinions are those considered orthodox by modern Shintoists, and they draw from it the conclusion that everything in the standard national histories must be accepted as literal truth—the supernatural equally with the natural. But the general habit of the more sceptical Japanese of the present day, that is to say, of ninety-nine out of every hundred of the educated, is to reject or rather to ignore the legends of the gods, while implicitly believing the legends of the emperors, from Jimmu Tennō, in B. C. 660, downwards. For so arbitrary a distinction there is not the shadow of justification. The so-called history of Jimmu the first earthly Mikado, of Jingō the conqueress of Korea, of Yamato-take, and of the rest, stands or falls by exactly the same criterion as the legends of the creator and creatress Izanagi and Izanami. Both sets of tales are told in the same books, in the same style, and with an almost equal amount of supernatural detail. The so-called historical part is as

devoid as the other of all contemporary evidence. It is contradicted by the more trustworthy, because contemporary, Chinese and Korean records, and—to turn from negative to positive testimony—can be proved in some particulars to rest on actual forgery. For instance, the fictitious nature of the calendars employed to calculate the early dates for about thirteen centuries (from B. C. 660 onward) has not altogether escaped the notice even of the Japanese themselves, and has been clearly exposed for European readers by that careful investigator, the late Mr. Wm. Bramsen, who says, when discussing them in the Introduction to his *Japanese Chronological Tables*, “It is hardly too severe to style this one of the greatest literary frauds ever perpetrated.”

But a truce to this discussion. We have only entered into it because the subject, though perhaps dry, is at least new, and because one's patience is worn out by seeing book after book glibly quote the so-called dates of early Japanese history as if they were solid truth, instead of being the merest haphazard guesses and baseless imaginings of a later age. Arrived at A. D. 600, we stand on *terra firma*, and can afford to push on more quickly.

About that time occurred the greatest event of Japanese history, the conversion of the nation to Buddhism (approximately A. D. 552—621). So far as can be gathered from the accounts of the early Chinese travellers, Chinese civilisation had slowly—very slowly—been gaining ground in the archipelago ever since the third century after Christ. But when the Buddhist missionaries crossed the water, all Chinese institutions followed them and came in with a rush. Mathematical instruments and calendars were introduced; books

began to be written (the earliest that has survived, and indeed nearly the earliest of all, is the already-mentioned *Kojiki*, dating from A. D. 712); the custom of abdicating the throne in order to spend old age in prayer was adopted—a custom which, more than anything else, led to the effacement of the Mikado's authority during the Middle Ages.

Sweeping changes in political arrangements began to be made in the year 645, and before the end of the eighth century, the government had been entirely remodelled on the Chinese centralised bureaucratic plan, with a regular system of ministers responsible to the sovereign, who, as "Son of Heaven," was theoretically absolute. In practice this absolutism lasted but a short time, because the *entourage* and mode of life of the Mikados were not such as to make of them able rulers. They passed their time surrounded only by women and priests, oscillating between indolence and debauchery, between poetastering and gorgeous temple services. This was the brilliant age of Japanese classical literature, which lived and moved and had its being in the atmosphere of an effeminate court. The Fujiwara family engrossed the power of the state during this early epoch (A. D. 670—1050). While their sons held all the great posts of government, the daughters were married to puppet emperors.

The next change resulted from the impatience of the always manly and warlike Japanese gentry at the sight of this sort of petticoat government. The great clans of Taira and Minamoto arose, and struggled for and alternately held the reins of power during the second half of the eleventh and the whole of the twelfth century. Japan was now converted into a camp; her institutions were feudalised. The real master of the empire was he who, strongest with his sword and bow



and heading the most numerous host, could partition out the land among the chief barons, his retainers. By the final overthrow of the Taira family at the sea-fight of Dan-no-Ura in A. D. 1185, Yoritomo, the chief of the Minamotos, rose to supreme power, and obtained from the Court at Kyōto the title of *Shōgun*, literally "Generalissimo," which had till then been applied in its proper meaning to those generals who were sent from time to time to subdue the Ainos or rebellious provincials, but which thenceforth took to itself a special sense, somewhat as the word *Imperator* (also meaning originally "general") did in Rome. The coincidence is striking. So is the contrast. For, as Imperial Rome never ceased to be theoretically a republic, Japan contrariwise, though practically and indeed avowedly ruled by the Shōguns from A. D. 1190 to 1867, always retained the Mikado as theoretical head of the state, descendant of the Sun-Goddess, fountain of all honour. There never were two emperors, acknowledged as such, one spiritual and one secular, as has been so often asserted by European writers. There never was but one emperor—an emperor powerless it is true, seen only by the women who attended him, often a mere infant in arms, who was discarded on reaching adolescence for another infant in arms. Still, he was the theoretical head of the state, whose authority was merely delegated to the Shōgun as, so to say, Mayor of the Palace.

By a curious parallelism of destiny, the Shōgunate itself more than once showed signs of fading away from substance into shadow. Yoritomo's descendants did not prove worthy of him, and for more than a century (A. D. 1205—1333) the real authority was wielded by the so-called "Regents" of

the Hōjō family, while their liege-lords, the Shōguns, though keeping a nominal court at Kamakura, were for all that period little better than empty names. So completely were the Hōjōs masters of the whole country, that they actually had their deputy governors at Kyōto and in Kyūshū in the south-west, and thought nothing of banishing Mikados to distant islands. Their rule was made memorable by the repulse of the Mongol fleet sent by Kublai Khan with the purpose of adding Japan to his gigantic dominions. This was at the end of the thirteenth century, since which time Japan has never been attacked from without.

During the fourteenth century, even the dowager-like calm of the Court of Kyōto was broken by internecine strife. Two branches of the Imperial house, supported each by different feudal chiefs, disputed the crown. One was called the *Hokuchō*, or "Northern Court," the other the *Nanchō*, or "Southern Court." After lasting some sixty years, this contest terminated in A. D. 1392 by the triumph of the Northern dynasty, whose cause the powerful Ashikaga family had espoused. From 1338 to 1565, the Ashikagas ruled Japan as Shōguns. Their Court was a centre of elegance, at which painting flourished, and the lyric drama, and the tea ceremonies, and the highly intricate arts of gardening and flower arrangement. But they allowed themselves to sink into effeminacy and sloth, as the Mikados had done before them; and political authority, after being for some time administered less by them than in their name, fell from them altogether in 1597.

Meanwhile Japan had been discovered by the Portuguese (A. D. 1542); and the imprudent conduct of the Portuguese and Spanish friars) *bateren*, as they were called—a corrup-

tion of the word *pudre*) made of the Christian religion an additional source of discord. Japan fell into utter anarchy. Each baron in his fastness was a law unto himself. Then, in the latter half of the sixteenth century, there arose successively three great men—Ota Nobunaga, the Taikō\* Hideyoshi, and Tokugawa Ieyasu. The first of these conceived the idea of centralising all the authority of the state in a single person; the second, Hideyoshi, who has been called the Napoleon of Japan, actually put the idea into practice, and joined the invasion of Korea (A. D. 1592—1598) to his domestic triumphs. Death overtook him in 1598, while he was revolving no less a scheme than the conquest of China. Ieyasu, setting Hideyoshi's youthful son aside, stepped into the vacant place. An able general, unsurpassed as a diplomat and administrator, he first quelled all the turbulent barons, then bestowed a considerable portion of their lands on his own kinsmen and dependents, and either broke or balanced, by a judicious distribution of other fiefs over different provinces of the empire, the might of those greater feudal lords, such as Satsuma and Chōshū, whom it was impossible to put altogether out of the way. The Court of Kyōto was treated by him respectfully, and investiture as Shōgun for himself and his heirs duly obtained from the Mikado.

In order further to break the might of the *Daimyōs*, Ieyasu compelled them to live at Yedo, which he had chosen for his capital in 1590, during six months of the year, and to leave their wives and families there as hostages during the other half. What Ieyasu sketched out, the third Shōgun of his

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\* The word *taiko* (太閤), which means "great councillor," was the recognized title of a retired regent (*kwambaku*); but being rarely applied to any except Hideyoshi, it has almost come to form part of his name.

line, Iemitsu, perfected. From that time forward, "Old Japan," as we know it from the Dutch accounts, from art, from the stage, was crystallised for two hundred and fifty years—the Old Japan of isolation (for Iemitsu shut the country up to prevent complications with the Spaniards and Portuguese), the Old Japan of picturesque feudalism, of *harakiri*, of a society ranged in castes and orders and officered by spies, the Old Japan of an ever-increasing skill in lacquer and porcelain, of aristocratic punctilio, of supremely exquisite taste.

Unchangeable to the outward eye of contemporaries, Japan had not passed a hundred years under the Tokugawa *régime* before the seeds of the disease which finally killed that *régime* were sown. Strangely enough, the instrument of destruction was historical research. Ieyasu himself had been a great patron of literature. His grandson, the second Prince of Mito, inherited his taste. Under the auspices of this Japanese Mæcenas, a school of literati arose to whom the antiquities of their country were all in all—Japanese poetry and romance, as against the Chinese Classics; the native religion, Shintō, as against the foreign religion, Buddhism; hence, by an inevitable extension, the ancient legitimate dynasty of the Mikados, as against the upstart Shōguns. Of course this political portion of the doctrine of the literary party was kept in the background at first; for those were not days when opposition to the existing government could be expressed or even hinted at without danger. But nevertheless it gradually grew in importance, so that, when Commodore Perry came with his big guns (A. D. 1853—4), he found a government already tottering to its fall, many who cared little for the Mikado's abstract rights, caring a great deal for the chance

of aggrandising their own families at the Shōgun's expense.

The Shōgun yielded to the demands of Perry and of the representatives of the other foreign powers—England, France, Russia—who followed in Perry's train, and consented to open Yokohama, Hakodate, and certain other ports to foreign trade and residence (1857—9). He even sent embassies to the United States and to Europe in 1860 and 1861. The knowledge of the outer world possessed by the Court of Yedo, though not extensive, was sufficient to assure the Shōgun and his advisers that it was vain to refuse what the Western powers claimed. The Court of Kyōto had no means of acquiring even this modicum of worldly wisdom. According to its view, Japan, "the land of the gods," should never be polluted by outsiders, the ports should be closed again, and the "barbarians" expelled at any hazard.

What specially tended to complicate matters at this crisis was the independent action of certain *Daimyōs*. One of them, the Prince of Chōshū, acting, as is believed, under secret instructions from the Court of Kyōto, fired on ships belonging to France, Holland, and the United States—this, too, at the very moment (1863) when the Shōgun's government, placed between foreign aggression and home tumult, as between hammer and anvil, was doing its utmost to effect by diplomacy the departure of the foreigners whom it had been driven to admit a few years before. The consequence of this act was what is called "the Shimonoseki Affair," namely, the bombardment of Shimonoseki, Chōshū's chief sea-port, by the combined fleets of the powers that had been insulted, together with Great Britain which espoused their cause on the ground of the solidarity of all foreign interests in Japan. An indemnity of \$3,000,000 was exacted, which, though

doubtless no feather, broke the Shōgunate's back. The Shōgun Iemochi attempted to punish Chōshū for the humiliation which he had brought on Japan, but failed, was himself defeated by the latter's troops, and died. Hitotsubashi, the last of his line, succeeded him. But the Court of Kyōto, prompted by the great *Daimyōs* of Chōshū and Satsuma, suddenly decided on the abolition of the Shōgunate. The Shōgun submitted to the decree, and those of his followers who did not were routed—first at Fushimi near Kyōto (17th January, 1868), then at Ueno in Yedo (4th July, 1868), then in Aizu (6th November, 1868), and lastly at Hakodate (27th June, 1869), where some of them had endeavoured to set up an independent republic.

The government of the country was reorganised during 1867—8, nominally on the basis of a pure absolutism, with the Mikado as sole wielder of all authority both legislative and executive. Thus the literary party had triumphed. All their dreams were realised. They were henceforth to have Japan for the Japanese. The Shōgunate, which had admitted the hated barbarian, was no more. Even their hope of supplanting Buddhism by the old national religion, Shintō, was in great measure accomplished. They believed that not only European innovations, but everything—even Japanese—that was newer than A. D. 500, would be forever swept away. Things were to go back to what they had been in the primitive ages, when Japan was really "the land of the gods."

From this dream they were soon roughly wakened. The shrewd clansmen of Satsuma and Chōshū, who had humour-ed the ignorance of the Court and the fads of the scholars only as long as their common enemy, the Shōgunate, re-

mained in existence, now turned round, and declared in favour, not merely of foreign intercourse, but of the Europeanisation of their own country. History has never witnessed a more sudden *volte-face*. History has never witnessed a wiser one. We foreigners, being mere lookers-on, may no doubt sometimes regret the substitution of common-place European ways for the glitter, the glamour of picturesque Orientalism. But can it be doubtful which of the two civilisations is the higher, both materially and intellectually? And does not the whole experience of the last three hundred years go to prove that no Oriental state which retains distinctively Oriental institutions can hope to keep its territory free from Western aggression? What of India? What even of China? And what was Commodore Perry's visit but a threat to the effect that if Japan chose to remain Oriental, she should not be allowed to remain her own mistress? From the moment when the intelligent *samurai* of the leading clans realised that the Europeanisation of the country was a question of life and death, they (for to this day the government has continued practically in their hands) have never ceased carrying on the work of reform and progress.

The following are some of the chief measures and events of the last twenty years:—

1871. The daimiates abolished and prefectures established in their stead—in other words, a centralised bureaucracy substituted for feudalism. The disestablishment of Buddhism begun. The social disabilities of the pariah class (the so-called *eta* and *hinin*) removed. Posts and telegraphs introduced. Mint opened at Ōsaka.

1872. First railway. Conscription law. Law against nudity in cities.

1873. This year was specially fruitful in pro-foreign measures. The European calendar was introduced; the persecuted Catholics were released; vaccination, photography, European dress for officials, meat-eating, etc., etc., came into vogue.

1874. Saga rebellion. Formosan expedition.

1875. Establishment of the Mitsubishi Steam Ship Company. Provincial governors first summoned to Tōkyō for consultation. Saghalien ceded to Russia in exchange for the Kurile Islands. Establishment of orders of knighthood.

1876. Treaty with Korea. Higo rebellion. Commutation of the *samurai's* pensions. Edict against the wearing of swords by the *samurai* (took effect from 1st January, 1877).

1877. Satsuma rebellion under Saigō Takamori, who had been a loyalist leader in the revolutionary war, but who took umbrage at the ultra-European leanings of his colleagues. Reduction of land-tax from 3 to 2½ per cent. First National Industrial Exhibition at Ueno in Tōkyō.

1878. Murder of Minister Ōkubo. Military mutiny at the Takebashi Barracks, Tōkyō. Development of commercial enterprise by the establishment of the Bourse and the Tōkyō Chamber of Commerce.

1879. Dispute with China concerning Loochoo. Loochooan king brought captive to Tōkyō, and his kingdom annexed. Various distinguished foreigners visit Japan, notably ex-President Grant.

1880. Penal Code and Code of Criminal Procedure published. Prefectural assemblies established. Stringent regulations concerning public meetings.

1881. Discontent of the liberals at the Imperial Rescript deferring the adoption of constitutional government till 1890.



Trouble in Yezo arising from the winding up of the Kaitakushi (Colonisation Department).

1882. Political excitement. Organisation of the present Liberal and Radical parties (*Kaishintō* and *Jiyūtō*). Trouble with Korea.

1883. Establishment of the Supreme Court of Justice.

1884. Insurrection prompted by the radicals of the prefecture of Saitama. Creation of orders of nobility on the European pattern. English introduced in the curriculum of the common schools.

1885. Reforms in the method of administration, reduction in the number of officials, highest offices filled by new men, such as Itō, Inoue, etc. These changes are locally known as the *Ō-jishin*, that is, "the Great Earthquake."—Formation of the Japan Steam Ship Company (*Nippon Yūsen Kwaisha*).

1885—7. The second most violent attack of the "foreign fever." European music, dancing, athletics, card-playing, velocipede-riding, etc., etc., all came in with a rush, as did European dress for Japanese ladies. Predominance of German influence.

1886. Dissatisfaction of the radicals. Trouble with China arising from a sailors' brawl at Nagasaki. Terrible mortality from cholera.

1887. Count Inoue's negotiations for Treaty Revision fall through. Passing of the "Peace Preservation Act," whereby many radicals, especially those of the Tosa clan, were banished from the capital. This year witnessed the beginning of a reaction in favour of native ways and dress.

1888. Eruption of the volcano, Bandai-San.

1889. A constitution promulgated whereby Japan, hitherto an absolute monarchy, becomes a constitutional monarchy

after the pattern of Prussia and other continental European states. Establishment of local self-government. Treaty ratified with Mexico. Treaties concluded with other western powers, but not ratified. The chauvinistic feeling developed after the failure of the negotiations for treaty revision in 1887 gains in intensity, resulting during 1889-90 in several murderous assaults both on foreigners and on Japanese statesmen believed to entertain pro-foreign views. The foreign community of Yokohama protests against an unconditional surrender of "Treaty rights." This so incenses the Japanese, that the houses of prominent residents have to be guarded day and night by special constables.

1890. Opening of the first Diet, in accordance with the terms of the Constitution.

1891. Reductions in public expenditure and in the number of officials. All Japan in a ferment over a murderous attack on the Czarewitch, who was visiting Ōtsu, a town on the shores of Lake Biwa. Second session of the Diet to take place in the late autumn.

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It is not possible to conclude this sketch of Japanese history by the usual formula, "Books Recommended,"—for the reason that there are none to recommend. The chapters devoted to history in the works of Griffis, Rein, etc., hold, it is true, a respectable position as embodying the usual traditional account of the subject. Adams' work, too, is good in its way, though the title, "A History of Japan," is a misnomer. The book is, in fact, an account of the foreign relations of the Japanese government since 1868. But a critical history of Japan remains to be written—a work which

should do for every century what Mr. Aston has done for the earliest centuries only.\* Here more than anywhere else is it necessary to listen at back-doors, to peep through conventional fences, and to sift native evidence by the light of foreign testimony. We should know next to nothing of what may be termed the Catholic episode of the sixteenth and seventeenth centuries, had we access to none but the official Japanese sources. How can we trust those same sources when they deal with times yet more remote? There seems little doubt that the ruling powers at any given time manipulated both the more ancient records and the records of their own age, in order to suit their own private ends. Sometimes, indeed, the process may have been almost unconscious. The Japanese themselves are beginning to awake to these considerations. Mr. Shigeno An-eki, for instance, the greatest living authority on Japanese history, has undertaken to prove how certain historical episodes were "cooked" under the Tokugawa dynasty of Shōguns. A little reflection will show that such manipulations of history are likely to be the rule rather than the exception in Asiatic countries. The love of truth for truth's sake is not a general human characteristic, but one of the exceptional traits of the modern European mind, developed slowly by many causes, chiefly by those habits of accuracy which physical science does so much to foster. The concern of ancient peoples and of Asiatic peoples has always been, not so much truth as edification. Outside Europe and her colonies it is easy to manipulate records, because such manipulation shocks no one deeply, because the people are told nothing about the matter, and because, even

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\* See his essay entitled *Early Japanese History*, printed in Vol. XVI. Part I. of the *Asiatic Transactions*.

if they were told, they have neither the means nor the inclination to be critical.

**Incense Parties.** There is an elaborate ceremonial called *Kiki-kō*, or "incense-snifling," that has been a favourite ever since A. D. 1500, and still counts its votaries among esthetically minded persons. The gist of it is this:—The host produces, from among a score of different kinds of incense, five kinds, to each of which he affixes at pleasure some new name founded on a literary allusion, and each name receives a number. The various kinds are then burnt in irregular order, sometimes in combinations of two or three kinds; and the guests have to write down the corresponding numbers on slips of paper by means of certain signs symbolical of the chapters in a celebrated classical romance called *Genji Monogatari*. He who guesses best wins a prize. When the nose gets jaded by much smelling, it is restored to normal discrimination by means of vinegar.

All this will sound to the Anglo-Saxon reader like an innocent, not to say insipid, little *jeu de société*, such as might suggest itself to a party of school-girls. But remember that Old Japan was in its childhood—its second childhood. The art, the science, the mystery of incense-snifling was practised by priests, *Daimyōs*, and other reverend signiors. The incense-burners and other utensils employed were rare works of art, the meetings were conducted with grave etiquette, serious treatises have been written on the subject,—in a word, incense-snifling, coming next to the tea ceremonies in the estimation of men of taste, was a pastime at once erudite and aristocratic, and one which no Japanese would ever have thought of joking about. Nor in-

deed need a European joke about it. Have we not rather cause for wonder, perplexity, almost awe, in the spectacle of a nation's taste and intellect going off on such devious tracks as this incense-sniffing and the still more intricate tea ceremonies, and on bouquets arranged philosophically, and gardens representing the cardinal virtues? Such strict rules, such grave faces, such gigantic terminologies, so much ado about nothing!

This article, read together with the articles on **ESOTERICISM** and the **TEA CEREMONIES** and the latter half of those on **FLOWERS** and **GARDENS**, will afford a glimpse into a singular phase of the Oriental character,—its proneness to dwell on subjects simply because they are old and mysterious, its love of elaborately conceived methods of killing time.

**Ise.** Ise has been termed the Mecca of Japan, because it is the site of the two chief temples (*Daijingu*) of Shintō, the aboriginal Japanese religion. Properly speaking, Ise is the name, not of a town or of a temple, but of a province. The name of the town nearest to the temples is Yamada.

To the student of Japanese history and religion, the word Ise is in itself a magnet. But it may be a question whether the ordinary tourist would be repaid by going out of his way to visit the temples of a creed which binds itself to the severest architectural simplicity—white pine-wood and a thatch of rushes, no carvings, no paintings, no images, nothing but an immense antiquity, and even that only in the sense of historic continuity; for immemorial custom decrees that the two shrines shall be razed to the ground and rebuilt once every twenty years in precisely the same style. The wood of the old temples is, on such occasions, hewn into a myriad

pieces, and distributed as relics to the faithful. The temples were last rebuilt in 1889. The deities chiefly worshipped at Ise are the Sun-Goddess *Ama-terasu*, and *Toyo-uke-bime* the Goddess of Food. Viscount Mori, once Japanese representative at Washington and afterwards in London, perished by the hand of a Shintō fanatic on the 11th February, 1889, for the crime of having lifted with his walking-stick the curtain which hides the chief shrine from vulgar gaze.

**Books recommended.** *The Shintō Temples of Ise*, by Ernest Satow, in Vol. II. of the *Asiatic Transactions*.—Miss Bird's *Unbeaten Tracks in Japan*, Vol. II, p. 278, *et seq.*—The *Japan Daily Mail* of the 23rd and 24th October, 1889, contained an elaborate account of the consecration of the new temples, from the pen of Major-General Palmer, R. E.

**Japan.** Our word "Japan," and the Japanese *Nihon* or *Nippon*, are alike corruptions of *Jih-pên*, the Chinese pronunciation of the characters 日本, literally "sun-origin," that is, "the place the sun comes from,"—a name given to Japan by the Chinese on account of the position of the archipelago to the east of their own country. Marco Polo's *Zipangu* and the poets' *Cipango* are from the same Chinese compound, with the addition of the word *kuo* 國, which means "country."

The name *Nihon* ("Japan") seems to have been first officially used by the Japanese government in A. D. 670. Before that time, the usual native designation of the country was *Yamato*, properly the name of one of the central provinces. *Yamato* and *Ō-mi-kuni*, that is, "the Great August Country," are the names still preferred in poetry and *belles-lettres*. Japan has other ancient names, some of which are of learned length and thundering sound, for instance, *Toyo-ashi-wara-no-chi-aki-no-naga-i-ho-aki-no-mizu-ho-no-kuni*, that is, "the-Luxuriant-Reed-Plains-the-Land-of-Fresh-Rice-Ears-of-a-Thousand-Autumns-of-Long-Five-Hundred-Autumns." But

we shall not detain the reader with an enumeration of them. Any further curiosity on this head may be satisfied by consulting the pages of the *Kojiki*. (See *Asiatic Transactions*, Vol. X. Supplement.)

**Japanese People (Characteristics of the).** Any account of the characteristics of a people must deal with two main points, namely, physical characteristics and mental characteristics. We will first say a few words about the physical characteristics, referring those who desire exhaustive information to Dr. Baelz's admirable monograph entitled *Die Körperlichen Eigenschaften der Japaner*, printed in Parts 28 and 32 of the *German Asiatic Transactions*.

I. PHYSICAL CHARACTERISTICS. As stated in the Article entitled RACE, the Japanese are Mongols, that is, they are distinguished by a yellowish skin, straight black hair, scanty beard, almost total absence of hair on the arms, legs, and chest, broadish prominent cheek-bones, and more or less obliquely set eyes. These, with the other characteristics to be mentioned presently, are common both to the more slenderly built, oval-faced aristocracy, and to pudding-faced Gombei, the "Hodge" of Japanese Arcadia. Compared with people of European race, the average Japanese has a long body and short legs, a large skull with a tendency to prognathism (projecting jaws), a flat nose, coarse hair, scanty eye-lashes, puffy eyelids, a sallow complexion, and a low stature. The average stature of Japanese men is about the same as the average stature of European women. The women are proportionately smaller. The lower classes are mostly strong, with well-developed arms, legs, and chests. The upper classes are too often weakly.

The above description will perhaps not be considered flattering. But it is not ours; it is the doctors'. Then, too, ideals of beauty differ from land to land. We Anglo-Saxons consider ourselves a handsome race. But what are we still, in the eyes of the majority of the Japanese people, but a set of big, red, hairy barbarians with green eyes?

The Japanese women are, on the whole, handsomer than the men, and have, besides, pretty manners and charming voices.\* Village beauties are rare, most girls of the lower class with any pretensions to good looks being, as it would seem, sent out to service at tea-houses in the towns, or else early obtaining husbands. Japanese children, with their dainty little ways and old-fashioned appearance, always insinuate themselves into the affections of foreign visitors. Old and young alike are remarkable for quietness of demeanour. The gesticulations of a Southern European fill them with amazement, not to say contempt, and fidgetting of every kind is foreign to their nature.

The Japanese age earlier than we do. It has also been asserted that they are less long-lived. But this is doubtful. If statistics may be trusted, the number of octogenarians, nonagenarians, and even centenarians is fairly high. In Japan, as in other countries, the number of very old women considerably exceeds that of the very old men. The diseases which make most havoc are consumption, diseases of the digestive organs, and the peculiar affection called *Kakke*, of

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\* For a detailed analysis of the Japanese standard of female beauty, see Miss Bacon's *Japanese Girls and Women*, pp. 58-60, where also the true remark is made that foreigners residing long in Japan find their standard gradually change, "and see, to their own surprise, that their countrywomen look ungainly, fierce, aggressive, and awkward among the small, mild, shrinking, and graceful Japanese ladies."



which an account will be found in a separate article. The Japanese have less highly strung nerves than we Europeans. Hence they endure pain more calmly, and meet death with comparative indifference.\*

II. MENTAL CHARACTERISTICS. The tape-line, the weighing-machine, the craniometer, and the hospital returns give means of ascertaining a nation's physical characteristics which almost any one can apply and which none may dispute. Far different is it when we try to gauge the phenomena of mind. Does a new-comer venture on the task? He is set down as a sciolist, a man without experience—the one thing declared needful. Does an old resident hold forth, expecting his experience to command attention? The *Globe-trotter journalistic* from London, or maybe the cultured Bostonian literary critic, jumps upon him, tells him that living too long in one place has given him mental myopia, in other words has rendered his judgment prejudiced and worthless. The late Mr. Gifford Palgrave said in the present writer's hearing that an eight weeks' residence was the exact time qualifying an intelligent man to write about Japan. A briefer period (such was his ruling) was sure to produce superficiality, while a longer period induced a wrong mental focus. By a curious coincidence, eight weeks was the exact space of time during

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\* We have classed indifference to death among the *physical* characteristics, because none can doubt that a less sensitive nervous system must at least tend in that direction. It is possible, however, that opinions and beliefs have had some influence in the matter. Most Japanese are either agnostics looking forward to no hereafter, or they are Buddhists; and Buddhism is a tolerant, hopeful creed, promising rest at last to all, even though it may have to be purchased by the wicked at the price of numerous transmigrations. Christianity, on the other hand, with its terrible doctrine of final and hopeless perdition, may have steeped in a still more sombre hue the naturally excitable and self-questioning European mind. The Greeks and Romans appear to have braved death with an indifference to which few moderns can attain.

which Mr. Palgrave had been in Japan when he delivered himself of this oracle.

Again, are you in the Japanese service, and do you praise Japan? Then you must be a sycophant. Do you find fault with it? "Ah! don't you know?" it will be said, "when they renewed his engagement the other day, they cut his salary down \$50 a month." Worst of all is it if you are a Yokohama merchant. Then you are informed flatly that you are an ignoramus, a "dollar-grinder," and that, as you never see any Japanese of the better class, but only coolies and hucksters, what you are pleased to call your opinion is a mere impertinence worth less than nothing.

All things considered, the would-be critic of Japanese mind, manners, and morals has a thankless task before him. The present writer feels that he cannot hope to escape being classed in some one or other of the above-named categories of pariahs not fit to have an opinion of their own. He has, therefore, decided to express none at all, but simply to quote the opinions of others. Perhaps he may thus avoid blame and unpleasantness. He has chosen the opinions impartially, or rather he has not chosen them, but taken them anyhow, as they happened to come uppermost in his box of scraps. He has not, it is true, thought fit to include all or any of the absurdities of the casual passer-by;—one French count, for instance, a stripling of twenty, who spent just three months in the country and then wrote a book about it, sums up his acquired wisdom in the tremendous assertion, "*Le Japonais n'est pas intelligent.*" Of recent trash of this kind there is enough to fill many volumes. But who would care to read it? The opinions which we quote will be seen to be in some cases judgments of the people, in others judgments of the

country. But it is not practicable to separate one class from the other :—

“ This nation is the delight of my soul.” (St. FRANCIS XAVIER, middle of sixteenth century.)

“ The people of this Iland of *Japon* are good of nature, courteous above measure and valiant in warre : their iustice is seuerely executed without any partialitie vpon transgressors of the law. They are gouerned in great ciuillitie. I meane, not a land better gouerned in the world by ciuill policie. The people be verie superstitious in their religion, and are of diuers opinions.”—This last sentence does not fit the present day. No one now accuses the Japanese of superstitious religionism. Our author is again in touch with modern times when he speaks of “ the peopell veri subiect to thear gouernours and superiores.”

(WILL ADAMS, early in the seventeenth century.)

“ Bold..... heroic,..... revengeful,.....desirous of fame,.....very industrious and enured to hardships,..... great lovers of civility and good manners, and very nice in keeping themselves, their cloaths and houses, clean and neat.....As to all sorts of handiercrafts, either curious or useful, they are wanting neither proper materials, nor industry and application, and so far is it, that they should have any occasion to send for masters from abroad, that they rather exceed all other nations in ingenuity and neatness of workmanship, particularly in brass, gold, silver and copper..... Now if we proceed farther to consider the Japanese, with regard to sciences and the embellishments of our mind, Philosophy perhaps will be found wanting. The Japanese indeed are not so far enemies to this Science, as to banish

the Country those who cultivate it, but they think it an amusement proper for monasteries, where the monks leading an idle lazy life, have little else to trouble their heads about. However, this relates chiefly to the speculative part, for as to the moral part, they hold it in great esteem, as being of a higher and divine origin.....I confess indeed, that they are wholly ignorant of musick, so far as it is a science built upon certain precepts of harmony. They likewise know nothing of mathematicks, more especially of its deeper and speculative parts. No body ever cultivated these sciences but we Europeans, nor did any other nations endeavour to embellish the mind with the clear light of mathematical and demonstrative reasoning.....They profess a great respect and veneration for their Gods, and worship them in various ways: And I think I may affirm, that in the practice of virtue, in purity of life, and outward devotion, they far out-do the Christians: Careful for the Salvation of their Souls, scrupulous to excess in the expiation of their crimes, and extremely desirous of future happiness.....Their Laws and Constitutions are excellent, and strictly observed, severe penalties being put upon the least transgression of any.” (ENGELBERT KAEMPFER, end of seventeenth century.)

SIR RUTHERFORD ALCOCK, one of the most acute writers on Japan, is also one of the most difficult to quote from, as his whole book, *The Capital of the Tycoon*, is one continued criticism of the Japan of his time (about 1860), and one would like to quote it all. Here are a couple of his witty sayings:

“(Japan) is a very paradise of babies.”

“There is a mistake somewhere, and the result is that in one of the most beautiful and fertile countries in the whole

world the flowers have no scent, the birds no song, and the fruit and vegetables no flavour. One of my colleagues gave the characteristics of the country in another trilogy, which I am bound to say was not inferior in accuracy, if less poetical. 'Women wearing no crinoline, houses harbouring no bugs, and the country no lawyers.' The last is perhaps the most astonishing of the whole."

Sir Rutherford speaks in his preface of "the incorrigible tendency of the Japanese to withhold from foreigners or disguise the truth on all matters great and small." Yet he allows that they are "a nation of thirty millions of as industrious, kindly, and well-disposed people as any in the world."—Their art, too, rouses his admiration, though he makes a reservation to the effect that there are some departments in which they have failed to produce anything to be named in the same day with the works of the great artists of Europe. "Perhaps in nothing," says he, "are the Japanese to be more admired than for the wonderful genius they display in arriving at the greatest possible results with the simplest means, and the smallest possible expenditure of time and labour or material. The tools by which they produce their finest works are the simplest, and often the rudest that can be conceived. Wherever in the fields or the workshops nature supplies a force, the Japanese is sure to lay it under contribution, and make it do his work with the least expense to himself of time, money, and labour. To such a pitch of perfection is this carried, that it strikes every observer as one of the moral characteristics of the race, indicating no mean degree of intellectual capacity and cultivation."

"In moral character, the *average* Japanese is frank, honest,

faithful, kind, gentle, courteous, confiding, affectionate, filial, loyal. Love of truth for its own sake, chastity, temperance, are not characteristic virtues." (REV. W. E. GRIFFIS, in *The Mikado's Empire*.)

"Surely, for happiness, gentleness, and sobriety, for soft-voiced and always smiling chatter, for the blessed faculty of inhaling healthful enjoyment from the simplest things..... no other country can even profess to show the match of a festival crowd in Japan.....Police in such a throng, it seems to us, can have no more to do than the lilies of the valley." (MAJOR-GENERAL PALMER, R. E., in the *Japan Daily Mail*.)

"They seem to me like a soft reflection of Latin types, without the Latin force, and brilliancy, and passion—some-what as in dreams the memory of people we have known becomes smilingly aerial and imponderable." (LAFKADIO HEARN, in a letter to the present writer:—In another letter he writes as follows :) "More and more, watching the happy life of these people, I doubt whether our civilisation is morally all we believe it to be. I cannot help thinking that what Kaempfer so long ago said about the Japanese holds good to-day,—that 'they far outdo the Christians.' And perhaps our moralists, with their Semitic ideas about original sin, are responsible for a very serious misrepresentation when they allege that because the Japanese ideas of sexual morals are different from our own, they are really much worse. Judging from what I have witnessed behind the scenes of city life abroad, they are much better on the whole in practice, though not perhaps in theory."

In discussing their Japanese neighbours, the foreign residents frequently advert to the matter-of-fact way of looking at things which characterises all the nations that have come under Chinese influence. The EDITOR of the "JAPAN MAIL" recently drew an acute distinction between the *matter-of-fact* Japanese and the *practical* European, instancing the calculations of a recent pamphleteer anent a projected line of railway, the probable yearly profits of which were worked out to decimals of a cent! The matter-of-fact Japanese calculator simply transferred to his pamphlet the figures that came out on his abacus. The practical (because also theoretical) European knows that such apparent exactness is illusory.

Here are a few shorter dicta on the land and its people:—

"Calm and imperturbably polite." (JOHN R. BLACK, in *Young Japan*.)

"The land of disappointments." (AN OLD RESIDENT in Japanese service.)

"I found the country a study rather than a rapture." MISS BIRD, in *Unbeaten Tracks in Japan*.)

"The land of gentle manners and fantastic arts." (SIR EDWIN ARNOLD, in a letter to the *Daily Telegraph*.)—The same author says of the Japanese people: "They have the nature rather of birds or butterflies than of ordinary human beings.....They will not and cannot take life *au grand sérieux*."

"The land indeed of the sunrise, but also the land of the

sunset of romance." (CURT NETTO, in *Papierschmetterlinge aus Japan.*)

"*Le Japon d'aujourd'hui c'est une traduction mal faite.*" (A RESIDENT DIPLOMAT, quoted in one of MR. HENRY NORMAN'S letters on Japan to the *Pall-Mall Gazette.*)

"Japan is a Capua." (A GLOBE-TROTTER.)

"A pocket-country, compact and complete in its neat smallness." (HON. LEWIS WINGFIELD, in *The Wanderings of a Globe-Trotter.*)

PIERRE LOTI, in his *Madame Chrysanthème* and *Japoneries d'Automne*, emphasises over and over again one particular aspect of Japanese life—its smallness, its quaintness, its comicality. Here are just a few samples of the adjectives which he sows broad-cast over his pages, almost exhausting the resources of the French language in that particular line: *petit, bizarre, disparate, hétérogène, incraisemblable, mignon, bariolé, extravagant, inimaginable, frêle, monstrueux, grotesque, mièvre, exotique, lilliputien, minuscule, maniéré,* etc., etc. The houses are all *maisonnettes*; each garden is, not a *jardin*, but a *jardinet*; each meal a *dinette*, each inscription a *griffonnage*. The Kôbe-Kyôto railway is, *un drôle de petit chemin de fer, qui n'a pas l'air sérieux, qui fait l'effet d'une chose pour rire, comme toutes les choses japonaises.*—Of course there is an element of truth in all this. Query: is it the whole truth? PIERRE LOTI'S final and sweeping condemnation of poor Japan, as he was preparing to set sail, is as follows: *Je le trouve petit, vieillot, à bout de sang et à bout de sève; j'ai conscience de son antiquité antédiluvienne: de sa momie-*



*fication de tant de siècles—qui va bientôt finir dans le grotesque et la bouffonnerie pitoyable, au contact des nouveautés d'occident.*— Criticism of this bitter and unfruitful kind sets one musing on the question whether, after all, it is Japan herself that is so much at fault, or whether it may not rather be her French critic that is bloodless and sapless, too *blasé* to retain any share in that gift of sympathetic insight which is the first qualification for the understanding of any complex subject.

People are fond of drawing comparisons between the Chinese and the Japanese. Almost all seem agreed that the Japanese are much the pleasanter race to live with—clean, kindly, artistic. On the other hand, the Chinese are universally allowed to be far more trustworthy. “I know,” says a late Manager of the Hongkong and Shanghai Bank in Shanghai, “of no people in the world I would sooner trust than the Chinese merchant or banker.....For the last twenty-five years the bank has been doing a very large business with Chinese in Shanghai, amounting, I should say, to hundreds of millions of taels, and we have never met with a defaulting Chinaman.”—Woefully different from this is the tale told by the European bankers and merchants in Japan. They complain, it is true, not so much of actual, wilful dishonesty—though of that, too, they affirm there is plenty—as of pettiness, constant shilly-shallying, unbusiness-likeness almost passing belief. Hence the wide divergence between the impressions of the holiday-making tourist, and the opinions formed by the commercial communities at the open ports. Japan, the globe-trotter's paradise, is also the grave of the merchant's hopes. Another deep-seated difference between the Chinese and the Japanese is that the former have race pride, the latter national vanity. The

Chinese care nothing for China as a political unit, an abstraction, an ideal to die for if need be; but they are nevertheless inalienably wedded to every detail of their ancestral civilisation. The Japanese, though they have twice at intervals of a millenium thrown everything national overboard, are intense nationalists in the abstract. In fact, patriotism may be said to be their only remaining ideal. No Chinese but glories in the outward badges of his race; no Japanese but would be delighted to pass for a European, in order to beat Europeans on their own ground. The Japanese, too, are brave; they are also unpractical. The Chinese, eminently practical folks, follow the doctrine that

He who fights and runs away,  
Will live to fight another day.

The characteristic in which the Chinese and Japanese most agree (and other Far-Eastern peoples,—the Koreans for example,—agree in it also) is materialism. That is where the false note is struck, which, when long residence has produced familiarity, jars on European nerves and prevents true intellectual sympathy.

MR. WALTER DENING, whose acquaintance with modern Japanese literature and with the men who produce it is probably unrivalled, writes as follows:

“It is well-known that one of the most marked characteristics of the Japanese mind is its lack of interest in metaphysical, psychological, and ethical controversy of all kinds. It is seldom you can get them to pay sufficient attention to such questions to admit of their understanding even their main outlines.” And again:—

“Neither their past history nor their prevailing tastes show any tendency to idealism. They are lovers of the

practical and the real : neither the fancies of Goethe nor the reveries of Hegel are to their liking. Our poetry and our philosophy and the mind that appreciates them are alike the result of a network of subtle influences to which the Japanese are comparative strangers. It is maintained by some, and we think justly, that the lack of idealism in the Japanese mind renders the life of even the most cultivated a mechanical, humdrum affair when compared with that of Westerns. The Japanese cannot understand why our controversialists should wax so fervent over psychological, ethical, religious, and philosophical questions, failing to perceive that this fervency is the result of the intense interest taken in such subjects. The charms that the cultured Western mind finds in the world of fancy and romance, in questions themselves, irrespective of their practical bearings, is for the most part unintelligible to the Japanese."

One more quotation only. It is from the **REV. G. M. MEACHAM**, a missionary of many years standing, and resumes what hundreds of residents have thought and said :—

"A few months do not suffice to give a correct understanding of the situation, though the visitor should enjoy the kind attention and guidance of high officials. There are perhaps no people under heaven who know better the happy art of entertaining their guests, and none perhaps who succeed better in preoccupying them with their views. Indeed, the universal experience of those who remain long enough in this country to see beneath the surface is that first impressions are very deceitful."

To sum up : the average judgment formed by those who have lived some time among the Japanese, seems to resolve

itself into three principal items on the credit side, which are cleanliness, kindness, and a refined artistic taste, and three items on the debit side, namely, vanity, unbusinesslike habits, and an incapacity for appreciating abstract ideas.

So far this little symposium (that is the fashionable word, is it not?) on the mental characteristics of the Japanese. Anyone who thinks it not full enough or not representative enough, is earnestly requested to contribute to it, either from his personal experience or from his reading. (See also Article on WOMAN).

**Books recommended.** *The Soul of the Far East*, by Percival Lowell, written to prove that the Japanese mind is impersonal. Excepting a short paper by Mr. Dening, in Vol. XIX. of the *Asiatic Transactions*, we are acquainted with no other work treating explicitly of the mental characteristics of the Japanese; but to residents in Japan the Rev. Arthur H. Smith's book entitled *Chinese Characteristics* should prove fruitful reading, by way both of likeness and of contrast.

**Jinrikisha.** The origin of the *jinrikisha* is, to use a grandiloquent phrase, shrouded in obscurity. One native account attributes the spark of invention to a paralytic old gentleman of Kyōto, who, some time before 1868, finding his palanquin uncomfortable, took to a little cart instead. According to another version, one Akiha Daisuke, of Tōkyō, was the inventor, about 1870, but the first official application to be allowed to manufacture *jinrikishas* was made about the same time by a man called Takayama Kōsaku. The usual foreign version is that an American named Goble, half-cobbler and half-missionary, was the person to suggest the idea of a modified perambulator somewhere about 1867; and this has the support of Mr. Black, the author of "Young Japan." In any case, the invention, once made, found wide-spread favour. There are now over 38,000 *jinrikishas* in

Tōkyō alone; and the ports of China and of the Malay peninsula, as well as Japan, owe to the *jinrikisha* a fruitful source of employment for their teeming coolie population and of comfort for the well-to-do residents.

The compound word *jin-riki-sha* (人力車) means literally "man-power-vehicle," that is, a vehicle pulled by a man, or, as the late Mr. Baber wittily suggested, a "Pull-man-car." Some have imagined *sha* to be a corruption of the English "car." This is quite erroneous. *Sha* is a good old Chinese word. The poor word *jinrikisha* itself suffers many things at the hands of Japanese and foreigners alike. The Japanese generally cut off its tail and call it *jinriki*, or else they translate the Chinese syllable *sha* into their own language, and call it *kuruma*. The English cut off its head and maltreat the vowels, pronouncing it *rickshaw*. One English dictionary actually gives it as *jennyrickshaw*!

The total cost of the outfit of a *jinrikisha*-man—coat, drawers, hat, and lantern all complete, as per the Tōkyō police regulations of October, 1889—is estimated at \$4. His usual pay is from 7 to 15 cents per *ri* (2½ miles English). The heroes of the *jinrikisha* world are two men called Mukōbata and Kitaga, who in May, 1891, saved the life of the Czarewitch from an assassin's sword, and were forthwith almost smothered under the rewards and honours that poured down upon them, alike from the Mikado, the Czarewitch, and the Czar.

**Kaempfer.** If Marco Polo was the first to bring the existence of such a country as Japan to the knowledge of Europeans, and Mendez Pinto the first to tread its shores, Engelbert Kaempfer (1651—1716) may truly be called its

scientific discoverer. A native of Lemgow in Westphalia, he travelled while a youth in North Germany, Holland, and Poland. At the age of thirty-two he joined the Swedish diplomatic service as secretary of legation, in which capacity he proceeded through Russia and Tartary to the court of Ispahan. Eager for a sight of yet more distant lands, he then entered the service of the Dutch East India Company in the capacity of surgeon, sailed from Ormuz to Batavia in 1688, and thence via Siam to Japan, where he arrived in the month of September, 1690. At that time, the Dutch were the only Christian nation permitted to trade with Japan, and even they were confined to Deshima—a part of Nagasaki—where jealous care was taken by the authorities to keep them in ignorance of all Japanese matters. A yearly journey to Yedo to make obeisance before the Shōgun was the only change in their monotonous existence.

Kaempfer remained in Japan but two years and two months. Yet, in this short period and under these disadvantageous circumstances, he compiled a work which for the first time gave the world fairly accurate information concerning the history, geography, religious beliefs, manners and customs, and natural productions of the mysterious Island Empire. Returning to Europe in 1694, Kaempfer settled, first at Leyden and then in his native town, where he employed himself in writing his two celebrated works, the *History of Japan* and the *Amenitates Exotica*, in practising as a physician, and in quarrelling with the odious wife whose bad temper is said to have aggravated the fits of colic which ended in his death.

The *History of Japan* appeared, strange to say, first in an English translation in 1727—8; then in Latin (1728), Dutch

(1729), and French (1729). All these were translated from the English version. Lastly, in 1777, came a German edition—not exactly the German original, because Kaempfer's style was so terribly dry and involved as to make the booksellers fear that it would disgust even the German public, long-suffering as the German public is in that respect. The diction was accordingly modernised and touched up. Hence Kaempfer's work has never appeared in Kaempfer's words. Copies of all the editions are now rare, and fetch high prices at auction.

**Kakke.** *Kakke* is the same disease as that known in India and the Malay peninsula under the name of *beri-beri*, and may be defined in popular language as a sort of paralysis, as it is characterised by loss of motive power and by numbness, especially in the extremities. It is often accompanied by dropsy. All these symptoms are due to a degeneration of the nerves, which is the main anatomical feature of the complaint. In severe cases it affects the heart, and may then become rapidly fatal. But the usual course of the disease extends over several months, and mostly ends in recovery. But he who has had one attack may expect another after an interval of a year or two. Some persons have had as many as ten or even twenty attacks, all setting in with the warm weather and disappearing in the autumn. *Kakke* attacks with special frequency and virulence young and otherwise healthy men—women much less often, scarcely ever indeed except during pregnancy and after childbirth. Children of both sexes enjoy almost absolute immunity. The disease springs, in the opinion of the best authorities, not from actual malaria, as has been sometimes

imagined, but from a climatic influence resembling malaria. It should, however, be stated that others have sought its origin in the national diet—some in rice, some in fish. In favour of this latter view is to be set the consideration that the peasantry, who often cannot afford either rice or fish, and have to eat barley or millet instead, suffer much less than the townfolk, and the further fact that great improvement in this respect has been observed in the health of the Japanese navy ever since Dr. Takaki, I.J.N., introduced a meat diet for the seamen.

The origin of *Kakke* remains unexplained; but its comparative frequency in low alluvial situations, and the notable influence of crowding in propagating it, would tend to show that it is of an infectious character, even had we not the knowledge of its recent wide diffusion consequent on the opening up of new and improved methods of communication. Whether the disease is indigenous or imported, is a question that cannot yet be answered. The first mention of it occurs two hundred years ago. Then, and till about forty years ago, it was confined to a few ports on the Pacific coast of Japan and to some large cities in constant communication with those ports, such as Kyōto; and in all these localities barracks, schools, and prisons were the places most affected. The construction of railways, steamers, and carriage roads has turned *Kakke* from a local into a national scourge. Restricting itself no longer to low situations, it has invaded almost the entire country, the visitation being in some cases mysterious, in others clearly traceable to the residence of *Kakke* patients, who, having been sent to the hills for change of air, have left a legacy of their disease to the inhabitants.

**Books recommended.** *Kak'ke*, by Dr. Wm. Anderson, printed



in Vol. VI. Part I. of the *Asiatic Transactions* (also published in pamphlet form).—*Infectionskrankheiten in Japan*, by Dr. E. Baelz, in the *German Asiatic Transactions*, Vol. III. p. 301.—*Die Japanische Kok-ke*, by Dr. B. Scheube.—*Geographisch-medicinische Studien*, by Dr. Wernich; and others in European languages, besides reports in Japanese by Drs. Takaki and Miura.

**Kakemono.** The *Kakemono*, or hanging scroll, is the form in which Japanese paintings are usually mounted. It takes the place of the framed picture of Europe; but the number of *kakemonos* displayed in any single room is limited to one, a pair, or a set of three. Custom has moreover fixed on the *tokonoma*, or alcove, as the only part of the room in which these scrolls shall be hung, and prescribes rigid rules for the dimensions and other details of the mounting.

The invention of this method of showing off pictures and preserving them—for when not displayed, the *kakemono* is always tightly rolled up and stored away—goes back to very early Chinese days. Sometimes the *kakemono* contains, instead of a picture, some valued specimen of calligraphy. For Far-Eastern painting is a sort of writing, and the writing a sort of painting, and calligraphic skill is no less esteemed than skill in the painter's art.

The *yaku* is another method of Japanese mounting for pictures, which more closely resembles the framed picture of Europe, but occupies quite a subsidiary place.

**Book recommended.** Anderson's *Pictorial Arts of Japan*, Part I. pp. 116-120, where every detail of the mounting is explained.

**Kana.** See WRITING.

**Kurile Islands.** The Kuriles are a long chain of islands—rocky and useless for the most part—stretching for some ten degrees of latitude between Kamchatka and Yezo. Their name is of Russian origin, and means “the smokers,”

in allusion to the many active volcanoes which they contain. Originally inhabited by a shifting population of Ainos and perhaps men of some other native race, the Kuriles attracted the cupidity of the Cossacks who conquered Kamchatka at the end of the seventeenth century. At that time the islands swarmed with fur-bearing animals, now ruthlessly hunted to the verge of extinction. Gradually the whole group passed under Russian sway, though the government of Yedo always asserted its right to the southernmost portion of the chain. At last, by the treaty of St. Petersburg, concluded in 1875, the Kuriles were formally ceded by Russia to Japan, in exchange for the far more valuable territory of southern Saghalien, which had till then been claimed as a Japanese possession.

**Book recommended.** Unfortunately, the best work on the history of the Kuriles is buried in the Russian language. It is a paper by A. Polonsky, in Vol. IV. of the *Memoirs of the Ethnographical Section of the Geographical Society of St. Petersburg*, entitled *Kurilui*.—The Kuriles have been exhaustively discussed from a geographical and geological point of view by Professor Milne, in Vol. IX. Part II. pp. 127—170, of the *Transactions of the Seismological Society of Japan*.

**Kyōto.** See CAPITAL CITIES.

**Lacquer.** It is acknowledged by all connoisseurs that in the art of lacquer the Japanese far surpass their teachers, the Chinese. This may be partly because the lacquer-tree, though also apparently introduced from China, finds in Japan a more congenial climate; but we shall scarcely err in attributing the superiority chiefly to the finer esthetic instincts of the Japanese. So exactly did lacquer-work suit their taste and talent, that they were already producing triumphs in this branch of art at an epoch when England was still rent by the barbarous struggles of the Heptarchy.

Appreciation of lacquer is a taste which has to be ac-

quired, but which, when acquired, grows upon one, and places the best lacquer in the category of almost sacred things. To show a really fine piece casually to a newcomer, or to send it home as a gift to one of the uncultivated natives of Europe or America, is, as the Japanese proverb says, "like giving guineas to a cat." He will take it up for an instant, just glance at it, say "What a pretty little thing!" and put it down again, imagining it to be worth at most a couple of dollars. Not improbably it cost a hundred, and was the outcome of years of patient toil and marvellous art.

The chapter on lacquer in Rein's *Industries of Japan* is one of the fullest in that painstaking work. Rein spent five months in acquiring a knowledge of the art himself. Mr. J. J. Quin, too, of the British Consular Service in Japan, qualified himself by study under a practical teacher, and was able to send to the Royal Museum at Kew an exhaustive collection illustrative of every implement and process employed, from the knives and gloves used by the lacquer-tappers to the most perfect specimens of the gold lacquerer's art. His researches are embodied, partly in a paper printed in Vol. IX. of the *Asiatic Transactions*, partly in a *Report by Her Majesty's Acting Consul at Hakodate*. Most of the facts in the following short account are taken from one or other of these two authorities.

The material employed is the sap which exudes from the lacquer-tree (*Rhus vernicifera*) when incised. This tapping for lacquer, as it may perhaps be called, affords a means of livelihood to a special class of men, who, on the approach of mild weather in April, spread all over the northern provinces of the empire, where the best lacquer-trees grow, and continue

their operations on into the autumn. The age of the tree, the season when the tree is tapped, and the treatment to which the sap is afterwards subjected—as, for instance, by being mixed with iron filings, turpentine, or charred wood—produce widely different kinds of lacquer, which are accordingly appropriated to different uses. Every species of lacquer turns black on exposure to the light; and it is a fact, mysterious but undoubtedly authentic, that lacquer dries most quickly in a damp atmosphere. The damper the atmosphere and the darker the room, so much the more quickly will the lacquer dry.

Many kinds of material admit of being lacquered. On metal, in particular, very pleasing results have been obtained. But the favourite material is wood, and the best kinds of wood for the purpose are the *hinoki* (*Chamæcyparis obtusa*) and *kiri* (*Paulownia imperialis*). The woods of the *Cryptomeria japonica* (*sugi*) and *Planera japonica* (*keyaki*) are those most used for general purposes, such as common bowls, trays, etc. The Japanese constantly employ lacquer utensils to hold boiling soups, alcoholic drinks, and even burning cigar-ash. But so strong is the substance, that it suffers little if any damage from such apparently rough treatment.

The process of lacquering is complicated and tedious. To begin with, the surface of the wood is covered with triturated hemp and glue, and then the first coating of lacquer is applied, only to be itself covered with the very finest hempen cloth. Numerous coatings of various qualities of lacquer are laid on this as a foundation. A careful drying intervenes between each coating, and a partial rubbing off with a whetstone follows each drying. A powder formed of calcined deer's horn serves in most cases to give the final polish.

But all this process, of which we have merely indicated the bare outlines, is itself but a preparatory one if the object is to produce one of those beautiful gold lacquered boxes which the word "lacquer" generally calls up in the mind of the European collector. We give Quin's account of gold lacquer nearly in full :

"HIRA-MAKIYE (FLAT GOLD LACQUER). When it is desired to apply flat gold lacquer to an article that has received the plain coats, as related, the process is as follows :—

"A thin species of paper, prepared with sizing made of glue and alum, is used. On this paper the design required to be transmitted to the lacquered article is drawn. On the reverse of this paper, the outline is lightly traced in lacquer—previously roasted over live charcoal to prevent its drying—with a very fine brush made of rat's hair. This paper is then laid on the article to be lacquered, and is rubbed with a spatula made of Hinoki or whalebone, where the lacquer has been applied, and on removing the paper the design is observed lightly traced in lacquer.

"To make it perfectly plain, this is rubbed over very lightly with a piece of cotton wool, charged with finely powdered whetstone, or tin; this brings the pattern out white. From one tracing, upwards of twenty impressions can be taken off, and when that is no longer possible, from the lacquer having become used up, it only requires a fresh tracing over the same paper to reproduce the design *ad infinitum*. This tracing does not dry, owing to the lacquer used for the purpose having been roasted, as previously mentioned, and can be wiped off at any time.

"The pattern thus traced out is then filled in with groundwork lacquer, with a brush made of hare's hair,

great care being taken not to touch or paint out the original tracing line. This is then powdered over with fine gold dust, silver dust, or tin dust, according to the quality of the ware. This dust is applied with a piece of cotton wool, charged with the material to be used, and the article is then gently dusted with a very soft brush made from the long winter coat of a white horse, to remove any loose metal dust that might adhere to the article, and to slightly smoothen the surface. If the article under manufacture is large, only a small portion is done at a time, and it is at once enclosed in an air-tight press, so as to prevent any dust or outside matter adhering to the freshly lacquered surface. At the proper time, when the lacquer has sufficiently hardened, the article is taken out, and the part over which the gold dust has been sprinkled, receives a coat of transparent varnish (*Suki-urushi*), laid on with a hare's hair brush, and a further portion is prepared with a coating of gold dust, as on the previous day: the article is again closed up in the air-tight damp press as before, till dry. When the portion which has received the second coat of lacquer over the gold dust is quite hard, it is rubbed smooth with a piece of hard charcoal made from camellia wood or *Hōnoki*, until the whole is level with the surrounding parts. Then it is rubbed with the finger and some finely powdered whetstone and deer's horn, with the smallest quantity of oil, till it attains a fine polish. If upon this surface any further work takes place, such as the veining of leaves, or the painting of stamens, etc., of flowers, these are traced in lacquer and covered with gold dust, and when dry the final polish is given with the finger and powdered deer's horn. The above is the usual mode of making flat gold lacquer.

“**TOGI-DASHI** (BRINGING OUT BY POLISHING). This style consists in applying to the plain lacquered article the design required, in the same manner as in *Hira-makiye*. The whole surface of the article then receives a coat either of black lacquer or transparent lacquer, which, when dry, is ground down with *Hōnoki* charcoal till the pattern shows out. It is then polished off in the same manner with deer's horn and oil, on the point of the finger. For making *Togi-dashi*, gold dust of a slightly coarser quality is used than for ordinary *Hira-makiye*.

“**TAKA-MAKIYE** (RAISED GOLD LACQUER). The first and second processes are the same as when making flat lacquer, but instead of gold dust, finely powdered camellia charcoal is shaken over the freshly lacquered surface. After drying, the article is carefully dusted with a soft rag to remove any loose charcoal powder, and the parts are further washed with a brush and water, to bring out the fine lines, etc. Some Yoshino lacquer is then rubbed on the charcoal surface with a piece of cotton wool, a coating of *Sabiko* applied, and the article set to dry in the damp press. Afterwards the surface is ground smooth with *Hōnoki* charcoal, and a further rubbing is given with camellia charcoal powdered, on a piece of cotton cloth. A coating of *Taka-maki* lacquer is then given, and the article is put again in the press to dry: on removing it, the process of grinding with *Hōnoki* and powdered camellia charcoal is repeated. Yoshino lacquer is then rubbed on with a piece of cotton wool as before, and the article is again set to dry. When taken out, it is polished smooth with powdered whetstone on the point of the finger, a coat of *Shita-maki*, or groundwork lacquer, given, and then the gold powder is applied,—for small work

with a fine brush, and for large work shaken through a quill with muslin over one end. The article is then again to set to dry, and the remainder of the process is the same as for flat lacquer.

“According as the lacquer is to be more or less raised, two or more coats of *Taka-maki* lacquer have to be given, till the required height is obtained, and it is at this period of the process that the shape of the hills, rocks, trees, or flowers is worked out.”

So far Mr. Quin. It should be added that much of the so-called gold or silver lacquer is really manufactured with the aid of bronze and tin, especially at the present time, when cheapness and quantity are insisted on by a foreign public whose taste is imperfectly educated. At the same time, specimens worthy of the best age still continue to be produced. Competent critics assert that Shibata Zeshin, who died only during the present year, was probably the greatest lacquer artist that ever lived.—The lacquer poison, of which so much has been said by travellers, is never fatal, though it is extremely painful in some cases. Blood to the head, swelling, violent itching and burning, and occasionally small festering boils are the symptoms. Lacquer in any stage, except when perfectly dry, is capable of producing it.

Only one item more. If you possess any specimens of good lacquer, be careful to dust them with a fine old silk cloth. A common duster will scratch them. Some of the best collections in Europe have been ruined by bad treatment.

**Language.** It is still doubtful under what family of languages Japanese should be classed. In structure, though not to any appreciable extent in vocabulary, it closely resem-



bles Korean ; and both it and Korean may possibly be related to Mongol and to Manchu, and may therefore lay claim to be included in the so-called "Altaic" group. In any case, Japanese is what philologists term an agglutinative language, that is to say, it builds up its words and grammatical forms by means of suffixes loosely soldered to the root or stem, which is invariable. Though not originally related to Chinese, Japanese has adopted an enormous number of Chinese words, such words having naturally followed Chinese civilisation into the archipelago. Even at the present day, the Japanese language has recourse to Chinese for terms to indicate all such new things and ideas as "telegraph," "velocipede," "photograph," "democracy," "limited liability," etc., etc., much as we ourselves have recourse to Latin and Greek.

The fundamental rule of Japanese syntax is that qualifying words precede the word they qualify. Thus the adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence, which is often, even in familiar conversation, extremely long and complicated. The following is an example of Japanese construction :—

<p><i>Kono goro ni itarimashite,</i>  <i>This period at having-arrived,</i>  <i>Bukkyō to mōsu mono</i>  <i>Buddhism that (they) say thing</i>  <i>wa, tada katō-jimmin no</i>  <i>as-for, merely low-class-people 's</i></p>		<p>“ At the present day          Buddhism has sunk          into being the belief          of the lower classes</p>
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shinjiru tokoro to natte,  
*believing place that having-become,*  
 chūto ijō de  
*middle-class thence-upwards in*  
 wa sono dōri wo wakima-  
*as-for, its reason (accus.) discerning-*  
 teru hito ga sūkunaku; shūmon  
*are people (nom.) being-few, religion*  
 to icba, sōshiki no toki  
*that if-one-says, funeral-rite's time*  
 bakari ni mochiiru koto no  
*only in employ thing 's*  
 yō ni omoimasū.  
*manner in (they) think.*

only. Few persons in the middle and upper classes understands its *raison d'être*, most of them fancying that religion is a thing which comes into play only at funeral services."

This one example may suffice to show how widely different (compared with Europe) are the channels in which Japanese thought flows. Nor is it merely that the idioms differ, but that the same circumstances do not draw from Japanese speakers remarks similar to those which they would draw from European speakers. In accordance, also the dissimilarity is remarkable. Japanese nouns have no gender or number, Japanese adjectives no degrees of comparison, Japanese verbs no persons. On the other hand, the verbs have peculiar complications of their own. They have a negative voice, and forms to indicate causation and potentiality. There is also an elaborate system of honorifics, which replaces to a certain extent the use of persons in the verb and makes good the absence of personal pronouns.

The Japanese vocabulary, though extraordinarily rich and constantly growing, is honourably deficient in terms of abuse. It affords absolutely no means of cursing and swearing. A less excellent negative quality is the absence of personification, — a characteristic so deep-seated and all-pervading as to interfere even with the use of neuter nouns in combination with transitive verbs. Thus this language rejects all such

expressions as "the *heat makes me feel languid*," "*despair drove him to commit suicide*," "*science warns us against over-crowding*," "*quarrels degrade those who engage in them*," etc., etc. One must say, "being hot, I feel languid," "having lost hope, he killed himself," "on considering, we find that the fact of people's crowding together is unhealthy," and so on,—the idea being rendered no doubt, but at the expense of verve and picturesqueness. Nor can any one fully realise how picturesque our European languages are, how saturated with metaphor and lit up with fancy, until he has familiarised himself with one of the tamer tongues of the Far-East. Poetry of course suffers more than prose from this defect of the language. No Japanese Wordsworth could venture on such metaphorical lines as

*"If Thought and Love desert us, from that day  
Let us break off all commerce with the Muse:  
With Thought and Love companions of our way—  
Whate'er the senses take or may refuse,—  
The Mind's internal heaven shall shed her dews  
Of inspiration on the humblest lay."*

In fact, most metaphors and allegories are incapable of so much as intelligible explanation to Far-Eastern minds.

Japanese—with its peculiar grammar, its still uncertain affinities, its ancient literature—is a language worthy of more attention than it has yet received. We say language, but languages would be more strictly correct, the modern colloquial speech having diverged from the old classical tongue almost to the same extent as Italian has diverged from Latin. The Japanese still employ in their books, and even in correspondence and advertisements, a dialect which is partly classical and partly artificial. This is what is term-

ed the "Written Language." The student is therefore confronted with a double task. Add to this the necessity of committing to memory two syllabaries, one of which has many variant forms, and at least four thousand Chinese ideographs in forms standard and cursive,—ideographs, too, most of which are susceptible of three or four different readings according to circumstances,—add further that all these kinds of written symbols are apt to be encountered pell-mell on the same page, and the task of mastering Japanese becomes almost Herculean. Fortunately the pronunciation is easy, and there is no difficulty in acquiring a smattering that will greatly enhance the pleasure and comfort of those who reside or travel in the country. (See also Articles on LITERATURE and WRITING).

**Books recommended.** The foregoing article is partly condensed from the present writer's *Handbook of Colloquial Japanese*. See also Imbrie's *English-Japanese Etymology*.—The best book on the classical language is Aston's *Grammar of the Japanese Written Language*.—The best Japanese-English Dictionary is that compiled by Dr. Hepburn. It is published in two forms—a larger giving the Chinese characters and numerous examples, and a smaller for the pocket. Satow and Ishibashi's small dictionary is to be preferred for English-Japanese. Gubbins's *Dictionary of Chinese-Japanese Words*, now in course of publication, is specially valuable to students of the modern literary style. Plaut's *Japanisches Lexebuch*, which reaches us as these sheets are passing through the press, seems very good. Of the numerous grammars of Japanese composed in former days by European scholars who had never visited Japan, the most remarkable is that by the late Dr. J. J. Hoffman, of Leyden. The grammar of the old Jesuit Father Rodriguez is also interesting to the specialist.

**Law.** Dutifully obedient to authority and not naturally litigious, the Japanese are nevertheless becoming a nation of lawyers. No branch of study is more popular than law with the young men of the present generation. Besides being often a stepping-stone to office, it seems to have for them a sort of abstract and theoretical interest; for (and more's the pity) Japanese law has at no time been the genuine outcome

of the national life, as English law, for instance, is the outcome of English national life—a historical development fitting itself to the needs of the nation as a well-made glove fits the hand. Twelve hundred years ago Japan borrowed Chinese law wholesale. She is borrowing French and German law wholesale to-day. There are now two parties—a pro-codification party and an anti-codification party. The former is the party in power, being backed by the statesmen who see in European codes for Japan a pre-requisite of fair treatment of Japan by European nations. The point of view of the anti-codification party is: “Japan for the Japanese. Our laws must suit our people. They must not be mere handles for obtaining treaty revision. Wait to codify until the national courts, interpreting national needs, shall have evolved precedents of their own. French and German codes are alien things, mechanically superimposed on our Japanese ways of thought and modes of life, which are not in touch with foreign civilisations and the laws that have sprung from them.”

Which of these parties is in the right? The anti-codification party founds itself on history, on natural development. On the other hand, might it not be plausibly argued that, wholesale imitation and the adoption of foreign ways having always been Japan's method of proceeding, and being therefore a sort of inverted originality of her own, the pro-codificationists are, in effect, more truly inheritors of the national tradition than the so-called nationalists? It is of course out of the question that any opinion we, as ignorant laymen, may hold on such a subject can be worth anything. Our only object is to present both sides, and to present them briefly.

The new codes resulting from the legislative activity of the present reign are: (1) the Criminal Code and the Code of

Criminal Procedure, drafted by M. Boissonnade de Fontarabie on the basis of the Code Napoleon, with modifications suggested by the old Japanese Criminal Law; these were published in 1880, and came into force in 1882; the Code of Criminal Procedure was, however, revised in 1890, in order that it might be uniform with the Code of Civil Procedure, according to the provisions of (2) the Law of the Organisation of Judicial Courts, promulgated in the month of February, 1890, and put into force on the 1st November of the same year; (3) the Civil Code, the Code of Civil Procedure, and the Commercial Code, published in 1890; of these the Code of Civil Procedure went into effect at once, the other two will not do so until January, 1893. Though not actually entitled codes, we may also include: (4) the Constitution, with its attendant laws regarding the Imperial House, the Diet, and Finance; (5) the Laws for the Exercise of Local Self-Government; and (6) divers statutes on miscellaneous subjects, the most prominent of which are banking, promissory notes, and bills of exchange. The draft of the revised Criminal Law was introduced into the Diet at its session of 1890—91.

Crimes, as classified in the Japanese Criminal Code, are of three kinds, namely: (1) crimes against the state or the Imperial Family, and in violation of the public credit, policy, peace, health, etc.; (2) crimes against person and property; (3) police offences. There is also a subdivision of (1) and (2) into major and minor crimes.

The punishments for major crimes are: (1) death by hanging; (2) deportation with or without hard labour, for life or for a term of years; (3) imprisonment with or without hard labour, for life or for a term of years. The punish-

ments for minor crimes include confinement with or without hard labour, and fines. The punishments for police offences are detention for from one to ten days without hard labour, and fines varying from 5 *sen* to \$1.95. The Court which tries persons accused of major crimes consists of three judges, that for minor crimes of one judge or three according to the gravity of the charge, and that for police offences of one *juge de paix*.\* Contrary to Western usage, an appeal is allowed in the case of major crimes for a trial of facts. Capital punishments are carried out in the presence of a procurator. They are now extremely rare. Criminals condemned to deportation are generally sent to the Island of Yezo, where they sometimes work in the mines. The ordinary prisons are situated in various parts of the empire, and number one hundred and ninety-three.

A person who has suffered injury by crime lodges his complaint at a police-office or with the procurator of any court having jurisdiction over the crime in question. Policemen can arrest an offender whose crime was committed in their presence, or which the complainant avers to have actually seen committed. In all other cases they can arrest by warrant only. Bail is allowed at the discretion of the judge, but only after reference to the procurator who has taken up the case. Accused persons are often kept in prison for a considerable time before trial, and no lawyer is allowed to be present at the preliminary examination, which also is often long delayed. The law promulgated in February, 1890, relative to the organisation of judicial courts, embodied the usage developed since the establishment of the courts in

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\* The system being French, it seems advisable to retain the French terms in cases where there is no exact, or no generally current, English equivalent.

1872, but introduced at the same time certain changes borrowed rather from German than from French sources.

The history and nature of modern Japanese legal institutions is, very briefly, as follows. Down to 1872, the judicial department had united in itself the functions of chief law-court and chief executive office for the transaction of judicial business throughout the land, the same staff of officials serving for both purposes. In that year, however, a separation took place. Judges, procurators, a judicial police for the arrest of prisoners, *avoués*, *avocats*, and notaries were established, as also separate judicial courts and a law school. The pattern copied was French. Since that time numerous changes have taken place. At present the courts are divided into local courts (presided over by *juges de paix*), district or provincial courts, courts of appeal, and a supreme court (*cour de cassation*), all of which have jurisdiction both in criminal and civil suits. Each of these courts has branch offices established to accommodate suitors, regard being had to population and to the area of jurisdiction. The local courts have jurisdiction over police offences and such minor crimes as the procurators may deem it proper to punish with a lighter kind of punishment adjudged by one of those courts; the district courts have jurisdiction over crimes, besides acting as courts of preliminary investigation; the appeal courts hear new trials; the supreme court hears criminal appeals on matters of law. All crimes of whatever sort, except police offences, are as a rule subjected to preliminary examination before actual trial. When, however, the charge is perfectly clear of doubt, the procurators ask for an immediate trial in the case of minor crimes. The conducting of criminal cases, from the very beginning down to



the execution of the criminal, if he be condemned to suffer death, rests with the procurator, who unites in his own person the functions of public prosecutor and of grand jury.

The present judiciary consists partly of men trained under the old pre-European *régime*, partly of graduates of the Law College of the Imperial University and of the private law colleges, of which there are six in Tokyō and eight altogether in the empire. About a thousand young men graduate yearly. Lawyers are bound to pass a certain examination before being admitted to practise at the bar; but it is of a very theoretical nature, and is likely to be soon revised. The new law concerning the constitution of courts requires candidates for judgeships to pass two competitive examinations, unless they are graduates of the University, in which case they need only pass the second of the two, after having served as probationary judges for a term of three years. Judges are appointed for life. Their salaries vary from \$700 to \$1,000 per annum, subject to certain reductions effected in 1891 as a consequence of the policy of retrenchment resolved on by the Diet. The presidents of courts are, however, more highly remunerated. The president of the supreme court receives \$5,500, and is of *shinin* rank.\* The chief procurator receives \$5,000, and is of *chokunin* rank.

The system of trial, as well in civil as in criminal cases, is inquisitorial. It was so in Old Japan, and is so in France, whence modern Japanese law comes. Formerly no convictions were made except on confession by the prisoner. Hence an abundant use of torture, now happily abolished,

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\* All officials are classified into four ranks, *shinin*, *chokunin*, *sanin*, and *hannin*. The *shinin* are the highest of all, receiving their nomination from the Emperor himself.

and a tendency, even in civil cases, to find against the defendant, although the *theory* is that the defendant must be presumed to be in the right until actually proved the contrary. In this characteristic, Japan but conforms to her Continental models, and indeed to the universal usage of mankind with the solitary exception of the English. The judge conducts the trial alone. All questions by counsel must be put through him. Counsel do not so much defend their clients as represent them. They even testify for their clients, strange as such a thing must sound to English ears. Another peculiarity—at least according to English notions, though we believe that something similar exists in France—is that husband and wife, parent and child, master and servant, are prohibited from appearing as witnesses against each other. At the same time, they are not entirely excluded from the examination. The code of criminal procedure draws a fine distinction, excluding them as witnesses, but admitting them as “referees”—we can think of no better equivalent for the difficult Japanese term *sankōnin*, 参考人. A *sankōnin* is a witness and yet not an authoritative witness, a sort of second-rate witness, if one might so phrase it. The idea is, of course, that persons thus related are likely to be prejudiced in each other's favour, and that their testimony should accordingly be allowed little weight in comparison with that of others more probably impartial. Witnesses are sworn, though not exactly in the European manner. The oath is rather a solemn asseveration, and is entirely unconnected with any religious sanction. It is in the form of a written document, to which the person sworn affixes his seal. The proceedings at a trial are all committed to writing, but not in the actual words used, as Japa-

nese custom is averse to the employment of the colloquial for literary purposes. The gist of the questions and answers is therefore translated into the book style.

Needless to say that the above is the merest shadowy outline of a vast subject. Transformed, revolutionised as it has been, Japanese law nevertheless retains not a few curious features of its own, which would interest both the legal specialist and the student of history and sociology. In departments of legal activity the new codes regulating which are not yet put into force, the customary law of an earlier date is still followed, though variously modified by the application, more or less tentative, of foreign principles of jurisprudence. Land tenure and all such family matters as succession, marriage, adoption, etc., in which it is most difficult to effect sudden changes, belong to this category.

**Books recommended.** Ignorant as we are of law, the foregoing article must be considered as proceeding from our informant, Mr. R. Masujima, of the Japanese Bar and of the Middle Temple, London. All that we have done has been to put into shape and abridge the information which he kindly supplied.—Little has yet been written on the new laws of the present day. For an account of the earlier or traditional law, may be recommended Weipert's "*Japanisches Familien- und Erbrecht*," published in Part 43 of the *German Asiatic Translations*, and the various other works in English and German which he enumerates on p. 85 of his own elaborate essay. To these may be added Masujima's paper *On the Jitain or Japanese Legal Seal*, printed in Vol. XVII. Part II. of the *Asiatic Translations*, and Gubbins's *Report on Taxation in Japan, with a Supplementary Paper on Land Tenure*. See also *Notes on Land Tenure and Local Institutions in Old Japan*, by Dr. D. B. Simmons and Prof. J. H. Wigmore, in Vol. XIX. Part I. of the *Asiatic Transactions*.—Those who can read Japanese should refer to the *Saiban Suishi* (裁判粹誌), a periodical founded by Mr. Masujima in 1888 for the purpose of reporting law cases, there being no other system of reporting in use. This periodical reports the decisions of the supreme court, the chief business of that court being to see to the uniform administration of the law throughout the empire, with regard to principle as well as to practice.

**Lighthouses.** The Imperial Japanese Lighthouse Bureau, which is among the best-organised branches of the

public service, owed its inception to Sir Harry Parkes, one of whose earliest actions, on the restoration of the Mikado to absolute power in 1868, was to represent to the Japanese government the necessity of properly lighting the dangerous coast of this archipelago, if foreign trade was to be successfully carried on. Indeed, he had already approached the Shōgun's advisers on the same subject as far back as 1866, with the result that M. Verny, a French engineer then occupied in building the dockyard at Yokosuka, was charged with the erection of four lighthouses in the neighbourhood of Yedo—one at Kwannonzaki, one at Jōgashima, one at Nojima, and one between the Shinagawa forts. But it was not till 1868 that lighthouse work was taken in hand systematically by men specially trained for the purpose. In that year the Board of Trade, on Sir Harry Parkes's recommendation, sent out both the necessary apparatus and the necessary *personnel*, with Mr. R. H. Brunton as engineer-in-chief. By November, 1875, when Sir Harry was invited to make a tour of inspection along the coast, over thirty lighthouses were already in working order. From that time forward, there has been constant advance, the Japanese coast being now one of the best-lighted in the world.

Japan remained, so to say, at school in this matter for some twelve or thirteen years, after which time the English lighthouse-keepers and most of the other foreign employés were discharged. But though dispensing with the foreign *personnel* about 1880, and though strongly urged in 1884 by patriotic petitioners to cut down all foreign influence root and branch, and to erect lighthouses with regard to the needs of native shipping exclusively, the government has wisely refused to subscribe to such a jingo policy. The instructions for light-

house-keepers remain, as in the past, those of the Scottish Board of Northern Lights, modified in certain respects so as to suit the peculiarities of the Japanese service. The dioptric apparatus which is used in most of the Japanese lighthouses is still imported from France, though the clock-work and other machinery are manufactured in Japan. The chief tangible result of the movement of 1884 was the appointment of a permanent committee of officials of the Naval Department and of the Department of Communications, whose business it is to decide on plans of lighthouse extension. The lighting of the remoter portions of the Island of Yezo has been the work of the last few years, and there are plans for no less than ninety-seven new lighthouses, to be erected at a cost of one and a half million dollars—some on outlying islands such as the Kuriles and Loochoos, some to supplement deficiencies in the lighting of Japan proper. The total number of lighthouses at present in working order is seventy-nine, and six new ones will probably be completed before the close of the year. These are all of the latest European pattern, and there are a number of other local lighthouses in old-fashioned Japanese style.

In addition to lighthouses, the bureau has established lightships, buoys, and beacons. There is also a system of fog-signals, chiefly from Kinkwasan northward on the Main Island, and on the east coast of Yezo, those portions of the country being specially subject to fogs.

**Books recommended.** *List of the Japanese Lighthouses, Lightships, Buoys, and Beacons*, published annually by the Department of Communications, and containing a map.—The only full account of the progress of lighthouse work in Japan is, so far as we know, that contained in a history of the Department of Public Works, composed in the Japanese language and entitled *Kobusho Enkaku Hokoku* (工部省沿革報告). More detailed statistics are to be found in the *Kobu Tokeishi* (工部統計誌), but they only go down to 1881. The *Kobusho Enkaku Hokoku* goes one year further.

**Literature.** We hear of one or two Japanese books as having been composed in the seventh century of the Christian era, shortly after the spread of a knowledge of the Chinese ideographs in Japan had rendered a written literature possible. The earliest work, however, that has come down to us is the *Kojiki*, or "Record of Ancient Matters," dating from the year 712. This work has sometimes been called the Bible of the Japanese, because it contains the mythology and earliest history of the nation; but it gives no moral or religious precepts. It was followed in A. D. 720 by the *Nihongi*, or "Chronicles of Japan," a more pretentious work written in Chinese, the Latin of that age and country. In about A. D. 760 came the *Man-yōshū*, or "Collection of a Myriad Leaves." It is an anthology of the most ancient poems of the language, and is invaluable as a repertory of facts and allusions interesting to the philologist, the archaeologist, and the historian. Its poetical merit is also rated very high by the orthodox native critics, who are unacquainted with any literature but their own, unless it be the Chinese. From that time forward the literary stream has never ceased. It has flowed in a double channel—that of books in the native language, and that of books written in Classical Chinese. Chinese has been generally preferred for grave subjects—law, for instance, and history; Japanese for poetry, romance, and other branches of *belles-lettres*. Mr. Satow, following the native authorities, classes Japanese literature under sixteen heads, which are:

I. STANDARD HISTORIES. Besides the *Kojiki* and *Nihongi* already mentioned, the most important standard history is the *Dai Nihonshi*. This huge work in one hundred volumes was compiled at the end of the seventeenth century by a

whole company of Japanese and Chinese men of learning, under the general superintendence of the second Prince of Mito, who was a munificent patron of literature.

II. MISCELLANEOUS HISTORICAL WORKS, that is, histories written by private persons and therefore devoid of official sanction. Such are the *Mitsu Kagami*, the *Gempei Seisuki*, the *Heike Monogatari*, the *Taiheiki*, and a host of others, concluding with the *Nihon Gwaishi*, which, a few years ago, was in every educated person's hands, and which, by its fanatically imperialist sentiments, contributed in no small measure to bring about the fall of the Shōgunate.—All Japanese histories are written in a style which repels the European reader. They are, for the most part, annals rather than histories properly so-called. Mr. Satow's translation of the first five books of the *Nihon Gwaishi* should be glanced through by any one who doubts this assertion. He will find it almost impossible to bring himself to believe that a book so intolerably dry could ever have fired a whole nation with enthusiasm. That it did so is one of the curiosities of literature.

III. LAWS. The *Ryō no Gige* and the *Engi-shiki* are the works in this division which are most often quoted.

IV. BIOGRAPHY.

V. POETRY. (See Article on this subject.)

VI. CLASSICAL ROMANCES. This is the most curious department of standard Japanese literature, lifting, as it does, the curtain from the long-forgotten life of the Japanese Court of the tenth and eleventh centuries of our era. The lords and ladies of those days step out before us, with all the frivolity but also with all the elegance of their narrow aristocratic existence, which was bounded by the horizon of the old

capital, Kyōto. We have their poetastering, their amorous intrigues of course, their interminable moon-gazings and performances on the flute, even minute descriptions of their dresses and of the parties they gave—one among many witnesses to the fact that a large proportion of the authors were women. The earliest book commonly classed among the romances is more properly a fairy-tale; for it deals with the adventures of a maiden who was exiled from the moon to this our workaday world. It is entitled *Taketori Monogatari*, or the "Bamboo-cutter's Romance," because the maiden was discovered in a section of bamboo, where she lay sparkling like gold. To mention but three or four more out of a hundred, there are the *Utsubo Monogatari* and the *Ise Monogatari*, both attributed to the tenth century, the *Konjaku Monogatari*, with its sequel the *Uji Jūi*, which are collections of shorter tales, and the *Genji Monogatari*, which dates from the year 1004, and is the most celebrated of all, chiefly on account of its ornate style.

VII. MISCELLANIES. These books are a sort of *olla podrida* of the thoughts of their authors—jotted down without any attempt at classification, but with a great deal of literary chiselling. The two miscellanies most to be recommended are the *Makura no Sōshi*, by a court lady named Sei Shōnagon who flourished in the eleventh century, and the *Tsurezure-Gusa* by a Buddhist monk who died in the year 1350.

VIII. DIARIES. Of these, the *Hajōki* is probably the one which the student will find most interesting. Like the *Tsurezure-Gusa*, it is the work of a Buddhist monk. The author describes the calamities of his times, and expatiates on the superiority of life in a hermit's cell to that which he had previously led amidst worldly vanities. It dates from



about the year 1200. The *Murasaki Shikibu Niki*, which is the diary of the most celebrated of Japanese authoresses, is remarkable as being probably the hardest book to construe in the Japanese language.

IX. TRAVELS. Under this heading, the bibliographers class many works which might more advantageously be counted among the DIARIES, as not only are they diaries in fact, but are entitled so by their authors. The easiest and most attractive of the Japanese classics is to be found in this division. It is entitled the *Tosa Niki*, that is, "Diary of [a Voyage Home from] Tosa." It dates from the year 935. Travels are the least voluminous department of Japanese literature. How should it accord with the fitness of things in this stay-at-home country to have a Sir John Maundeville or a Captain Cook?

X. DRAMAS. These are treated of in the Article on the THEATRE.

XI. DICTIONARIES AND WORKS ON PHILOLOGY. The best native dictionaries of Classical Japanese are the *Wakun no Shiōri* and the *Gagen Shūran*. But both are unfortunately fragmentary. The recently published *Genkai*, or "Sea of Words," aims at greater completeness. The fullest native grammar is the *Kotoba no Chikamichi*, by Minamoto-no-Shigetane. The chief writers of the old school on general philological subjects are Mabuchi (died 1769), Motoori (died 1801), and Hirata (died 1843). In Motoori's works the Classical Japanese language reached its acme of perfection. Specially remarkable are, among his greater undertakings, the standard commentary on the *Kojiki*, entitled *Kojiki Den*, and, among his lighter essays, the *Tama-Gatsuma* containing jottings on all sorts of subjects, philological and otherwise.

XII. TOPOGRAPHY. The newer and more popular publications of this class are really the best, though they are less esteemed by the Japanese literati than are other works bearing the stamp of higher antiquity. These popular topographical works are illustrated guide-books to the various provinces of the empire, and are known under the collective name of *Meishō Zue*. They are by various authors of the present century, but are all constructed on a uniform plan, somewhat resembling that of our county histories, though more discursive and better adapted to the practical needs of travellers.

XIII. LITERATURE OF THE SHINTŌ RELIGION. Chief works: the *Kojiki Den*, already mentioned under another heading—for indeed it is one of the corner-stones of Japanese literature—and Hirata's still only half-published *magnum opus*, entitled *Koshi Den*. This latter is remarkable for its extraordinary elaborateness and for the vast erudition of its author. Unfortunately Hirata was very bigoted as well as very learned. Consequently the reader must be always on his guard, so as to distinguish how much really belongs to Shintō and how much to Hirata himself; for Hirata never scrupled to garble a sacred text, if he could thereby support his own views as to what the sacred writers *ought* to mean. Extremely interesting to the specialist are the ancient Shintō rituals termed *Norito*, round which a mass of modern commentary has gathered. A remarkable peculiarity of this section of Japanese literature is the attempt made by its authors to use pure Japanese only, without any admixture of the Chinese element.

XIV. BUDDHIST LITERATURE. This division comprises singularly few works of merit, Buddhism having found an uncongenial soil in the Japanese mind. We do not know

of any Japanese Buddhist book that takes, either in literature or popularity, a place at all comparable to that taken among ourselves by the "Imitation of Christ," the English Prayer-Book, or the "Pilgrim's Progress." Shintō, though immeasurably inferior to Buddhism as a religion, must be admitted to have carried off from its rival all the literary laurels on Japanese soil. Besides the Buddhists proper, there is a school of moralists calling themselves *Dōtokusha*, founded partly on Buddhism, partly on Confucianism, partly on utilitarian common sense. Some of their *Dōwa*, or "Moral Discourses," have a certain interest. But the best things in this line are two collections of moral aphorisms entitled *Jitsu-Go Kyō*, or "Teaching of the Words of Truth," and *Dōji Kyō*, or "Teaching for Children."

XV. MODERN FICTION. Japan's greatest modern novelist, in the opinion of the Japanese themselves, is Bakin (1767—1848), the most widely popular of whose two hundred and ninety works is the *Hakkenden*, or "Tale of Eight Dogs," itself consisting of no less than a hundred and six volumes. Though Japanese volumes are smaller than ours, the *Hakkenden* is a gigantic production. Another universally popular novel is the *Hiza-Kurige*, by an author who writes under the name of Jippensha Ikku. In our opinion it is, with some of the lyric dramas (*Nō no Uta*), the cleverest outcome of the Japanese pen. In it are related with a Rabelaisian coarseness, but also with a Rabelaisian verve and humour, the adventures of two men called Yajirō-bei and Kidahaichi as they travel along the Tōkaidō from Yedo to Kyōto. The impecunious heroes walk most of the way, whence the title of *Hiza-Kurige*, which may be roughly rendered "Shanks's Mare." The author of this work oc-

cupies in literature a place akin to that which Hokusai occupies in art. Warmly appreciated by the common people, who have no preconceived theories to "live up to," both Hokusai and Jippensha Ikku are admitted but grudgingly by the local dispensers of fame to a place in the national Walhalla. They must look abroad for the appreciation of critics taking a wider view of the proper functions of literature and art. Gravity, severe classicism, conformity to established rules and methods—such have hitherto constituted the canon of orthodox Japanese literary judgment. Many Japanese novels are of the historical kind. The most interesting of these is the *I-ro-ha Bunko*, by one Tamenaga Shunsui, which, with its sequel, the *Yuki no Akebono*, gives the lives of each of the celebrated Forty-Seven Ronins. The *Ōoka Meiyo Seidan* is another book of this class much to be recommended to the student for its interest and its easy style. It purports to be an authentic account of numbers of *causes célèbres* tried by Ōoka, the Japanese Solomon, who flourished early in the eighteenth century.

XVI. MISCELLANEOUS LITERATURE, including cyclopædias, works on industries, sciences, arts, and inventions, works on Confucianism, works on Japanese and Chinese antiquities, and on a hundred other subjects. Under this heading, the popular moral treatises of Kaibara and Arai Hakuseki, Confucianists of the seventeenth century, call for particular notice, partly because the ideas are those that long moulded Japanese society, partly because the easy, flowing style of these books specially fits them for the student's use.

To the foregoing enumeration borrowed from Mr. Satow, we venture to add one item more, namely:—

XVII. EUROPEANISED LITERATURE. The recent opening of

the country was the death-blow to Japanese literature proper. True, thousands of books and pamphlets still pour annually from the press—more, probably, than at any previous time. But the greater number are either translations of European works, or else works conveying European ideas. It is but natural and right that this should be so. Immense civilising effects in every department of scientific activity are being produced by the contemporary school of Europeanised authors, with Fukuzawa, Nishi Shū, Katō Hiroyuki, Toyama Masakazu, and a dozen other eminent men leading the van. But of course their translations, adaptations, and imitations interest Western readers, who are in possession of the originals, less than do the books written under the old régime. Even Japanese novel-writing proceeds nowadays à l'euro-péenne. Not methods alone are borrowed wholesale, but even plots, the proper names which occur in the stories being slightly japonised, as *Shimizu* for Smith, *O Risa* for Eliza, and details being altered so as to suit Japanese social conditions. Sometimes a more ambitious style of historical romance is attempted. We would willingly wager ten thousand to one that not a single reader of these pages could ever guess the hero of the most popular Japanese work of fiction that has appeared during the present reign. It is—Epaminondas! The work in question, entitled *Keikoku Bidan*, takes the whole field of Theban politics for its subject-matter. That not a few of the allusions may be transferred without much difficulty to modern Japanese politics, is doubtless one reason for the immense sale it has had. The author, Yano Fumio, was able to take a trip to Europe and to build himself a fine house with the proceeds. Another successful novel, the *Kajin no Kigū*, has its opening scene laid in the

Capitol at Washington, where one of the characters—a Japanese—reads aloud to his companion the Declaration of Independence. The Carlists, the wicked English who robbed Egypt of her native prince Arabi Pasha, etc., etc., all appear in kaleidoscopic variety in the pages of this work, which, by a curious contradiction, is written in the most classical Chinese style. Among more serious and influential productions may be mentioned “The Opening of Japan<sup>1</sup>” by Shimada Saburō, “The Main Points of Japanese History<sup>2</sup>” by Saga Shōsaku, “The Japan of the Future<sup>3</sup>” by Tokutomi Ichiro, “A Treatise on the Constitution<sup>4</sup>” by Ono Azusa, the Constitution itself with Count Itō’s Commentary, Nakamura’s excellent translations of Smiles’ “Self-Help” and Mill upon “Liberty;” together with such more recent scholastic works as Mikami and Takatsu’s “History of Japanese Literature<sup>5</sup>” Ōtsuki’s new dictionary entitled “The Sea of Words<sup>6</sup>” and Taguchi’s encyclopædia entitled “A Dictionary of Japanese Society<sup>7</sup>” But the work which undoubtedly did more than any other single factor to mould Japan into its present shape was “The Condition of Western Countries<sup>8</sup>” by the veteran Fukuzawa—a book now over two decades old.

And now it may be asked: What is the value of this Japanese literature—so ancient, so voluminous, locked up in so recondite a written character? We repeat what we have already said of the “Collection of a Myriad Leaves”—that it is invaluable to the philologist, the archæologist, the historian, the student of curious manners doomed to disappear. We may add that there are some clever and many pretty

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(1) *Kaikoku Shimatsu.*

(2) *Nihon Shiko.*

(3) *Shōrai no Nihon.*

(4) *Kokken Hanron.*

(5) *Nihon Bungaku Shi.*

(6) *Genkai.*

(7) *Nihon Shakwai Jii.*

(8) *Seiyō Jijō.*

things in it. The *Tosa Niki*, for instance, is charming—charming in its simplicity, its good taste, its love of scenery and of children. The *Makura no Sōshi* has numerous touches of wit and delicate satire. Some of the lyric dramas are remarkable poems. Some of the Lilliputian odes in the “Songs Ancient and Modern” sparkle like tiny dew-drops in the sun. For Jippensha Ikku, the Rabelais of Japan, we have already expressed our warm admiration. On the other hand, much of that which the Japanese themselves prize most highly in their literature seems intolerably flat and insipid to the European taste. The romances—most of them—are every bit as dull as the histories, though in another way. The histories are too curt, the romances too long-winded. If the authoress of the *Genji Monogatari*, though lauded to the skies by her compatriots, has been branded by Georges Bousquet as *cette ennuyeuse Scudéry japonaise*, she surely richly deserves it. And what shall we say of Bakin, on whom her mantle has fallen in modern times—Bakin and his *Hakkenden*, which every Japanese has read and re-read till he knows it almost by heart? “How inimitable!” cries the enraptured Japanese reader, “how truly excellent!” “Excellent, yes!” the European retorts, “excellent to send one to sleep, which its interminable accounts of the impossible adventures of eight knights, who personify the eight cardinal virtues through the labyrinth of a hundred and six volumes!”

Sum total: what Japanese literature most lacks is genius. It lacks thought, logical grasp, depth, breadth, and many-sidedness. It is too timorous, too narrow to compass great things. Perhaps the Court atmosphere and predominantly feminine influence in which it was nursed for the first few centuries of its existence stifled it, or else the fault may have

lain with the Chinese formalism in which it grew up. But we suspect that there was some original sin of weakness as well. Otherwise the clash of India and China with old mythological Japan, of Buddhism with Shintō, of imperialism with feudalism, and of all with Christianity in the sixteenth century and with Dutch ideas a little later, would have produced more important results. If Japan has given us no music, so also has she given us no immortal verse. But Japanese literature has occasional graces, and is full of incidental scientific interest. The intrepid searcher for facts and "curios" will, therefore, be rewarded if he has the courage to devote to it the study of many years. A certain writer has said that "it should be left to a few missionaries to plod their way through the wilderness of the Chinese language to the deserts of Chinese literature." Such a sweeping condemnation is unjust in the case of Chinese. It would be unjust in that of Japanese also, even with all deductions made.

**Books recommended.** An elaborate article on *Japanese Literature*, by Ernest Satow, in Vol. IX. of Ripley and Dana's *American Cyclopædia*.—*On the Various Styles used in Japanese Literature*, by B. H. Chamberlain, printed in Vol. XIII. Part I. of the *Asiatic Transactions*.—The following translations or summaries of Japanese works are easily accessible:—*An Ancient Japanese Classic* (the *Tosa Niki*), by W. G. Aston, in Vol. III, Part II; *A Literary Lady of Old Japan*, by the same, in Vol. XVI. Part III.; *Ancient Japanese Rituals*, by Ernest Satow, in Vols. VII. and IX.; the *Gobunsho* (a Buddhist book), by James Troup, in Vol. XVII. Part I.; The *Kojiki*, by B. H. Chamberlain, in the Supplement to Vol. X. and other translations by the same, in other volumes of the *Asiatic Transactions*.—An English paraphrase of the *Genji Monogatari*, by Suematsu Kenchō.—There are also some interesting translations by Eby and others in a now extinct magazine, the *Chrysanthemum*. See also the works of Hoffmann, Pfizmaier, de Rosny, Puini, Turrettini, Severini, and Lange, and the Articles on MORAL MAXIMS, POETRY, and WOMAN in the present work.

**Little Spring.** *Ko-haru*, or "the Little Spring," is the Japanese name for the Indian Summer—those beautiful weeks in November and December, when the burden and



heat of the year are over, when the sky is constantly blue and the atmosphere golden, and the maple-trees (to borrow a favourite expression of the Japanese poets) put on their damask robes.

**Loochoo.** Loochoo—pronounced *Duchu* by the natives and *Ryūkyū* by the Japanese—is, in its widest acceptation, the general name of several groups of islands stretching nearly the whole way between the southernmost outlying islets of the Japanese archipelago and the north-eastern extremity of Formosa. But it is usually restricted in practice to the central group, the chief members of which are Amami-Ōshima and Okinawa-shima. This group is of coral formation, and lies between 127° and 190° longitude east of Greenwich, and between 26° and 28° 30' of north latitude. To this position it owes a mild climate, marred only by the extreme violence of occasional typhoons during the summer months. The soil is so fertile as to produce two crops of rice yearly.

In race and language the Loochooans are closely allied to the Japanese, but for many centuries the two peoples seem not to have communicated with each other. The veil lifts in A. D. 1187 with the accession of King Shunteh, said to have been a son of Tametomo, the famous Japanese archer. It is recorded that the Loochooans first sent an ambassador with presents to the Shōgun of Japan in the year 1451, that they discontinued such presents or tribute at the beginning of the seventeenth century, and were chastised for this neglect by the then Prince of Satsuma. Loochoo continued to be a sub-fief of Satsuma, but with a ruler bearing the title of king, until the time of the Japa-

nese revolution of 1868. Meanwhile the Loochooans, who had obtained their civilisation from China, also paid tribute to the Chinese court, and received investiture for their kinglets from Peking. The little kingdom thus faced two ways, so that trouble was bound to ensue. An embassy was sent to Tōkyō in 1878, to endeavour to arrange matters in such wise that the double protectorate might be maintained,—China being, as the envoys said, honoured by the Loochooans as their father, and Japan as their mother. But the Japanese Government refused to admit this claim. The Loochooan king was brought captive to Tōkyō in 1879, and the archipelago was organised into a Japanese prefecture under the title of Okinawa-Ken. This change, though intensely disagreeable to the little insular court and aristocracy, who forfeited most of their privileges, is said to have been beneficial to the people at large.

The Loochooans—even the men—are distinguished in appearance by a top-knot of hair, through which they pass a large pin or skewer of gold, silver, or copper, according to their rank. Formerly corpses, instead of being interred at once, were left to decay either in a provisional grave or in a stream of water, and it was only after three years that the last funeral rites were performed. This custom has happily fallen into disuse. The capital of Loochoo is Shuri, whose port is Nafa, called by the Japanese Okinawa. The chief products are rice and sugar, the latter of which is the main staple of commerce. The area of the islands has been roughly estimated at 1,000 square miles, and the population at 170,000. The Loochoos may easily be reached from Kōbe *viâ* the Inland Sea and Kagoshima. The steamer first visits the island of Amami-Ōshima, and then proceeds

to Nafa, where it stops three days. The round trip from Kôbe and back takes seventeen days.

**Books recommended.** *A Voyage of Discovery to Corea and Loochoo*, by Captain Basil Hall, R.N., London, 1818.—*Notes regarding the Principality of Loochoo*, by J. H. Gubbins, printed in the *Journal of the Society of Arts* for the 3rd June, 1831.—*Die Liu-kiu Insel Amami-Oshima*, by Dr. L. Doederlein, printed in Parts 23, 24, and 25 of the *German Asiatic Transactions*.

**Luck (Gods of).** The Seven Gods of Luck (*Shichi-Fuku-Jin*) are: Fukurokuju, distinguished by a preternaturally long head, and typifying longevity and wisdom; Daikoku, whose rice-bales show him to be the god of wealth; Ebisu, bearing a fish, and serving as the patron of honest work; Hotei, with an enormous naked abdomen, a bag on his back and a fan in his hand, and signifying contentment and good nature; Bishamon, the impersonation of war, clad in armour, and bearing a spear and a toy pagoda; Benten, the goddess of love, distinguished by being the only female in the assemblage; and Jurôjin a sort of repetition of Fukurokuju, both being often accompanied by a stag and a crane.

The Seven Gods of Luck have been swept together from many incongruous sources—Japanese Shintoism, Chinese Taoism, Indian Buddhism and Brahmanism. Their union in one group is the result of nothing more recondite than popular ignorance and confusion of ideas, and can be traced no further back than the time of Ieyasu (about A. D. 1600). The reader will find in Anderson's *Catalogue of Japanese and Chinese Paintings in the British Museum*, pages 27—46, a full discussion of the origin and attributes of these divinities, and will be surprised to discover how slender is the basis on which their modern popularity has been reared.

**Maps.** Much the best detailed map of Japan is that now being published in sections by the Geological Office of the Imperial Department of Agriculture and Commerce, and obtainable of Messrs. Kelly and Walsh at Yokohama. The Yokohama section is particularly useful, including, as it does, many of the localities most frequently visited by pleasure-seekers, such as Kamakura, Enoshima, Miyanoshita, etc. Also to be recommended is Hassenstein's German atlas of eight sectional maps, all completed. Sections III. and IV. which take in Central Japan, from the Inland Sea on the west to beyond Tōkyō and Nikkō on the east and north, are the most generally useful. It is only to be regretted that the author should have considered the usual method of spelling Japanese not good enough for him, and should accordingly have evolved a new one from the depths of his own inner consciousness. Are not Japanese names hard enough already? What traveller—what resident even—can be expected to recognise, say, the town of Chōshi under the disguise of "Tšoši," or Hachijō under "Fatsidjiō?"

Other maps worthy of mention are Stanford's "Library Map of Japan," compiled by E. Knipping, and Farsari's little map, entitled "The Environs of Yokohama." The *Fuji-mi Jū-san Shū*, or "Thirteen Provinces round Fusi-yama," is the best of the old-fashioned Japanese maps. The distances are given in figures, and the roads are clearly indicated. The father of Japanese cartography was Inō Chūkei (born A.D. 1744), of whose life and labours Dr. Knott has given a short account in Vol. XVI. Part II. of the *Asiatic Transactions*.

**Marriage.** In everything relating to marriage, the difference between East and West is still very strongly mark-

ed. Marriage among the Japanese is less of a personal and more of a family affair than it is in Western lands. Religion has no say in the matter, and the law regards it from a different point of view. An Englishman chooses his wife himself; but the English law, though perfectly neutral during this initial stage of the proceedings, steps in as soon as the knot is tied, and imperiously forbids its severance except in case of gross misconduct by one of the parties. Japanese marriages, on the contrary, are arranged by the two families, and the step is less solemn and not irrevocable, the Japanese law remaining as neutral at the end as at the beginning. For though marriage is a legal contract while it lasts, it may, like other contracts, be terminated by the joint request and consent of the contracting parties. Divorce, too, at the request of one party—generally the man—is easy to obtain.

The way things are managed is this. When their child—be it boy or girl—has reached a marriageable age, the duty of the parents is to secure a suitable partner. Custom, however, rules that the conduct of the affair must be entrusted to a middleman (*nakōdo*)—some discreet married friend, who not only negotiates the marriage, but remains through life a sort of godfather to the young couple, a referee to whom disputes may be submitted for arbitration. Having fixed on an eligible *parti*, the middleman arranges for what is termed the *mi-ai*, literally, the “mutual seeing”—a meeting at which the lovers (if persons unknown to each other may be so styled) are allowed to see, sometimes even to speak to each other, and thus estimate each other's merits. In strict etiquette, the interview should take place either at the middleman's own residence, or at some other private house designated by the parents on both sides. But among the

middle and lower classes, a picnic, a party to the theatre, or a visit to a temple often serves the purpose. If the man objects to the girl or the girl to the man after the "mutual seeing," there is an end of the matter, in theory at least. But in practice the young people are in their parents' hands, to do as their parents may ordain. The girl, in particular, is a nobody in the matter. It is not for girls to have opinions.

If both parties are satisfied with what they have seen of each other, gifts consisting of clothes, or of money to purchase clothes, and of certain kinds of fish and edible seaweed, are exchanged between them. This exchange of presents is called *yuinō*. It corresponds to betrothal, and is binding—if not in actual law, at any rate in custom. The presents once exchanged, neither party can draw back. A lucky day is then chosen for the wedding. When it comes, the bride, dressed all in white, the colour of mourning—to signify that she dies to her own family, and that she will never leave her husband's house but as a corpse—is borne away at nightfall to her new home, escorted by the middleman and his wife. The parental house is swept out on her departure, and in former days a bonfire was lighted at the gate—ceremonies indicative of the purification necessary after the removal of a dead person.

The wedding, which takes place immediately after the bride's arrival at the house of her husband's parents, is of the nature of a dinner-party. The distinguishing feature of it is what is termed the *san-san ku-do*, that is, literally, "three three, nine times," because both the bridegroom and the bride drink three times out of each of three wine-cups of different sizes, making nine times in all—or rather they do not drink, but only lift the cup to their lips. Another

essential part of the ceremony is the changing of garments. The bride, on reaching her new home, changes her white dress for one given to her by her husband. But immediately after the ceremonial drinking-bout, and while the guests are still assembled at the feast, she retires and puts on a coloured dress, brought with her from her parents' house. The bridegroom changes his dress at the same time in another apartment.\* At the conclusion of the feast, the newly married couple are led into the bridal chamber by the middleman and his wife, whereupon they pledge each other in nine more cups of wine. It is significant that the husband, as lord and master, now drinks first. At the earlier stage of the proceedings the bride drank first, in her quality of guest. This ends the wedding ceremony.

A few days later—strictly speaking, it should be on the third day—a visit is paid by the couple to the bride's parents. This is termed her *sato-gaeri*, or "return home." On this occasion, she wears a dress presented to her by her husband's family. Meantime the necessary notice has been given to the authorities, which is the only legal form to be observed. It consists in a request to the district office by the head of the family to which the girl formerly belonged, that her entry of registration may be transferred to the office within whose jurisdiction her husband, or the head of her husband's family, if the husband himself be not a householder, has his domicile. An official intimation of the transfer follows this request, and all is then in order. When the new Civil Code comes into force in 1893, some further technical formalities will be

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\* Some men are now married in European evening dress, in which case no change takes place.

necessary,—formalities, however, that will not essentially affect the nature of the institution ; for even the Japanese are conservatives in their chief social customs.

The above is the usual form of marriage. In some cases, however, the bridegroom is adopted into the bride's family, instead of the bride into the bridegroom's. This takes place mostly when a parent has only a daughter, or daughters, but no son. In order to preserve the family intact—due regard being had to the circumstance that no female can be its legal head—it is then necessary to adopt a son-in-law, who, literally becoming a son in the eyes of the law, drops his own surname and takes that of his wife. None but poor men are generally willing to place themselves in such a false position.

Amongst the lower classes, ceremonies and considerations of all kinds are often honoured only in the breach. Many of the so-called marriages of plebeians are mere concubinage founded on mutual convenience. This accounts for the "boy" and the cook—to their foreign master's increasing astonishment—being found to bring home a new wife almost as often as they bring home a new saucepan. Such laxity would never be tolerated in well-bred circles.

When it is added that a Japanese bride has no bridesmaids, that the young couple go off on no honeymoon, that a Japanese wife is not only supposed to obey her husband, but actually does so, that the husband, if well enough off, probably has a concubine besides and makes no secret of it, indeed often keeps her in the same house with his wife, and that the mother-in-law, with us a terror to the man, is not only a terror but a daily and hourly cross to the girl—for in nine cases out of ten, the girl has to live with her husband's family and be at the beck and call of his relations—when due



consideration is given to all these circumstances, it will be seen that marriage in Japan is a vastly different thing, socially as well as legally, from marriage in England or the United States. The reader will be still more firmly persuaded of this truth, if he will take the trouble to glance at the Articles on DIVORCE and on WOMAN. He will see that in this part of the world it is a case, not of *place aux dames* but *place aux messieurs*.\*

The men, having everything their own way, naturally marry young. Speaking broadly, there are no bachelors in Japan. For the same reason, there are no old maids. The girls are married off without being consulted, and they accept their fate as a matter of course, because their mothers and grandmothers, ever since the beginning of the world, accepted a like fate before them. One love marriage we have heard of,—one in eighteen years! But then both the young people had been brought up in America. Accordingly they took the reins into their own hands, to the great scandal of all their friends and relations.

It would be interesting, were it possible, to ascertain statistically the effect on morality of early marriage as practised in this part of the world. Our impression is that the

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\* May the writer be permitted here to record a little experience of his own? In his "Introduction to the *Kojiki*," he had drawn attention to the inferior place held by women in ancient as in modern Japan. Some years ago (April, 1888), six of the chief literati of the old school did him the honour to translate this "Introduction" into Japanese, with a running commentary. They patted him on the back for many things; but when they reached the observation anent the subjection of women, their wrath exploded. "The subordination of women to men," so runs this commentary, "is an extremely correct custom. To think the contrary is to harbour European prejudice. .... For the man to take precedence over the woman, is the grand law of heaven and earth. To ignore this, and to talk of the contrary as barbarous, is absurd."—It does not fall to every one's lot to be anathematised by half-a-dozen Japanese literary popes—and that, too, merely for taking the part of the ladies!

good results anticipated from such a custom by certain European reformers do not show themselves here in practice. Not that wider intercourse with the people bears out the casual observer's harsh judgment on the standard of Japanese female morality. Japanese ladies are every whit as chaste as their Western sisters. But so far as we have been able to observe, the only effect of early marriage on the men is to change the date of their wild-oats sowing, making it come after wedlock instead of before.

**Book recommended.** *Japanese Girls and Women*, by Miss Bacon.

**Maru.** It is often asked: What does the word *Maru* mean, in the names of ships—as *Tōkyō Maru*, *Sagami Maru*, *Kōryō Maru*, etc.? The answer is that the origin of the term is obscure. *Maru* means “round,” but how came ships by so inappropriate a name?

The first thing to note is that in former times ships had not the monopoly of the name. Swords, musical instruments of various kinds, pieces of armour, dogs, hawks, and the concentric sections of castles, were called *maru* also. The probability is that two distinct words—*maru* and *maro*—have flowed into one and so got confused. To name the concentric sections of a castle *maru*, “round” was but natural. The word *maro*, on the other hand, is an archaic term of endearment. Hence its use in such ancient proper names as *Tamura-Marō*, a great general who subdued the Ainos; *Abe-no-Nakamaro*, an eminent Chinese scholar of the eighth century; *Okina-Marō*, a favourite dog of the Mikado Ichijō, and so on. The warrior's pet sword, the sportsman's favourite dog or hawk, the oarsman's boat, would naturally

come to be distinguished by the same half-personal name, much as the English sailor or engineer calls his ship or locomotive "she." When the ancient word *Maro* ceased to be understood, it would easily slide into the more familiar *Maru*, by the alteration of the final vowel, *o* and *u* being particularly apt to interchange in Japanese.

Observe that *Maru* is used of merchant-vessels only. Men-of-war take *Kan* instead, as *Maya Kan*, *Asama Kan*. *Kan* is originally a Chinese word meaning "war-vessel." It is now pronounced *lan* in China itself, and is no longer there used in the same sense.

**Massage.** Massage is the technical name, in use among doctors, for that process of rubbing the skin and kneading the muscles which in common language is called shampooing. Massage has for centuries played a great rôle in Japanese medicine—it, acupuncture, and the moxa being universally credited with more than all the many virtues which Holloway, among ourselves, claims for his pills, and "Mother Seigel" for her syrup. The shampooers, popularly known as *amma san*, also occupy a conspicuous place in Japanese social life. Immemorial custom limits the profession to the blind, who thus support their families, instead of, as is mostly the case in Western countries, being a burden to them. Such sums are they enabled to accumulate, that they often turn money-lenders as well.

Till recently—that is, until about the year 1870—all shampooers in Japan formed one immense guild under two provosts, one of whom lived at Yedo, the other at Kyôto. This guild possessed various legal privileges, and

admittance to it took place on the passing of certain tests and the payment of fees. It was divided into several grades, the rise from grade to grade being conditioned by new tests and higher fees. For the highest grade to which any ordinary blind mortal could aspire—the grade next under that of provost—a fee of \$1,000 was exacted. This organisation is now fast falling into decay; but the melancholy whistle of the blind shampooer, as he slowly feels his way along the streets at night, staff in hand, is still one of the characteristic sounds of every Japanese village.

Massage is much to be recommended to tired pedestrians and to persons suffering from lumbago, rheumatism, and other pains and aches. The Japanese shampooers, however, make the mistake of shampooing down instead of shampooing up. A portion of the good done is thus neutralised, one object of scientific massage being to help back towards the centre the blood which is lingering in the superficial veins.

**Book recommended.** Dr. W. N. Whitney's *Notes on the History of Medical Progress in Japan*, published in Vol. XII. Part IV. of the *Asiatic Transactions*, p. 331.

**Metal-Work.** Bronze was introduced into Japan from China via Korea, and the Japanese still call it "the Chinese metal" (*Kara-kane*). But it is the metal in which Japanese art over a thousand years ago was already winning its brightest laurels. The chief forms are the mirror, the temple bell, the gong, the vase (originally intended for the adornment of Buddhist altars), the lantern, and the colossal representation of divine personages. The grandest example of such colossal bronze-casting is the *Daibutsu* (literally, "great Buddha") at Kamakura, which dates from the thirteenth century. He who has time should visit the *Daibutsu*

repeatedly; for, like St. Peter's and several other of the greatest works of art and of nature, it fails to produce its full effect on a first or even on a second visit; but the impression it produces grows on the beholder each time that he gazes afresh at the calm, intellectual, passionless face, which seems to concentrate in itself the whole philosophy of the Buddhist religion—the triumph of mind over sense, of eternity over fleeting time, of the enduring majesty of Nirvâna over the trivial prattle, the transitory agitations of mundane existence.

Armour is another use to which metal (iron and steel) was put from the very earliest ages. The best examples of iron and steel armour date from the thirteenth and fourteenth centuries. The best swords date from the same time. The ornamental sword-hilts, guards, etc., date only from the sixteenth century onwards. The eighteenth and nineteenth centuries have been the most fruitful epoch for the production of small bronze objects, whose chief *raison d'être* is ornament, such as clasps, paper-weights, small figures of animals, mouth-pieces for pipes, and vases intended for dwelling-rooms—not for Buddhist altars, as in earlier days. The gold and silver work of the Japanese is less remarkable than their bronzes; but in enamel—especially in what is known as *cloisonné* enamel—they are beyond all praise. This branch forms also a noticeable exception to the general decay of Japanese art since the opening of the country. Never was more marvellous *cloisonné* work seen than is turned out to-day from the shops of Tôkyô and Kyôto. (See also articles on ARMOUR, CLOISONNÉ, MIRRORS, and SWORDS.)

**Books recommended.** Rein's *Industries of Japan*, pp. 496 and 498.—*L'Art Japonais*, by L. Gonse.—*Ornamental Arts of Japan*, by Audsley.—*Japan and its Art*, by Huish.—*Japan*, by C. Dresser.

**Mikado.** Though this is the name by which the whole outer world knows the sovereign of Japan, it is not that now used in Japan itself, except in poetry and on great occasions. The Japanese have got into the habit of calling their sovereign by such alien Chinese titles as *Tenshi*, "the Son of Heaven;" *Ten-ō*, or *Tennō*, "the Heavenly Emperor," *Shujō*, "the Supreme Master." His designation in the official translations of modern public documents into English is "Emperor." But we do not anticipate that this is likely to supersede, in literary and colloquial European usage, the traditional title of "Mikado," which is at once ancient, sonorous, and distinctively Japanese.

The etymology of the word *Mikado* is not quite clear. Some—and theirs is the current opinion—trace it to *mi*, "august," and *kado*, a "gate," reminding one of the "Sublime Porte" of Turkey. Mr. Satow prefers to derive it from *mika*, an archaic word for "great," and *to*, "a place." In either case the word is one indicative of the highest respect, as it is but natural that the name used by the Japanese of old to designate their heaven-descended sovereign should be. The word *Mikado* is often employed to denote the monarch's Court as well as the monarch himself, such double usage being one of the peculiar features of Japanese grammar.

The antiquity of the Imperial Family of Japan is unparalleled. The Japanese themselves claim that after endless ages passed in higher spheres, it began its earthly career with the first human monarch, Jimmu Tennō, in the year 660 before Christ. From this, historical criticism bids us subtract more than a millennium, as Japanese history does not become a record of solid facts till the fifth or sixth century after Christ. It should also be pointed out that the

succession has by no means followed those strict rules which Europe considers necessary for legitimacy. Many Mikados, even down to quite recent times, have been the sons of concubines. Others have been merely adopted from some related branch. Still, all deductions made, the family as such stands forth proudly as the oldest reigning family in the world. We know positively that it has reigned ever since the dawn of history in this archipelago, and that even then it was considered of immemorial age. The fact is peculiarly striking if we reflect upon the usually brief life of Oriental dynasties. Little wonder, therefore, all things considered, if a religious reverence for the Imperial line is as axiomatic in Japan, as completely removed beyond all doubt or controversy, as is the doctrine of the equal rights and duties of all men in the democratic societies of the West.

The present Mikado was born on the 3rd November, 1852, and succeeded to the throne in 1867. His name is Mutsuhito; but this name is scarcely ever mentioned, and is probably not even known to the great majority of the nation. In Japan the Emperor is simply the Emperor, —not a personality, an almost familiar individuality, as Queen Victoria and Kaiser Wilhelm, for instance, are to us. To future generations of Japanese the present monarch will probably be known as *Meiji Tennō*, the word *Tennō* meaning Emperor, and *Meiji* being the chronological designation of the years comprised in his reign. The reign itself will doubtless stand out in Japanese history as prominently as those which witnessed Japan's first great revolution,—her conversion to Buddhism and Chinese civilisation.

**Mineral Springs.** Japan, the land of volcanoes and earthquakes, is naturally rich in mineral springs; and the Japanese, with their passion for bathing, make the fullest use of them. The most noted of the many hundreds of Japanese spas are: for sulphur baths, Kusatsu, Ashinoyu, Yumoto near Nikkō, Yumoto near Hakone, and Unzen near Nagasaki; for iron baths, Ikao and Arima; for salt baths, Atami and Isobe. Miyanoshita, one of those best-known to foreigners, has only traces of salt and soda. Its waters may therefore be used without medical advice, simply for pleasure's sake. There are powerful iron and sulphur springs at Ōjigoku (lit. "big hell"), some four miles beyond Miyanoshita, at which it is intended to establish baths on a large scale. The crater of Shirane-san in the province of Kōtsuke has a pool so rich in hydrochloric acid ( $2\frac{1}{2}$  per cent according to Dr. Divers, F.R.S.) that it may be administered as an excellent lemonade in the treatment of stomach and other affections. But speaking generally, sulphur, iron sulphate, and salt are everywhere the chief minerals found in the Japanese springs. Except the Hirano water used for Seltzer, very few contain carbonic acid gas. Few are cold; few are efficacious, like Vichy and Karlsbad, in diseases of the stomach and liver. On the other hand, the Kusatsu waters probably stand alone in the world by reason of their double character, consisting, as they do, of cold corrosively acid water and nearly boiling sulphur water. The cures which, by virtue of their temperature and their mineral acids, sulphur, and arsenic, they are capable of working, when mixed, upon syphilitic persons and on those afflicted with the severer forms of rheumatism are little short of miraculous. The Japanese have a proverb to the effect that love is the



only grave distemper against which Kusatsu can effect nothing.

In many cases a spring is famous in its own neighbourhood only. But it then almost invariably gains in one way what it loses in another. The good country folk for twenty miles around consider it a panacea for all the ills to which flesh is heir. It is impossible to picture to oneself anything more grotesquely dissimilar to an Ems or a Homburg than one of these tiny spas, perched—say—amidst the mountains of Shinshū or Etchū, and visited only by Japanese of the most old-fashioned type and most limited means—where, instead of a *table d'hôte*, each guest is served in his own poor room with a bowl of rice or maybe millet, a fid of salted egg-plant, and perhaps, on high days and holidays, a small broiled fish. Even this is luxury to the state of things existing in some remote districts, where the peasant invalids come, bringing their own rice and their own bedding with them on pack-horses, and pay only three cents a day for lodging, for the use of the mineral spring, and a titbit or two at each meal to help the rice down.

In opposition to all European sanitary ideas, the mineral springs of Japan are used at very high temperatures. Invalids enter baths of from 110° to 115° Fahrenheit, and their healthy friends go in with them for the sake of killing time agreeably. At Kusatsu the temperature of the baths is higher still. It ranges from 120° to 130° Fahrenheit; and as the first effect of the waters is to bring out sores all over the body, even if there were none before, the sufferings of those condemned to “make a cure” may be imagined. So excruciating is the agony, that experience has dictated a peculiar device for meeting it: the bathers are subjected to

military discipline. The squad of unfortunates approaches the bath to the sound of the trumpet, they wet their scalp and forehead at another trumpet blast, in order to prevent a rush of blood to the head, and so on throughout the performance, notice being given to them of the passing of the minutes while they sit boiling, with a view to keeping up their courage by the knowledge that the ordeal will soon be over. The whole life at Kusatsu is so strange that he whose stomach is not easily upset by nasty sights would do well to go and inspect it. To squeamish persons we say most emphatically: "Stay away!"

**Mirrors.** Japanese mirrors are circular, and are made of metal—generally of bronze coated on the front with an amalgam of tin and quicksilver beautifully polished. The back is adorned in relief with flowers, birds, or Chinese characters, and there is a handle on one side, the general appearance being that of a sort of handsome metal fan.

An extraordinary peculiarity characterises some of these Japanese mirrors: sunlight reflected from their *face* displays a luminous image of the design on their *back*! So strange a phenomenon has naturally attracted the attention of men of science. After much speculation, it has been clearly proved by Professors Ayrton and Perry to arise from the fact that the curvature of the face of the mirror over the plain part of the back is greater than over the design. The mirror is cast flat, and then rendered convex before being polished, by being so strongly scratched with an iron tool as to cause a buckling of the metal into a convex form, this convexity being afterwards increased by rubbing in mercury repeatedly. The effect of both these processes is greater on the thinner

parts of the mirror than on the parts over the raised design. Hence the unequal convexity, which gives the reflection of the design from the face of the mirror.

**Books recommended.** *On the Magic Mirrors of Japan*, by Professors Ayrton and Perry, in the *Proceedings of the Royal Society*, Vol. XXVII. pp. 127—142. *Expansion produced by Amalgamation*, same authors, in the *Philosophical Magazine*, Vol. XXII. p. 327.

**Missions.** (I. ROMAN CATHOLIC.) The Catholic religion was first preached in Japan about the middle of the sixteenth century. Contemporary documents inform us that this important event was brought about in the following manner. While St. Francis Xavier was evangelising India and the Sunda Islands, a Japanese fugitive named Anjirō, a native of Kagoshima, was introduced to him. Anjirō met with a kind reception, and having accompanied Xavier to Goa, was there baptised together with his two servants. This was in A. D. 1548. Xavier then formed the design of evangelising Japan, —a design which was confirmed in the following year, when the Saint, who happened to be at Malacca, received tidings from some Portuguese merchants of a supernatural occurrence which had brought into prominence the marvellous virtues of the Cross, and of the desire expressed by the Prince of Satsuma to send for Christian preachers and learn from their lips the truths of religion.

Xavier at once embarked for Japan, accompanied by his three Japanese neophytes. He arrived at Kagoshima on the 15th August, 1549, where he was received with distinguished courtesy by the prince, and forthwith began to preach the Gospel. During the two years and a half of his residence in Japan, he visited Hirado, Yamaguchi, and Kyōto. The numerous wonderful cures which he effected gave such weight

to his words, that he had the consolation of being able to found in various places Christian communities animated with a zeal which led them to constitute themselves missionaries to the households of their friends and kinsmen. The converts were drawn from all classes alike. Noblemen, Buddhist priests, men of learning, embraced the faith with the same alacrity as did the poor and ignorant. By the year 1582 the whole Island of Amakusa, and the greater part of the Gotō Islands and of the daimiates of Ōmura and Yamaguchi were Christian. Christianity flourished likewise in Kyōto, and the holy name of Jesus was carried into the furthest provinces of the north. The total number of Japanese professing the Faith at that period is estimated at over six hundred thousand souls. The apostolate was exercised by a hundred and thirty-eight European missionaries. They belonged without exception to the Society of Jesus; and their activity, inspired by the loftiest motives, had the most beneficial influence on the people of Japan.

A noteworthy feature of this nascent church is to be found in the embassies sent by the Christian princes to Rome, to wait on the head of the Church Catholic. The first of these embassies, organised by the Lords of Bungo, Arima, and Ōmura, left Japan early in 1582, and reached Rome in 1585. It was received with the greatest honours, as well by the Sovereign Pontiff himself as by the other European princes. The Japanese princes, in their letters to the Pope, expressed their heartfelt gratitude for the happiness vouchsafed to them of knowing Christ, and entreated His Holiness to look with favour on themselves and on all the Christians of their dominions.

Such was the happy situation of the Christian Church in

Japan, when peril was suddenly conjured up by the jealousy subsisting between the Portuguese and the Spanish traders, who, in order to compass each other's ruin, began to libel each other to the Japanese authorities. At this juncture Toyotomi Hideyoshi—better known under the name of Taikō Sama—had, after a long series of civil wars, become Mayor of the Palace. Vainglorious to excess, he wished to see himself worshipped after the fashion of one of the ancient Japanese conquerors. The wrath of this ruler was roused, in A.D. 1587, by a tale brought to his ears of the bravado of a certain Portuguese captain,\* whereupon he issued an edict banishing all the missionaries, most of whom were Portuguese by birth. Thanks, however, to the missionaries' own prudence, the storm was stayed. They abstained from appearing in public, and remained shut up in their colleges, busy with the compilation and publication of books both religious and philological, and with the education of a native priesthood. Until the breaking out of the persecution of 1596, the work of evangelisation continued to proceed apace. The new converts numbered about ten thousand yearly, though all were fully aware of the risk to which they exposed themselves by embracing the Catholic faith.

At length the persecution came. The cause of it is to be sought, partly in the indiscreet zeal of the newly landed Franciscans and Dominicans, who were mostly Spaniards, and therefore disposed, as well from national as from sectional religious reasons, to look with an unfriendly eye on their predecessors, the Portuguese Jesuits, partly in the slanders

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\* "The king, my master," so he is reported to have said, "begins by sending priests who win over the people; and when this is done, he despatches his troops to join the native Christians, and the conquest is easy and complete."

circulated against all Christians by the Buddhist priests. The trial was one of fire and blood. History has no more edifying page than that which tells of the courage with which the neophytes met their doom.

Happily for the Church of Japan, the authority of the Mayor of the Palace was not respected equally in all the provinces of the empire. If in those districts which were more specially subject to him, his edicts were carried out with punctuality and rigour, the *Daimyōs* of certain other provinces did not fear to connive at the profession of Christianity in their domains. Some even went so far as openly to protect it. An example of this occurred in 1614, the very year in which more than sixty missionaries were expelled from Japan and nine Christian churches were destroyed at Nagasaki. In this year it was that Date Masamune, *Daimyō* of Sendai, despatched an embassy to the Pope and to the King of Spain. The embassy consisted of a Franciscan monk, Father Sotelo, of one of Date's vassals named Hashikura Rokuemon, and of some fifty persons of lesser degree, all of whom were baptised during the voyage. Date, in his letter to the Pope, begged that a number of missionaries might be sent to preach the Gospel in his domains.

At the beginning of the seventeenth century, the Japanese Christians numbered about one million,—the fruit of half a century of apostolic labour accomplished in the midst of comparative peace. Another half-century of persecution was about to ruin this flourishing church, to cut off its pastors, more than two hundred of whom suffered martyrdom, and to leave its laity without the offices of religion. In vain did the Christians attempt secrecy and endeavour to conceal a few priests. A price was set on the priests' heads, and their

enemies, the more surely to discover both them and their native converts, had recourse to denunciation by spies and to the infamous obligation of trampling on the cross.\* The edicts ordering these measures remained in force for over two centuries.

Nevertheless the Church of Japan was not forgotten. The Jesuit Father Sidotti and others, nothing daunted, disembarked on the Japanese coast at intervals during the eighteenth century, but were at once thrown into prison. In 1846 the Pope nominated a bishop and several missionaries, who took up their station in the neighbouring Loochoo Islands, and entered Japan on the signing of the treaties of 1858. These men had the joy, in 1865, to discover several Christian communities round about Nagasaki, surviving the ruin of the church of their forefathers over two centuries before. They had preserved certain prayers, the rite of baptism, and a few books. But if these Christian communities survived, the persecuting spirit survived also. In 1867 all those Christians—and they numbered over four thousand—who refused to forswear their faith, were torn from their native villages and distributed over various provinces of the empire, where they were kept as prisoners by the respective *Daimyōs*. After six years of exile, they were at length set at liberty in 1873. The Church of Japan, thus restored, is now slowly but surely developing, thanks to the toleration enjoyed under the Imperial Government.

The Church of Japan was governed from 1846 to 1877 by a single bishop, from 1877 to 1888 by two bishops, from 1888

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\* Specimens of the crosses used for this purpose are preserved in the Museum at Ueno, Tōkyō. They are little plates of yellow copper, on which are represented in relief the Passion of Our Lord and other sacred scenes.

by three, and since July 1891 by four, whose respective residences are at Tōkyō, Ōsaka, Nagasaki, and Hakodate. The Catholic population of the empire amounted, on the 15th August 1891, to 44,800 souls, as against 42,370 in 1890, 40,538 in 1889, 37,745 in 1888, and 35,886 in 1887. They are grouped in 325 congregations, spread more or less all over the country, but most thickly in the island of Kyūshū. The clergy consists—besides the 4 bishops—of 78 European missionaries and 15 Japanese priests. There are also 17 European teachers and 65 nuns (of whom 59 are European and 6 Japanese), busy in teaching, and having the management of 7 schools and 18 homes for orphans. The missionaries are assisted by 332 catechists.

II. ANGLICAN. The Church of England, in conjunction with the Episcopal Churches of America and Canada, has missions collectively designated by the title of *Nihon Sei Kōkwai*, or the Church of Japan. The origin of this church goes back to the year 1859, when two American clergymen settled in Nagasaki. There are now two bishops—one American and one English—some thirty-six foreign and sixteen Japanese priests and deacons, and forty foreign lay workers of both sexes, besides a large body of Japanese catechists, and over four thousand Church members. The increase of members, which was slow for many years, has in the last five been rapid. The affairs of the Church are managed by a synod consisting of the bishops and delegates from the clergy and laity both foreign and Japanese. It meets at present once in two years. The aim of the Church is to be in communion with, but not in subjection to the Churches of England and America,—in fact, to occupy in Japan much the same



position as the Anglican Church occupies in the United States.

III. PROTESTANT. In 1859, shortly after the arrival of the earliest Anglican missionaries, representatives of the American Presbyterian and Dutch Reformed Churches landed in Japan, and the Protestant missions have ever since continued to be chiefly in American hands. The first baptism took place in 1864, the first native church was organised at Yokohama in 1872, and the first church building was consecrated in 1875. In 1872 the work of Biblical translation, till then hindered by want of sufficient familiarity with the language, was vigorously undertaken. It should be added that the existence of several Chinese versions, which all educated Japanese could read, rendered the necessity for a version in the vernacular less urgent than would have been the case in other lands. A complete version of the New Testament was published in 1880, of the Old Testament in 1887. Meanwhile the opposition of the government to Christianity faded away, and the number of converts increased—slowly at first, for in 1872 no more than ten persons had been baptised, but afterwards by leaps and bounds. Besides actual evangelising work, much general school work has been engaged in, sometimes with the enlightened object of sapping the secular outposts of Japanese religious error, sometimes rather as a means towards obtaining a passport to enable the bearer to reside in the interior. The venerable Dr. Hepburn and others have also combined the art of healing bodies with that of curing souls.

The leading Protestant denominations that have missions

in Japan may be classified under four heads, which we notice in the order of their local importance :—

The *Presbyterians*, representing seven religious societies, number 54 male and 48 female missionaries,\* whose labours are aided by those of 45 ordained and 91 unordained Japanese fellow-workers—the whole force being distributed over 71 organised churches, besides many out-stations. In 1890 (the last year for which statistics are available), the communicants numbered over 10,600, and contributed during that year a sum of \$16,658. They supported 4 boarding schools for boys and 11 for girls, together with 6 day-schools, the aggregate number of scholars being 1,359. To them belongs the Meiji Gakuin, the most important Christian College in Tokyō. The various Presbyterian bodies—American and Scotch—amalgamated in the year 1877 into a single church, which is now known as the *Nihon Kirisuto Kyōkai*, or Church of Christ in Japan, and which, no longer insisting on such standards of doctrine as the Canons of the Synod of Dort, the Westminster Confession of Faith, the Shorter Catechism, or the Heidelberg Catechism, confines itself to a much simpler “Confession of Faith,” consisting mainly of the Apostles Creed.

The *Congregationalists* represent almost exclusively one body,—the American Board of Commissioners for Foreign Missions. In 1890 there were 52 male and 32 female workers on the staff, besides 27 ordained and 78 unordained Japanese. There are 64 organised churches, more than half of which are self-supporting, and 9,146 members, who in 1890 contributed

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\* If the wives of married missionaries be included in the enumeration, the number of female missionaries in this and the other Protestant missions is considerably increased.

\$28,660. This mission has excelled in school enterprise. To it belong the Dōshisha,—a Christian University in Kyōto which numbers over 500 students even in these days of reaction—and 23 other teaching institutions, with an aggregate of over 2,000 scholars.

The *Methodists* represent four American societies and one Canadian, and consist of 52 male and 50 female missionaries, 42 ordained Japanese fellow-workers, 83 organised churches, and 6,600 members, who contributed in 1890 nearly \$16,000. The Methodists have 19 boarding-schools and 18 day-schools, with a total of over 2,900 scholars. The Central Mission Tabernacle in Tōkyō is one of the results of their zeal.

The *Baptists* represent one English and four American societies, and number 24 male and 18 female missionaries, with 7 ordained and 39 unordained Japanese workers in 19 organised churches, with a membership of over 1,500, who in 1890 contributed \$845.

Besides the above, must be mentioned the *Society of Friends*; furthermore the American and London *Religious Tract Societies*, which have joint head-quarters at Tōkyō, and the *Young Men's Christian Association of America*, whose agent in Japan has secured a large sum of money for the erection of an institution in Tōkyō.

Numerous as are the Protestant bodies labouring on Japanese soil, and widely as they differ from each other in doctrine, fairness requires it to be stated that they rarely, if ever, make Japan the scene of sectarian strife. The tendency has been rather to minimise differences,—a tendency strikingly exemplified in the amalgamation of the various Presbyterian churches, and also in the nearly consummated union of these with the Congregationalists. There are, however, denomina-

tions standing outside this pale,—the *Unitarians* and the *Universalists*, who, though but insignificant in numbers and late of appearing on the scene, are a thorn in the side of the Orthodox. The Unitarians first came to Japan in 1889, the Universalists in 1890. Before this, as far back as 1885—a German pastor of rationalistic views had arrived. He has since then been joined by others, and they have opened a theological school and organised small churches in Tōkyō and Yokohama, both for the Japanese and for their own countrymen, who had till that time dispensed with religious ministrations. These “*Liberal Churches*” endeavour to rally to their side the best elements of Buddhist piety.

IV. THE ORTHODOX RUSSIAN CHURCH, presided over by Bishop Nicolai, and served by 26 priests and deacons of whom all but four are natives, has had a mission in Japan ever since the year 1861. It numbers over 1,700 baptised converts, and claims a total following of over 18,000. The Russian cathedral, which was opened for worship in 1891, is the only ecclesiastical edifice in Tōkyō with any pretensions to splendour. From the eminence on which it stands, it seems to dominate the whole city.

V. GENERAL CONSIDERATIONS. To those who can look back thirty years, or even only twenty years, the change in the position of Christianity in Japan is most striking, indeed well-nigh incredible. Then it was perilous for a Japanese to confess Jesus. Now such confession is rather fashionable than otherwise. Then it was hard work for a missionary to obtain a native teacher. Now there are hundreds of ordained and unordained native preachers and teachers of Christianity. The old proclamation, which, since A. D. 1638, had prohibited the religion of Jesus as “a corrupt sect,” was still posted

on the notice-boards of the public thoroughfares as late as 1873. The government now openly tolerates the building of churches and the performance of Christian funeral rites, though we are not aware of the old anti-Christian laws having ever been formally repealed. The danger is now, not from persecution, but from worldly-minded favour. Some of the leaders of Japanese thought, while professing themselves personally indifferent to all religions, have cold-bloodedly advocated the adoption of Christianity as a school of morals and music, and as likely to be advantageous in political negotiations with the powers of the West. To make all Japan Christian by edict some fine morning, may not be on the programme of the Japanese statesmen of the hour. But that something of the kind should happen within the next twenty years, is not nearly so unlikely as many things that have actually happened in this land of realised improbabilities. True, since 1888 the churches have experienced their share of that reactionary movement which has swept over Japanese society, causing hostility not only to foreigners themselves, but to the ideas which the foreigners come to Japan to implant. Christianity has suffered with the rest. But these things are no more than a ripple on the surface. There is no real change of purpose in the national mind.

Having begun prophesying, we may as well continue. Our second prophecy is that the Christians of Japan will be occupied with questions of morals and practice—the temperance question, for instance, and Sunday observance—rather than with subtle doctrinal theories, the Japanese mind being too essentially unspeculative for the fine distinctions of the theologians to have any charm for it, much less for it to seek to split new hairs for itself. The failure of Buddhist metaphy-

sical abstractions to take any hold of the national sympathies, is a finger-post in history pointing to what may be expected in the future. People will never greatly excite themselves about beliefs that sit lightly on them; and Japanese beliefs have always sat lightly. Has not the whole attitude of the Far-Eastern mind with regard to the supernatural been aptly described as one of "politeness towards possibilities?"

**Books recommended.** (I. Catholic.) *Histoire de la Religion Chrétienne au Japon*, by Father Crasset.—*Histoire du Christianisme dans l'Empire du Japon*, by Father Charlevoix.—*Histoire de la Religion Chrétienne au Japon*, by Léon Pagès.—The above are general accounts, or *résumés* of the subject. See also Hildreth's *Japan as it Was and Is*.—The literature of Catholicism in Japan is very voluminous, beginning with the Jesuits' Letters in the sixteenth and seventeenth centuries, and coming down to the special treatises by Léon Pagès (e. g., *Les Vingt-Six Martyrs Japonais* and *La Persécution des Chrétiens au Japon*), Satow, and others. Satow's researches are, for the most part, scattered through the volumes of the *Asiatic Transactions*; but one of his most interesting essays, entitled *The Jesuit Mission Press in Japan from 1591 to 1610*, giving extracts and fac-similes, was printed privately as a separate work.

(II. Protestant.) *The Proceedings of the Ōwaka Conference of 1883*.—Rev. H. Loomis's *Statistics of Missions*, published yearly.—The *Reports* of the various missionary societies.

**Moral Maxims.** Few Japanese books are more likely to please the foreign student than two small volumes of practical ethics, entitled respectively *Jitsugo Kyō*, or "Teaching of the Words of Truth," and *Dōji Kyō*, or "Teaching for the Young." They are ascribed to Buddhist abbots of the ninth century; but the doctrine of both has a Confucian no less than a Buddhistic flavour. Both were for many ages as familiar to the youth of Japan as the Sermon on the Mount is to us. The following may serve as specimens:—

"Treasures that are laid up in a garner decay: treasures that are laid up in the mind do not decay.

"Though thou shouldst heap up a thousand pieces of gold: they would not be so precious as one day of study.

“ If thou, being poor, enter into the abode of the wealthy : remember that his riches are more fleeting than the flower nipped by the hoarfrost.

“ If thou be born in the poor man's hovel, but have wisdom : then shalt thou be like the lotus-flower growing out of the mud.

“ Thy father and thy mother are like heaven and earth : thy teacher and thy lord are like the sun and moon.

“ Other kinsfolk may be likened unto the rushes : husbands and wives are but as useless stones.\*

“ He that loveth iniquity beckoneth to misfortune : it is, as it were, the echo answering to the voice.

“ He that practiseth righteousness receiveth a blessing : it cometh as surely as the shadow followeth after the man.

“ Be reverent when thou goest past a grave : alight from thine horse when thou goest past a Shintō shrine.

“ When thou art near a Buddhist temple or pagoda, thou shalt not commit any unclean act : when thou readest the sacred writings, thou shalt do nothing unseemly.

“ Human ears are listening at the wall : speak no calumny, even in secret.

“ Human eyes look down from the heavens : commit no wrong, however hidden.

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\* According to the Confucian ethical code, which the Japanese adopted, a man's parents, his teacher, and his lord claim his life-long service, his wife standing on an immeasurably lower plane.

“ When a hasty word hath once been spoken : a team of four horses may pursue, but cannot bring it back.

“ The flaw in a mace of white jade may be ground away : but the flaw of an evil word cannot be ground away.

“ Calamity and prosperity have no gate : they are there only whither men invite them.

“ From the evils sent by heaven there is deliverance : from the evils we bring upon ourselves there is no escape.

“ The Gods punish fools, not to slay but to chasten them : the teacher smiteth his disciple, not from hatred but to make him better.

“ Though the sins committed by the wise man be great, he shall not fall into hell : though the sins committed by the fool be small, he shall surely fall into hell.

“ Life, with birth and death, is not enduring : and ye should haste to yearn after Nirvāna.

“ The body, with its passions, is not pure : and ye should swiftly search after intelligence.

“ Above all things, men must practise charity : it is by almsgiving that wisdom is fed.

“ Less than all things, men must grudge money : it is by riches that wisdom is hindered.”

**Books recommended.** Full translation of the *Dōji Kyō* in Vol. IX. Part III. of the “Asiatic Transactions,” and of the *Jitū-go Kyō* in the “Cornhill Magazine” for August, 1876.



**Mourning.**

**Mourning.** The Japanese, like other nations under Chinese influence, are very strict on the subject of mourning. Formerly three mourning codes (*Bukki Ryō*) prevailed simultaneously. Of these one was for Shintō priests, another for the Kyōto nobility, and yet another for the *Daimyōs* and *samurai*. The last alone has survived, and its prescriptions are followed by all the well-to-do classes. Mourning, be it remarked, consists of two things—the wearing of mourning garments, and abstinence from animal food. This premised, the following table is self-explanatory:—

	<i>Garments.</i>	<i>Food.</i>
Great-great-grandparents* ...	80 days	10 days
Great-grandparents* ...	90 ,,	20 ,,
Grandparents* ... ..	150 ,,	30 ,,
Real parents ... ..	13 months	50 ,,
Adopted parents ... ..	13 ,,	50 ,,
Step-parents ... ..	30 days	10 ,,
Father's legitimate wife † ...	80 ,,	10 ,,
Divorced mother ... ..	150 ,,	30 ,,
(Woman's) parents-in-law ...	50 ,,	20 ,,
Uncle and aunt* ... ..	90 ,,	20 ,,
Husband ... ..	13 months	50 ,,
Wife ... ..	90 days	20 ,,
Brothers and sisters ... ..	90 ,,	20 ,,
Half-brothers and sisters* ...	80 ,,	10 ,,

\* On the paternal side. The inferior position occupied in the East by women causes a considerable reduction to be made in the period of mourning for corresponding relatives on the maternal side. A maternal grandfather, for instance, is only mourned for during 90 days, a maternal uncle during 30 days.

† A man's legitimate wife is the "legal mother" of his children by concubines. Such children mourn their "legal mother's" death during the period indicated in the text.

	<i>Garments.</i>	<i>Food.</i>
Eldest son ... ..	90 days	20 days
Other children ... ..	30 "	10 "
Eldest son's eldest son... ..	30 "	10 "
Other grandchildren... ..	10 "	8 "
Adopted son ... ..	30 "	10 "
Nephews and nieces ... ..	7 "	3 "
First cousins ... ..	7 "	3 "

Infants under three months are not mourned for, and the period of mourning for children is greatly reduced if they are under seven years of age.

Whenever a death occurs in the family of an official, he must at once report it to the department to which he is attached. The theory is that he should remain at home during the whole of the proper period of mourning. But as this would cause inconvenience in practice, he is always absolved from the operation of the rule, and ordered to "attend office though in mourning." Whenever any member of the Imperial Family dies, a notification is issued prohibiting all sound of music throughout the land for the space of three days, and sometimes for a longer period if the deceased personage stood very near the throne.

Periodical visits to the grave of the deceased—*haka-mairi*, as they are termed—form an essential part of the Japanese system of mourning. The days prescribed by custom for these visits are the seventh day after decease, the fourteenth, twenty-first, thirty-fifth, fourth-ninth, and hundredth; then the first anniversary, the third anniversary, the seventh, thirteenth, seventeenth, twenty-third, twenty-seventh, thirty-third, thirty-seventh, fiftieth, and hundredth. On the more important of these occasions Buddhist ser-

VICES are performed, for instance, on the first and third anniversaries. By some, especially among the poorer class, the whole of this extensive programme proves to be impossible of fulfilment, and even in the upper classes not a few are now to be found who sensibly imitate Europe by moderating the outward symbols of grief; but the seventh and thirty-fifth days and the first and third anniversaries are never neglected. Observe that all these numbers are calculated according to the old Japanese "inclusive" system of reckoning, which reduces by one every number except one itself. Thus the so-called thirty-fifth day is really the thirty-fourth, the so-called third anniversary is really the second, and so on.

**Moxa.** "Moxa" is one of the few Japanese words that have found their way into the English language. It is properly *moqusa*, a contraction of *mo-ku-sa*, that is "the burning herb,"—a name given to the plant which we call "mugwort," on account of the use to which it is put. It is employed as a cauterly, little fragments of it being rolled into a cone, and then applied to the body and set fire to.

In the old Chinese and Japanese system of medicine, burning with the moxa was considered a panacea for almost every human ill. It was prescribed for fainting fits, nose-bleeding, rheumatism, and a hundred other ailments. A woman unable to bear the pangs of child-birth was to be relieved by having three places burnt with it on the little toe of her right foot. In addition to this, the moxa was used as a punishment for children, many being burnt—generally on the back—when more than usually naughty. This practice, which is not yet quite obsolete, accounts for some at least of the cicatrices on the naked backs and legs of *jinrikisha*-men and

other coolies. There is a well-known story of a child, who, having committed arson, and rendered himself thereby liable, under the former severe law of the realm, to be burnt alive, was dragged out with impressive pomp to the place of execution, but let off at the last moment with an unusually severe application of the moxa.

**Book recommended.** \*Whitney's *Notes on the History of Medical Progress in Japan*, published in Vol. XII. Part IV. of the *Asiatic Transactions*, especially p. 289 *et seq.*, from which some of our statements have been taken.

**Music.** Music, if that beautiful word may be allowed to fall so low as to denote the strummings and squealings of Orientals, is supposed to have existed in Japan ever since mythological times. But Japanese music as at present known—its lutes, flutes, drums, and fiddles of various sorts—came over from China, like most other things good and bad, in the train of Buddhism. The *koto*, a sort of lyre which is the most highly esteemed of modern instruments, was gradually evolved from earlier Chinese models and perfected in the first half of the seventeenth century by Yatsushashi, who has been styled the father of modern Japanese music. The *samisen*, or banjo, now the favourite instrument of the singing-girls and of the lower classes generally, was apparently introduced from Manila as recently as the year 1700.

The perfection of Japanese classical music may be heard at Tōkyō from the Band of Court Musicians attached to the Bureau of Rites. Having said that it may be heard, we hasten to add that it cannot be heard often by ordinary mortals. The easiest way to get a hearing of it is to attend one of the concerts given by the Musical Society of Japan (an association founded in 1886 for the cultivation of both Japanese and European music), at which the Court Musicians

occasionally perform. A more curious ceremony still is the performance by these same musicians, at certain Shintō festivals, of a *silent concert*. Both stringed and wind instruments are used in this concert. But it is held that the sanctity of the occasion would be profaned, were any sound to fall on unworthy ears. Therefore, though all the motions of playing are gone through, no strains are actually emitted! This is but one among many instances of the strange vagaries of the Japanese musical art, and of the extreme esoteric secrecy in which the families hereditarily entrusted with the handing down of that art shroud their knowledge.\*

The chanting of the Buddhist liturgy, also, at certain temple services is considered classical. This chanting has been held by some to resemble the Ambrosian and early Gregorian tones; but local colouring is sufficiently provided for, inasmuch as each performer utters the strain in the key that best suits the pitch of his own voice. For all this classical music there exists a notation—a notation which is extremely complicated. There is none for the more popular instruments—for the *samisen* and *kokyū*, and even in many cases for the *koto*. An attempt was made to introduce one about the middle of the last century; but the teachers of those instruments, deeming their means of livelihood threa-

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\* The existence of these "silent concerts" has been doubted by a recent European investigator. Never having heard, or rather seen, any ourselves, we describe them on the authority of Mr. Isawa, who, in a private communication on the subject, reminds us that such esoteric mysteries would not willingly be alluded to by their old-fashioned possessors, least of all in reply to the scientific enquiries of a foreigner, and that the very explanations given—supposing any to be given—would probably be couched in ambiguous language. We may add that some mystery is made about certain tunes for such common instruments as the *koto* and *samisen*, only those persons being allowed to play them who have studied and paid money to receive diplomas.

tened, successfully opposed the innovation, much as codification is opposed by English lawyers.

It may seem odd that so fundamental a question as the nature of the Japanese scale should still be a matter of debate. Yet so it is. According to Dr. Müller, one of the earliest and most interesting writers on the subject, this scale consists, properly speaking, of five notes of the harmonic minor scale, the fourth and seventh being omitted, because, as there are five recognised colours, five planets, five elements, five viscera, and so on, there *must* also be five notes in music—a method of reasoning novel perhaps to European ears, but only too familiar to students of Chinese and Japanese literature. Mr. Piggott thinks the Japanese scale is our descending minor scale pure and simple. But Drs. Knott and DuBois by no means agree to this, and Dr. Divers twits Mr. Piggott with setting aside the peculiarities that distinguish the Japanese from the European system instead of accounting for them. The late Mr. Ellis's opinion on the subject will be found in his paper mentioned below. But Mr. Isawa, the greatest Japanese authority on music, says, in a private communication addressed to us, that Mr. Ellis has been misled on some important points by his having given too much weight to the performances of an ignorant woman at the "Japanese Village" in London. As well, says Mr. Isawa, take a *jinrikisha*-man for referee in questions of grammar and diction, as such a woman for an authority on delicate matters of musical intervals. According to Mr. Isawa, the second, fourth, and sixth in the classical music of Japan, are identical with the same intervals of the modern European scale, but the third (major third) is sharper, and the seventh flatter. The popular or *samisen* scale is different.

Like the scale of mediæval Europe—we still quote Mr. Isawa—it has for its chief peculiarity a semitone above the tonic, which is one among various reasons for believing the *samisen*, together with its scale, to have found its way here from the Spaniards at Manila, and not from Loochoo according to the current Japanese opinion.

Be the scale what it may, the effect of Japanese music is, not to soothe, but to exasperate beyond all endurance, the European breast. Miss Bacon, in her charming book entitled *Japanese Girls and Women*, demurely remarks: "It seems to me quite fortunate that the musical art is not more generally practised." That is what every one thinks, though most Europeans of the stronger sex would use considerably stronger expressions to relieve their feelings on the matter. Japanese music employs only common time. Harmony it has none. It knows nothing of our distinction of modes, and therefore, as a writer on the subject has pointed out, it lacks alike the vigour and majesty of the major mode, the plaintive tenderness of the minor, and the marvellous effects of light and shade which arise from the alternations of the two. Perhaps this is the reason why the Japanese themselves are so indifferent to the subject. One never hears a party of Japanese talking seriously about music; musical questions are never discussed in the newspapers; no one goes to a temple service

"Not for the doctrine, but the music there;"

a Japanese Bayreuth is unthinkable. Men "on the spree" send for singing girls chiefly in order to ogle and chaff them, and to help along the entertainment by a little noise. To ask the name of the composer of any tune the girls are singing, is a thing that would never enter their heads.

Still, of course pathology is as legitimate a study as physiology. Those, therefore, who wish to investigate more minutely the ways and means whereby injury is inflicted on sensitive ears should consult the authorities enumerated below, especially Mr. Piggott's paper and those immediately following it in the same number of the *Asiatic Transactions*, where will be found capital illustrations of Japanese musical instruments, together with specimens of tunes transcribed into the European notation, so far—for that is one of the points in dispute—as such transcription is possible.

**Books recommended.** *On the Musical Scales of Various Nations*, by A. J. Ellis, F.R.S., printed in the *Journal of the Society of Arts* for the 27th March, 1885.—*Some Japanese Musical Intervals*, by Rev. Dr. Veeder, in Vol. VII. Part II. of the *Asiatic Transactions*.—*On Primitive Music, especially that of Japan*, by Rev. Dr. Syle, in Vol. V. Part I. of the same.—*The Music of the Japanese*, by F. T. Piggott; *The Gokkin Musical Scale*, by Dr. F. DuBois; *Remarks on Japanese Musical Scales*, by Dr. C. G. Knott, all in Vol. XIX. Part II. of the *Asiatic Transactions*.—*Einige Notizen über die Japanische Musik*, by Dr. Müller, in Vol. I. of the *Germanic Asiatic Transactions*. For specimens of Japanese music transcribed into the European musical notation and with the words of the songs in Roman character, see a small book published in 1888 by the Tōkyō Academy of Music, and entitled *Collection of Japanese Koto Music*. The most delicate-minded need not fear having their morals tainted by strumming through this little volume, as the editors make a point of telling us in their preface that in this their edition of the old Koto music, "for those words and tunes occurring therein, which are liable to offend the public feelings on account of their vulgarity and meanness, pure and elegant ones have been substituted, thus preventing their baneful effects upon the social character." At the same time, the few entirely new compositions of their own which the compilers have ventured to add, have all "been prepared with a care not to injure that virtue which is inherent in our old Koto music." Historical accuracy is thus as perfectly safeguarded as taste and morals.—An elaborate work by Mr. Piggott on *The Music and Musical Instruments of Japan* is announced as in preparation.

**Mythology.** See HISTORY.

**Names.** The Japanese have more than one kind of surname, more than one kind of Christian (or should we say heathen?) name, besides nicknames, *noms-de-guerre*, and even posthumous names. The subject is a labyrinth. We merely



sketch out the following as a clue to guide the student in threading his way through it. He will find, then, that there are :—

1. The *kabane* or *sei*, a very ancient and aristocratic sort of family name, but now so widely diffused as to include several surnames in the narrower sense of the word. The grand old names of *Minamoto*, *Fujiwara*, *Tachibana*, are *kabane*.

2. The *uji* or *myōji*, our surname, and dating like it only from mediæval times. Most names of this class are originally nothing more than the names of the localities in which the families bearing them resided, as *Yama-moto*, “foot of the mountain;” *Ta-naka*, “among the rice-fields;” *Matsu-mura*, “pine-tree village.”

3. The *zokumyō* or *tsūshō*, literally, “common name.” It corresponds pretty closely to our Christian name. Very often such names end in *tarō* for an eldest son, in *jirō* for a second, in *saburō* for a third, and so on down to *jurō* for a tenth son, as *Geutarō*, *Tsunejirō*, etc.; or else these distinctive terminations are used alone without any prefix. They mean respectively “big male,” “second male,” “third male,” and so on. Other *zokumyō* end in *emon*, *suke*, *nojō*, *bei*—words formerly serving to designate certain offices, but now quite obsolete in their original acceptation.

4. The *nanori* or *jitsumyō*, that is, “true name,” also corresponding to our Christian name. Examples of it are *Masashiye*, *Yoshisada*, *Tamotsu*, *Naka*. Until recently, the *jitsumyō* had a certain importance attached to it and a mystery shrouding it. It was used only on solemn occasions, especially in combination with the *kabane*, as *Fujiwara no Yoritsugu* (*no* = “of”). Since the late revolution, there has been a

tendency to let No. 1 retreat into the background, to make No. 2 equivalent to the European surname, and to assimilate Nos. 3 and 4, both being employed indiscriminately as equivalents of the European Christian name. If a man keeps No. 3, he drops No. 4, and *vice versa*.—The classes of names next to be mentioned, though all existing in full force, are less important than the first four classes.

5. The *azana*, translated “nickname,” for want of a better equivalent. Such are *Kuntcki*, *Buurin*, *Sotan*, *Sakitsu*. Chinese scholars specially affect these, which are not vulgar, like our nicknames, but on the contrary, highly elegant.

6. The *gō*. *Nom de guerre* is the nearest European equivalent, but almost every Japanese of a literary or artistic bent has one. Indeed he may have several. Some of the Japanese names most familiar to foreign ears are merely such *noms de guerre*, assumed and dropped at will, for instance, *Hokusai* (who had half-a-dozen others), *Ōkyō*, and *Bakin*. Authors and painters are in the habit of giving fanciful names to their residences, and then they themselves are called after their residences, as *Bashō-an* (“banana hermitage”), *Suzunoya-no-Aruji* (“master of the house with a bell”). Such names often end in *Dōjin*, *Sanjin*, *Kōji*, *Okina*, that is, “hermit,” “mountaineer,” “retired scholar,” “aged man.”

7. The *hainyō* and *gagō*. These are but varieties of the *gō*, adopted by comic poets and by painters.

8. The *geimyō*, “artistic name,” adopted by singing and dancing-girls, actors, story-tellers, and other professional amusers of the public. Thus, *Ichikawa Danjūrō* is not the real name, but only the hereditary “artistic name,” of the most celebrated of living Japanese actors. To his friends in

private life, he is Mr. Horikoshi Shū (Horikoshi is the *myōji*, No. 2; Shū is the *jitsumyō*, No. 4).

9. The *okuri-na*, or posthumous honorific appellation of exalted personages. These are the names by which all the Mikados are known to history—names which they never bore during their lives. *Jimmu Tennō* and *Kōmei Tennō* are examples.

10. The *hōmyō* or *kaimyō*, a posthumous appellation chosen by the Buddhist priests for each believer immediately after death, and inscribed on the funeral tablet. Such names end in *in*, *koji*, *shinshi*, *shinjo*, *Dōji*, etc., according to the age, sex, rank, and sect of the deceased.

It is characteristic of Japanese ways that the native friend who assisted in the above classification, never thought of mentioning women's names (*yobi-na*), which we will call No. 11. These are generally taken from the name of some flower or other graceful natural object, and are preceded by the word *o*, "honourable." Thus we have *O Kiku*, "Chrysanthemum;" *O Take*, "Bamboo;" *O Gin*, "Silver;" *O Haru*, "Spring-time," etc., etc. But if the name has more than two syllables, the honorific prefix is dropped.

It was formerly the custom for a man to change his name at any crisis of his career. It is still unfortunately the custom for places to do so. Hundreds of place-names have been altered since the revolution of 1868, to the dire confusion of geographical and historical studies. The change of Yedo to Tōkyō is only the best-known of these. The idea, which is an old Chinese one, is to emphasise by the adoption of a new name some new departure in the fortunes of a city, village, mountain, school, etc. It is as if we should have changed the name of London and other places at the Reformation, or

of Eton when the new Latin grammar was introduced. Another peculiarity is what may be termed the transmission of names. A teacher, for instance, hands on his own *nom de guerre* to a favourite pupil, in order to help to start him in popular favour. In this manner a bit of faience may be signed "Kenzan," and yet not be by the original potter Kenzan at all. In many cases only a part of the name is given or adopted. The Shōguns of the Tokugawa dynasty offer a good example of this remarkable custom. The name of the founder of the house being *Ieyasu*, his successors styled themselves *Iemitsu*, *Ietsuna*, *Ienobu*, and so on.

Now were we, or were we not, right in the statement with which we set out, that Japanese names are a labyrinth ?

**Nara.** See CAPITAL CITIES.

**Naturalisation.** See third paragraph of p. 17.

**Navy.** The foundation of the Japanese navy dates from the last days of the Shogunate, when the services of a small party of British naval officers and men, under the leadership of Commander Tracey, R. N., were obtained through the instrumentality of Sir Harry Parkes, then British minister at Yedo. This was in September, 1867. Five months later, the revolution which precipitated the Shōgun from his throne broke out, and the naval mission, as it was termed, was withdrawn, first to Yokohama, and then home to England. During the troublous times which ensued, some of the greater *Daimyōs* devoted all their energies to military matters. One of them, the Prince of Hizen, eager to possess a navy of his own, engaged Lieutenant Hawes, of the Royal Marines, as gunnery instructor on board a vessel named the *Ryūjō Kan* ;

and this officer, who had an unusual talent for organisation, and who occupied himself, both on board the *Ryūjō Kan* and later on in other positions, with many things besides gunnery and the training of the marines, may be considered the real father of the Japanese navy.

In the year 1873, when all storms were over and the Mikado had long been restored to absolute power, the British government sent the services of a second naval mission, headed by Commander Douglas, R. N., and consisting of thirty officers and men. A naval college was built in Tōkyō, and instruction in all the necessary branches was commenced in earnest, young officers and seamen being drafted off from time to time to the various ships, so as to constitute, as it were, a leaven by which a practical knowledge of naval matters should be spread. The drill was formed on the model of the English Naval Gunnery School, and the excellence of the system can be traced to the present day. The second naval mission left Japan after six years' service. The Japanese government has, however, generally retained one or two English officers in its employ, either to help on board the training-ships, or to superintend the higher education of the officers, and to keep the Japanese navy abreast of modern improvements. Dockyard work has been until recently in French hands. M. Bertin, the famous French shipbuilder, spent several years in Japan.

From the latest statistical reports, the personnel of the navy at present consists of 12,500 men, including reserves, of whom 1,100 are officers, and 400 are cadets under training, the total increase during the last two years being about 2,000. The *matériel* of the fleet consists of twenty-three sea-going steam-vessels, including one iron-clad, a few modern fast

cruisers, several coast defence vessels and cruisers of an older type. The "mosquito fleet" consists of one or two fast despatch vessels and some 19 torpedo boats. Besides the above, there are various smaller craft useful for coast defence. The present building programme is approaching completion; and the largest ship ever built in Japan, a coast defence ship, or second class battle-ship, of 4,160 tons, was launched at Yokosuka in March last, by the Emperor. A 20 knot second class cruiser was completed at Glasgow, and arrived in Japan in May, while two coast defence ships and a torpedo-catcher are now being built in France. Two cruisers and five torpedo-boats are in course of construction in Japan. It has further been proposed to add four more fast cruisers of different dimensions.

A cruising fleet of nine powerful ships is kept in commission, to show the flag at foreign ports and to serve as a school for naval manœuvres and gunnery practice. Some of these vessels attain a speed of eighteen knots, and carry modern high velocity guns. The remainder are of the corvette type of ten years ago, and were built in Japan.

The principal dockyard is at Yokosuka in the Gulf of Tokyō, which is the head-quarters of the Japanese navy. The "territorial system" is, however, now being put in force; and four additional naval stations have been chosen at different points on the coast. These are Kure in the Inland Sea, Sasebo some forty miles from Nagasaki, Maizuru on the west coast, and Mororan in the Island of Yezo. Complements of ships, stores, and personnel have already been allotted to the first two of these stations, and at Kure one large dock is open for the reception of ships.

The instruction of the senior officers is carried on at the

Naval Academy in Tôkyô—corresponding roughly to Greenwich—that of the cadets at the Naval College at Etajima in the Inland Sea, which corresponds to the “Britannia.” There are also Naval Medical and Paymasters’ Schools in Tôkyô. The engineer students are at present provided for in the Naval College.

As for the men, the original intention was to raise them by conscription, as the army is raised; but practical considerations have resulted in manning the ships chiefly by volunteers. The naval estimates amount, in round numbers, to £1,000,000. But there is also a special naval loan, in the absence of which it would have been impossible to bring the service up to the necessary standard of efficiency. Coast defence, too, has been assisted by the subscriptions of private individuals. Every branch of the Japanese navy is in a state which reflects the greatest credit on the Imperial authorities.

**Book recommended.** *Kaigun Rekishi*, or “History of the Navy,” by Count Katsu Awa, formerly minister of marine.—9 Vols. in Japanese.

**Newspapers.** The founder of Japanese journalism was an Englishman, Mr. John Black, one of the earliest foreign residents of Yokohama. Before his time there no doubt existed street-criers (*yomi-uri*), who hawked small sheets roughly struck off from wooden blocks whenever some horrid murder or other interesting event took place. Then, in 1871, appeared a small quasi-journalistic venture, entitled the *Shimbu Zasshi*, believed to be inspired by Kido, a then prominent politician. But Mr. Black’s *Nisshin Shinjishi*, started in 1872, was the first newspaper worthy of the name—the first to give leading articles and to comment seriously on political affairs. The seed once sown, Japanese journalism grew apace. There are now no less than six hundred and

forty-eight newspapers, magazines, journals of societies, etc., published in the empire. The most important newspapers appearing in the capital are the *Kwampō*, or "Official Gazette;" the *Tōkyō Shimpō* and the *Kokkai*, semi-official; the *Nihon* and the *Chūsei Nippō*, conservative and anti-foreign; the *Mainichi Shimbun* (*shimbun* means "newspaper"), *Yomi-uri Shimbun*, and *Yūbin Hōchi Shimbun*, liberal; the *Jiyū* and *Minken Shimbun*, radical; the *Nichi-Nichi Shimbun*, opportunist; the *Jiji Shimpō*, *Chōya Shimbun*, *Kokumin Shimbun*, and *Keisei Shimpō*, independent. The tastes of the lower classes are catered for by the *Asahi Shimbun*, *Miyako Shimbun*, *Kaishin Shimbun*, and several more. Among the magazines, politics and literature are represented by the *Kokumin no Tomo*, Christianity by the *Rikugō Zasshi* and several others, red-hot Chauvinism by the *Ajia*, criticism by the *Shuppan Geppō*, satire and humour by the *Maru-Maru Chimbun*, or Japanese "Punch." Particularly interesting to foreign students is the *Fūzoku Gwahō*, or "Illustrated Record of Manners and Customs," which teems with information on things new and old. The names of Fukuzawa Yukichi, Seki Naohiko, Shimada Saburō, Takata Sanae, Tokutomi Ichirō, and Kuga Minoru may be mentioned among those of the leading Tōkyō journalists.

Newspapers, like books, are published in what is called the "Written Language,"—a literary dialect considerably removed from the colloquial both in grammar and in vocabulary, the simple plan of writing as one speaks having not yet approved itself to the taste of any Far-Eastern nation. But though the style of Japanese newspapers is not popular, their prices are. Most of the larger journals charge only two cents (less than a penny) for a single copy, and from forty



to fifty cents per month; the smaller journals, one and a half cent for a single copy, and thirty cents per month. Several have rough illustrations. Most now have *feuilletons* devoted to the publication of novels in serial form.

The Japanese press-laws are rigorous, and the censors display much zeal in the execution of their duty. Is it matter for surprise if the newspaper writers resort to allegory, to *double entente*, and to every kind of ingenious device, in the hope—the not always successful hope—of conveying, by hook or by crook, more than meets the ear, without running foul of the police? Is it surprising that they sometimes lament their fate in the most piteous terms? The following extract from the *Nichi-Nichi Shimbun*, which is by no means a radical sheet or given to exaggeration, exposes the situation in a simple and truthful manner. It formed part of a leading article published on the 8th September, 1889:—

“Newspapers and magazines,” says the editor, “are confronted by a special danger—the danger, namely, of suspension when their words are held to be prejudicial to public order, and a suspension, too, against which there is no appeal. Article XIX of the Newspaper Regulations now in force says that ‘When a newspaper has printed matter *which is considered*\* prejudicial to public order or subversive of public morality, the minister of state for the interior is empowered to suspend its publication either totally or temporarily.’ Nor is there a word said in the Regulations of any standard whereby the prejudicial or non-prejudicial character of a statement or argument is to be determined. It is sufficient

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\* The italics are in the original,—or rather the original has what in Japanese corresponds to italics, viz. a series of dots placed alongside the characters which the writer desires to emphasise.

that the official in question should determine, in accordance with his own individual opinion, that the statement or argument *is* thus prejudicial to public order, for a newspaper to incur at any moment the penalty of suspension either total or temporary.\* It is indisputable that the authorities are empowered by the law of the land to act thus. The Constitution itself gives them this power. The result is that we writers for the press are constantly obliged, on taking our pen in hand, to keep to ourselves seven or eight out of every ten opinions which we would fain express."

The most striking commentary on the above extract is the fact that during the month following the proclamation of the Constitution, newspapers were suspended at the rate of two a week. It appears, from a careful perusal of the *Official Gazette*, wherein all such matters are regularly chronicled, that the total number of newspaper suspensions during the year 1889 was forty-three, giving an average of one every eight or nine days; that in 1890 it was sixteen, an average of one about every twenty-three days; and that in the first half of 1891 it was thirty-four, an average of one every five or six days. The period of suspension varied from five days to eighty-nine days, the average in 1891 being about three weeks. Some of the newspapers thus punished never appeared again—whether because totally suppressed, or because long suspension ruined their finances, we are unable to say. The second half of 1891 seems to be following in the footsteps of the first half. On the 8th August the *Japan Mail* informed its readers that ten newspapers were then under the ban of suspension throughout the empire; and as these sheets

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\* Another cause for the suspension of a newspaper is disrespect to the Imperial Family or to officials.

pass through the press, two of the leading, Tōkyō newspapers, —the *Nippon* and the *Yomi-uri Shimbun*—and one magazine —the *Kwassekai*—are similarly fettered.

Imprisonment for press offences is very common. In March, 1890, an offending editor was condemned to captivity for no less a term than four years and a half. So openly has imprisonment come to be reckoned among the inevitable incidents of a journalistic career, that most papers employ what is called “a prison editor,” that is, a man who, though nominally editor-in-chief, has little or nothing to do but to go to prison when the paper gets into trouble. The real editor, meanwhile, remains an uncrowned king, figuring on the books simply as a contributor. In fact, the traditional Japanese fondness for dual offices has cropped up again in modern guise. Formerly there was an Emperor *de jure* and an Emperor *de facto*, there were nominal *Daimyōs* and the *Daimyōs*' right-hand men with whom lay all the actual power. Now there are real editors and dummy prison editors.

But let us be just. There is one consideration which must in fairness be advanced on the other side. It is this: interference with liberty of speech and printing probably galls a Japanese much less than it would those to whom such liberty is part of their native air. These restrictive measures are not, historically speaking, retrograde measures, that is, they do not come after better things in the past. Under the old feudal *régime*, not only did liberty of speech not exist in fact: the right to some measure of it was not so much as recognised in theory, nor would the men who made the revolution of 1868 have dallied with the idea for a moment in their then frame of mind. They would have shuddered at

it as sacrilege. The idea has entered Japan more recently, in the wake of English and American text-books for schools and of Anglo-Saxon ideas generally. That there should now be a cry for more, only shows that something has already been obtained.

The foreign press at the "Treaty Ports" is almost entirely in English hands. The newspapers there published are rendered more interesting than the majority of non-metropolitan journals by the constant and striking changes in Japanese politics and social life that have to be chronicled. Think what a paradise for the journalist must a country be where the administrative organisation has been re-cast ten times in twenty-four years, and everything else revolves in similar kaleidoscopic fashion!

**Nō.** See THEATRE.

**Nobility.** The Japanese nobility may be called very old or very new, according to the way one looks at it. In its present form it dates from the 7th July, 1884, when the Chinese titles of *kō*, *kō\**, *haku*, *shi*, and *dan*, corresponding respectively to our duke (or prince), marquis, count, viscount, and baron, were bestowed by Imperial edict on a number of distinguished persons. But there had been an aristocracy before. Properly speaking, there had been two—the *Kuge* who were descended from the younger sons of ancient Mikados, and the *Daimyōs* who were the feudal lords lifted to title and wealth by the sword and by the favour of the Shōguns. When feudalism fell, the *Daimyōs* lost their

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\* These two *kō's*, though chancing to sound alike, are different words written with different Chinese characters. The first is 公 (Chinese *kung*), the second is 侯 (Chinese *hou*).

territorial titles, and were amalgamated with the *Kuge* under the designation of *Kwazoku*, or "flowery families," which is still the current name for noblemen generally, irrespective of what their particular grade may be.

These aristocrats by birth formed the nucleus of the new nobility of 1884, among the five grades of which they were distributed according to their historical and other claims to distinction. To them was added a number of new men, eminent for their talents or for services rendered to the Imperial cause. The members of the nobility receive pensions from the civil list. They are also placed under special restrictions. For instance, they may not marry without government permission. On the other hand, the new Constitution grants to a certain number of them the privilege of sitting in the upper house of the Imperial Diet.

**Numerical Categories.** Number has long exercised a peculiar fascination over the Far-Eastern mind. European languages, no doubt, have such expressions as "the Four Cardinal Virtues" and "the Seven Deadly Sins;" but it is not part of our mental disposition to divide up and parcel out almost all things visible and invisible into numerical categories fixed by unchanging custom, as is the case among the nations from India eastward. The Chinese speak of their "Three Religions," of "the Three Forms of Obedience," "the Four Classics," "the Five Duties," "the Eight Diagrams," "the Four-and-Twenty Paragons of Filial Piety," whole pages of their books of reference being devoted to lists of expressions of this kind. The Japanese have followed suit. They have adopted most of the Chinese numerical categories, and have invented new ones of their own.

Here are a dozen of the commonest, chosen from among many scores:—

THE THREE VIEWS (三景), namely, Matsushima near Sendai in the North, Miyajima in the Inland Sea, and Ama-no-Hashidate on the Sea of Japan. These are considered the three most beautiful places in the empire.

THE THREE DIVINE POETS (和歌三神), namely Kaki-no-moto-no-Hitomaro, Sumiyoshi-no-Kami, and Tama-tsu-Shima.

THE THREE CAPITALS AND FIVE OPEN PORTS (三府五港). The former are Tōkyō, Kyōto, and Ōsaka; the latter are Yokohama, Kobe, Nagasaki, Niigata, and Hakodate.

THE FOUR HEAVENLY KINGS (四天王). Originally an Indian Buddhist category, the term is applied in Japan to various sets of four great warriors. For instance, Sakai, Sakakibara, Ii, and Honda were the Four Heavenly Kings, in other words, the four eminent generals, who helped to put the Tokugawa dynasty of Shōguns on the throne.

THE FIVE FESTIVALS (五節句). They are the 7th January, the 3rd March, the 5th May, the 7th July, and the 9th September (See article on FESTIVALS).

“THE SEVEN HERBS” (七草). Different authorities give different lists.

“THE EIGHT VIEWS” (八景). Following an old Chinese precedent, almost every picturesque neighbourhood in Japan has its eight views. The best-known are “the Eight Views of Lake Ōmi” (*Ōmi Hakkei*), which are enumerated as follows:—the autumn moon seen from Ishiyama, the evening snow on Hirayama, the sunset at Seta, the evening bell of Miidera, the boats sailing back from Yabase, the bright sky with a breeze at Awazu, rain by night at Karasaki, and the

wild geese alighting at Katata. Pretty and thoroughly Oriental ideas—are they not?

“THE EIGHT GREAT ISLANDS” (大八州), namely, the eight largest islands of the Japanese archipelago, hence in poetry Japan itself.

“THE ONE-AND-TWENTY GREAT ANTHOLOGIES” (二十一大集). These are the standard collections of Japanese classical poetry, brought together by Imperial command during the Middle Ages.

“THE THREE-AND-THIRTY PLACES” (三十三所) sacred to Kwannon, the Goddess of Mercy.

“THE SIX-AND-THIRTY POETICAL GENIUSES” (三十六歌仙). A full list of their names is given in Anderson's *Catalogue of Japanese and Chinese Paintings*, page 145.

“THE FIFTY-THREE STAGES” (五十三次) on the Tokaidō. Though the railway has done away with the old Tokaidō journey, these fifty-three stages still remain a favourite subject of popular pictorial art.

**Paintnig.** See Art.

**Paper.** The Japanese use paper for a score of purposes to which we in the West have never thought of putting it, one reason being that their process of manufacture leaves uncut the long fibres of the bark from which the paper is made, and consequently renders it much tougher than ours. Fans, screens, and lanterns, sometimes even clothes, are made of paper. A sheet of nice, soft paper does duty for a pocket-handkerchief. Paper replaces glass windows, and even to a certain extent the walls that with us separate room from room. Japanese housemaids do their dusting with little brooms made of strips of paper; and dumps of soft paper serve,

instead of lint, to arrest bleeding. Oil-paper is used for making umbrellas, rain-coats, tobacco-pouches, and air-cushions, as well as for protecting parcels from the wet in a manner of which no European paper is capable. Paper torn into strips and twisted takes the place of string in a hundred small domestic uses. We have even seen the traces of a harness mended with it, though we are bound to say that the result, with a restive horse, was not altogether satisfactory. Then too there is the so-called leather paper, which is used for boxes and more recently for dados and hangings, and the crape paper now familiar abroad as a material for doilies and illustrated books. Japanese writing-paper, properly so called, lends itself admirably to the native brush, but not to our pointed pens, which stick and splutter in its porous fibre. But a factory at Tōkyō now turns out large quantities of note-paper sufficiently sized and glazed for European use, and remarkable for its untearable quality. Correspondents should, however, abstain from committing to this medium any communication delicate in its nature and liable to be pried into by indiscreet eyes; for the envelopes can be opened with perfect ease, and shut again without any evidence remaining of their having been tampered with. Other machine-made paper similar to that of Europe is also now manufactured for the printing of books and newspapers. This has the advantage of being able to receive an impression on both sides, whereas Japanese paper, owing to its porosity, admits of being printed on one side only.

Several plants and trees contribute their bark to the manufacture of Japanese paper. The paper mulberry (*Broussonetia papyrifera*) is the most important of these;



but the one most easily recognised by the unlearned is the *Edgeworthia papyrifera*, which has the peculiarity that its branches always divide into three at every articulation, whence the Japanese name of *mitsu-mata*, or "the three forks."

**Book recommended.** Rein's *Industries of Japan*, p. 389 *et seq.* The description is full and elaborate.

**Parkes.** Born at Birchill's Hall, near Walsall, Staffordshire, in 1828, Sir Harry Parkes was left an orphan at the age of five, and came out to Canton, when still a lad, to be under the charge of his kinsman, the Rev. Charles Gutzlaff, a missionary and consular interpreter well-known for his writings on Chinese subjects. Parkes thus acquired at an early age that intimate knowledge of the Chinese language and of the Oriental character, which helped to make of him England's most trusty and able servant in the Far-East for a period of forty-three years, that is, until his death as British Minister to the Court of Peking, in 1885. Beginning as what would now be termed a student interpreter on the staff of Sir Henry Pottinger during the first China War of 1842, he occupied in turn most of the Chinese consular posts, notably that of Canton, where he was appointed Commissioner during the occupation of the city by the British troops. He was also instrumental in negotiating a treaty with Siam. But the most striking episode of his life was his capture by the Chinese during the war of 1860, when, together with a few companions he was sent by Lord Elgin under a flag of truce to sign a convention of peace with Prince Tsai, the Chinese Emperor's nephew, but was treacherously seized, cast into a dungeon, and put to the torture. Most of the party fell victims to Chinese barbarity; but Sir Harry's unflinching resolution triumphed equally over torture and over diplomatic

wiles, and he was eventually set free. In 1865 he was appointed Minister Plenipotentiary and Envoy Extraordinary to the Court of Yedo, which post he continued to hold till 1883, when he was promoted to Peking. His career in Japan coincided with the most stirring years of modern Japanese history. He even helped to mould that history. When, at the beginning of the civil war of 1868, all his diplomatic colleagues were inclined to support the Shōgun, Sir Harry, better informed than they as to the historical rights of the Mikado and the growing national feeling in favour of supporting those rights, threw the whole weight of British influence into the loyal side against the rebels.

Sir Harry was always a staunch supporter of his country's commercial interests, and a believer in the "gunboat policy" of his master, Lord Palmerston. His outspoken threats earned for him the dread and dislike of the Japanese during his sojourn in Japan. But no sooner had he quitted Tōkyō, than they began to acknowledge that his high-handed policy had been founded in reason. On his death soon after, a long telegram of condolence was sent to London by Count Inoue, then minister for foreign affairs, saying: "His Imperial Majesty's Government cannot but feel great grief at the death of one who has contributed so much to the improvement and progress of this country, and whose long residence has won so many friends among Japanese officials." The respect felt for his talents was more pithily, if less diplomatically, expressed by a high Japanese official who said to a friend of the present writer: "Sir Harry Parkes was the only foreigner in Japan whom we could not twist round our little finger."

**Book recommended.** No biography of Sir Harry Parkes has yet appeared, but Sir H. B. Lock's *Personal Narrative of Events in China, 1860*, may be recommended for the episode of his captivity.

**Perry (Commodore).** Matthew Calbraith Perry, Commodore in the United States Navy, was born at Newport, Rhode Island, in the year 1794, and died at New York in 1858. In the naval circles of his day, Perry's name was well-known as that of an upright and energetic officer; but his title to lasting fame rests on his having been the man who opened Japan to the world. Various attempts, American and others, had been previously made in order to attain an end so desirable on commercial grounds, so necessary for the protection of shipwrecked mariners. Liberalism, too, was then in the air. Unrestricted international intercourse was at that time regarded by all Christian nations as an indisputable right, a sacred duty. Americans could with some good grace, or at least without breach of logic, insist on the door of Eastern Asia being flung open to them; for they had not yet begun to barricade themselves behind a Chinese wall of exclusiveness.

In July, 1853, Commodore Perry's fleet anchored off Uraga, a port at the entrance of Yedo Bay. Setting aside all the obstacles which Japanese astuteness sought to place in his way, Perry delivered to the representatives of the Shōgun the letter of President Fillmore demanding the establishment of international relations. Then he steamed away to Loochoo and China. Next spring he returned for an answer. The answer took the shape of Japan's first foreign treaty, which was signed at Kanagawa on the 31st March, 1854. By this treaty the ports of Shimoda and Hakodate were opened to American trade, and good treatment promised to shipwrecked American mariners. Such were the first-fruits of the triumph over Japan's stubborn refusal to recognise the existence of the outside world. Treaties with the

other nations of Christendom, and a revolution which, after plunging Japan into confusion and bloodshed, has regenerated on Western lines all her institutions, ideas, and aims—this, which it takes so few words to say, but which implies so much, is the result of what Perry was instrumental in doing. Many things precious to the lover of art and antiquity perished in the process. For Old Japan was like an oyster:—to open it was to kill it.

Perry being thus a hero, fancy and myth have already begun to gather round his name. Patriotic writers have discoursed on “the moral grandeur of his peaceful triumph,” and have even gone so far as to try to get people to believe that the Japanese are proud of having been made to knuckle under to him. Perry’s was a peaceful triumph only in a catachrestical sense, analogous to that of Napoleon’s maxim that “Providence is on the side of the big battalions.” To speak plainly, Perry triumphed by frightening the weak, ignorant, utterly unprepared, and insufficiently armed Japanese out of their senses. If he did not use his cannon, it was only because his preparations for using them and his threats of using them were too evidently genuine to be safely disregarded by those who lay at his mercy. His own “Narrative” is explicit on this point. Nor shall we, at least, blame him. Perry was a naval officer, and he acted with the vigour of a naval officer, carrying out the orders of his superiors, and at the same time bringing to bear on the situation the tact of a born diplomatist. The event shows that the “gunboat policy,” so often decried by amiable but misinformed persons, is really and truly a policy well-suited to certain times and places—to circumstances in which all other methods of action are liable to be interpreted to mean

weakness. Might is right in many cases. The gunboat policy is the only one which is understood by a semi-civilised Oriental power, such as Japan then was and remained for several years after. We therefore give Perry all honour. As for the sentimental gloss which has been laid over his actions, few will probably be found to pay any heed to it.

**Books recommended.** *Narrative of the Expedition of an American Squadron under Commodore Perry*, by Perry and Hawks, Vol. I.—*Matthew Calbraith Perry*, by Rev. W. E. Griffis.

**Philosophy.** The Japanese have never had a philosophy of their own. Formerly they bowed down before the shrine of Confucius. They now bow down before the shrine of Herbert Spencer.

**Pidjin-Japanese.** In China, where the native language is very difficult to pick up, and the natives themselves have a decided talent for learning foreign tongues, the speech of the most numerous body of foreigners—the English—has come to be the medium of intercourse. It is not pure English, but English in that modified form known as “Pidjin-English.\* In Japan, where the conditions are reversed, we have “Pidjin-Japanese” as the *patois* in which new-comers soon learn to make known their wants to coolies and tea-house girls, and which serves even as the vehicle for grave commercial transactions at the open ports. A Yokohama resident of old days, Mr. Hoffman Atkinson, made up a most entertaining little book on this subject, entitling it *Exercises in the Yokohama Dialect*. But its humour cannot be fully appreciated except by those to whom real Japanese is familiar.

In the dialect under consideration, a “lawyer” is called

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\* “Pidjin” is believed to be a corruption of the word “business.”

*consul-bobbery-shto*, a "dentist" is *ha-daikusan* (literally "tooth carpenter"), a lighthouse is *fune-haiken-sarampan-nai-rōsoku*, a "marine insurance surveyor" is *sarampan-fune-haiken-danna-san*, and so on. We wish it were possible for us to give the Pidjin-English version of the Lord's prayer, beginning *Ototsan nikai arimas*; but reverence forbids.

**Pilgrimages.** The reputation of most Japanese shrines is bounded by a somewhat narrow horizon. The Yedo folk—the Eastern Japanese—make pilgrimages to Narita, and up Fuji and Ōyama. Devout natives of the central provinces round Kyōto repair to the great monastery of Kōya-san, or perform what is termed the "tour of the holy places of Yamato" (*Yamato-meguri*), including such celebrated temples as Miwa, Hase, and Tōnomine; and they also constitute the majority of the pilgrims to the shrine of the Sun-Goddess in Ise. The religious centre of Shikoku is a place called Kompira or Kotohira; in the North that rank belongs to the sacred island of Kinkwazan, while the Inland Sea has another sacred and most lovely island—Miyajima—where none are ever allowed either to be born or to die, and where the tame deer, protected by Buddhist piety, come and eat out of the stranger's hand. But some of the greatest shrines have branches in other provinces. Kompira has a branch in most Japanese cities; the great Kyōto temple to the Fox-Goddess Inari has a branch in almost every village. Again there are shrines whose very nature is multiple. Such, for instance, are the Thirty-Three Holy Places of Kwannon, the Goddess of Mercy.

Pilgrimages are generally of a social nature. There exist innumerable pious associations called *kō* or *kōjū*, whose

members contribute each a cent a month, and then, when the proper time of year comes round, a certain number of persons are chosen by lot to represent the rest at the shrine of their devotion, all expenses being defrayed out of the common fund. When these representatives form a considerable band, one of them, who has made the pilgrimage before, acts as leader and cicerone, recounting to his gaping audience the legend of each minor shrine that is passed on the way, and otherwise assisting and controlling the brethren. The inns to be put up at on the road are mostly fixed by custom, a flag or wooden board inscribed with the name of the pilgrim association being hung up over the entrance. Inns are proud to display many such authentic signs of constant patronage, and visitors to Japan will often notice establishments whose whole front is thus adorned. As a general rule, the pilgrims wear no special garb; but those bound for Fuji, Ontake, or other high mountains, may be distinguished by their white clothes and very broad and sloping straw hats. While making the ascent, they often ring a bell and chant an invocation which, being interpreted, signifies, "May our six senses be pure, and the weather on the honourable mountain be fair."\*

The Japanese, as has been often remarked, take their religion lightly. Narita, Ise, and other favourite goals of piety are equally noted for the distractions which they provide of an evening. Nor is much enquiry made into the doctrines held at any special shrine. Kompira was Buddhist and is now Shintō, having been made so by order of govern-

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\* *Rokkon Shōjō O Yama Kaisai*. The six senses, according to the Buddhists, are the eyes, ears, nose, tongue, body, and heart. The pilgrims repeat the invocation, for the most part, without understanding it, as most of the words are Chinese.

ment during the present reign. But the pilgrims flock there all the same, the sanctity of the name of the shrine overbalancing any lapses in the theology of the priests. Nor need this be matter for wonderment, seeing that the pilgrim ranks are recruited almost exclusively from the peasant and artisan classes, whose members do not so much as realise that Buddhism and Shintō are two separate cults, but are prepared to pay equal respect to all the superhuman powers that be. When tradesmen of any standing join a pilgrim association, they mostly do so in order to extend their business connection and to see new places cheaply and sociably.

People who remember the "good old times," assert that pilgrimages are on the wane. Probably this is true. The influence of religion has been weakened by the infiltration of Western ideas of "progress" and material civilisation. Then, too, taxation weighs far more heavily than of yore, so that there is less money to spend on non-essentials. Still, over ten thousand persons, mostly pilgrims, went up Fuji this summer; and the concourse of worshippers at the temple of Ikegami is so great that on the 12th and 13th October, 1891 (that being the annual festival), over 21,000 persons alighted at the little country railway station where the daily average is only 350. Many, doubtless, were mere holiday-makers, and the scene in the grounds was that of a great holiday-making. The happy crowds trot off to amuse themselves, and just do a little bit of praying incidently,—give a tap at the gong, and fling a copper into the box—so as to be sure of being on the right side. They are ten thousand miles away from Benares, and from Mecca, and from the Scotch Kirk.

The holy objects which Japanese pilgrims go out for to see and to bow down down before, belong exactly to the same



category as the holy objects of Christian devotion, modified only by local colouring. Minute fragments of the cremated body of a Buddha (these are called *shari*), foot-prints of a Buddha, images and pictures by famous ancient saints such as the Abbot Kobō Daishi and Prince Shōtoku Taishi, whose activity in this direction was phenomenal if legend can at all be trusted—holy swords, holy garments, wells that never run dry, statues so life-like that when struck by an impious hand blood has been known to flow from the wound,—these things and things like these form the Japanese equivalents of St. Januarius's Blood, and Our Lady of Lourdes, and the Holy Coat of Treves, which latter, as we pen these lines, thousands of the faithful in Europe—educated as well as uneducated—are pouring forth to venerate.

**Pipes.** The diminutive pipes of modern Japan are but one among the innumerable instances of the tendency of Japanese taste towards small things. To judge from the old pictures that have been preserved, the first Japanese pipes must have been as large as walking-sticks, whereas those now used give a man but three whiffs. After the third whiff, the wee pellet of ignited tobacco becomes a fiery ball, loose, and ready to leap from the pipe at a breath; and wherever it falls, it pierces holes like a red-hot shot. But the expert Japanese smoker rarely thus disgraces himself. He at once empties the contents of the mouthpiece into a section of bamboo (*haifuki*), which is kept for the purpose, somewhat after the fashion of a spittoon. Not so the foreigner ambitious of Japonising himself. He begins his new smoking career by burning small round holes in everything near him—the mats, the cushions, and especially his own clothes.

The pipe may be made either of metal only, or of bamboo with metal at either end,—the bowl and the mouthpiece. The metal commonly employed is brass, but silver is more fashionable; and as massive silver would be inconveniently heavy, the plan followed is to engrave and inlay it elaborately, thereby both lightening the article and beautifying it. A really fine pipe may cost as much as thirty dollars, and will be handed down as an heirloom. A friend of the present writer has collected over a hundred sorts, ranging from such artistic triumphs down to the three cent pipe of the navy or the navy's wife,—for in smoking, if in nothing else, Japanese manners sanction complete equality between the sexes.

Around the pipe as an evolutionary centre, a whole intricate and elegant little world of smoking furniture and smoking etiquette has come into existence. There is the *tabako-ire*, or tobacco-pouch—as far removed in its dainty beauty from the cheap gutta-percha atrocities of Europe as a butterfly is from a blunderbuss—the *netsuke*, or carved button, used to attach the pouch to the owner's girdle, and above all the *tabako-bon*, or smoking-box, which contains a brazier and other implements. In aristocratic houses the smoking-box is sometimes lacquered, and the brazier is of plated or solid silver. A specially light and graceful kind is that invented for use in theatres, and arranged so as to be easily carried in the hand. The smoker before whom, on a winter's day, is placed—let us say—a handsome bronze brazier to warm his hands and light his pipe at, must not empty the pipe into it by knocking the metal head upon the rim. He must insert the leather flap of his tobacco-pouch between the pipe head and the brazier, so as to prevent the tapping of the former from making a dent in the bronze. The introduction of

European costume among the upper classes has caused certain modifications in the smoking paraphernalia. The tobacco-pouch has been reshaped so as to accommodate itself to a breast or side-pocket, and the little pipe itself has been shortened so as to be enclosed in the pouch much as a pencil is enclosed in a pocket-book. The old plan was for the pipe to be carried at the girdle in a case of its own. These innovations have happily not, as in so many other cases, been attended by loss of beauty. On the contrary, charmingly designed things have sprung into existence, and are all the more interesting for their novelty.

To clean a Japanese pipe is an art in itself. One plan is to heat the pipe head in the charcoal of the brazier, and then blow out the refuse; but this method corrodes the metal of a fine pipe. Such must be cleaned by means of a twist (*koyori*) of fine, tough paper, which is passed up the stem and pulled out through the head, the operation being repeated until all the nicotine has been removed. An industry worth mentioning in this connection is that of the workmen who replace worn-out bamboo pipe-stems by new ones of any desired length. The stems are now often beautifully speckled in imitation of tortoise-shell, porcupine quills, and other things.

Must it be revealed, in conclusion, that in vulgar circles the pipe, besides its legitimate use, occasionally serves as a domestic rod? The child, or possibly the daughter-in-law, who has given cause for anger to that redoubtable empress, the *Obāsan*, or "Granny," before whom the whole household trembles, may receive a severe blow from the metal-tipped pipe, or even a whole volley, after which the old lady resumes her smoke.

**Poetry.** Japanese poetry is more interesting than Japanese prose, for the reason that it is more original, less permeated by adventitious Chinese elements. Chinese poetry has rhyme, parallelism, and an intricate arrangement of words according to their "tones." Of all this, the Japanese know nothing. From the dawn of history to the present day, Japanese verse has simply consisted of alternate lines of five and seven syllables, with generally an additional line of seven syllables at the end. Occasionally a Japanese poem will be half a page or a page in length. But the immense majority are tiny odes of thirty-one syllables, the lines being arranged thus: 5,7,5,7,7. The first three lines of such an ode, or *uta*, is called the *kami no ku*, or "upper hemistich;" the second is the *shimo no ku*, or "lower hemistich." A slight pause is always made between the two in reciting. Thus:

- (5)        *Hototogisu*  
 (7)        *Nakitsuru kata wo*  
 (5)        *Nagamureba—*  
 (7)        *Tada ari-ake no*  
 (7)        *Tsuki zo nokoreru\**

That is, literally rendered,

"When I gaze towards the place where the cuckoo has been singing—nought remains but the moon in the early dawn."

The favourite subjects of the Japanese muse are the flowers, the birds, the snow, the moon, the falling leaves in

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\* Some critic, very learned in everything but Japanese, will perhaps say that the first and fifth, and the second and fourth lines of this little poem do rhyme together, after all. We would remind him that rhyme is an intentional likeness of sounds, not an accidental likeness, and that such accidental concurrences are not to be prevented in a language which, like Japanese, has but six finals, namely, the five vowels *a, e, i, o, u*, and the consonant *n*. No rhyme is perceived in any such cases by the Japanese themselves.

autumn, the mists on the mountains,—in fact, the outward aspect of nature,—love of course, and the shortness of human life. Many of our Western commonplaces are conspicuously absent: no Japanese poet has expatiated on the beauties of sunset or starlight, or has penned sonnets to his mistress's eyebrows, or even so much as alluded to her eyes; much less would he be so improper as to hint at kissing her. Japanese poetry has commonplaces of its own, however; and rules from which there is no appeal prescribe the manner in which each subject is to be treated. One rule of general application places a veto on the employment of Chinese words,—a circumstance which narrowly limits the range of thought and expression, seeing that more than half the words in the language, and nearly all those denoting abstractions and delicate shades of meaning, are of Chinese origin.

Many Japanese odes are mere exclamations—words outlining a picture for the imagination, not making any assertion for the logical intellect. Take, for instance, the following, written by an anonymous poet a thousand years ago:

*Shira-kumo ni*  
*Hane uchi-kawashi*  
*Tobu kari no—*  
*Kazu sae miyuru*  
*Aki no yo no tsuki!*

That is,

“The moon on an autumn night, making visible the very number of the wild-geese that fly past with wings intercrossed in the white clouds.”—Such a manner of expression may seem strange at first, but its charm grows upon one.

With the doubtful exception of the *Nō*, or classical Dramas, all the genuine poetry of Japan is lyrical. The Japanese

have also burlesque or comic stanzas. Even their serious poetry admits of plays upon words, and of another ornament named "pillow-words" (*makura-kotoba*). These are words devoid of meaning themselves, but serving as props for other significant words to rest on. Acrostics, anagrams, and palindromes are well-known to the Japanese, all such conceits having come in early in the Middle Ages. To the end of the ninth century may be traced the institution of the poetical tournaments known as *uta-awase*, which originated in China about A. D. 760. A favourite game at these tournaments, called *renga*, wherein one person composes the second hemistich of a verse and another person has to provide it with a first hemistich, seems to date from the eleventh century. The *hokku*, an ultra-lilliputian kind of poem having but seventeen syllables (5, 7, 5), is of more modern origin.

The twin stars of early Japanese poetry are Hitomaro and Akahito, both of whom loved and sang during the opening years of the eighth century. Perhaps the most illustrious next to them—illustrious not only in verse, but in prose—is Tsurayuki, a great noble of about the year 930, after which time the decline of Japanese poetry set in. There are many other well-known poets, and also poetesses. But the Japanese consider poetry more as the production of an epoch than of an individual. They do not, as a rule, publish separately the works of any special author, as we publish Chaucer, Spenser, and the rest. They publish anthologies of all the poetical works of an era. The *Man-yōshū*, or "Collection of a Myriad Leaves," was the first of these anthologies, and is therefore the most highly prized. It was compiled in the eighth century. The moderns have devoted a whole mountain of commentary to the elucidation of its

obscurities. The *Kokinshū*, or "Songs Ancient and Modern," collected by Tsurayuki and including many of his own compositions, dates from the tenth century, a period whose style has remained the model which every later poet has striven to imitate. Other collections—all made by Imperial order—followed in the eleventh, twelfth, thirteenth, fourteenth, and fifteenth centuries. These, together with the "Songs Ancient and Modern," are known under the general name of the "Anthologies of the One-and-Twenty Reigns" (*Ni-jū-ichi Dai-shū*).

Until the time of the revolution of 1868, it was considered one of the essential accomplishments of a Japanese gentleman to be able to write verses. This was not so difficult as might be imagined; for nothing was less honoured than originality. On the contrary, the old ideas had to be expressed in the old words, over and over again, plagiarism being accounted no crime, but rather a proof of wide reading and a retentive memory. Japanese gentlemen also composed Chinese verses, much as our schoolboys compose Latin verses. A good deal of all this still goes on. Numbers of persons, both men and women, make their living as teachers of the poetic art. Meetings are held, diplomas conferred, and time spent in elegant exercises, around which, as is the Japanese wont, a whole vocabulary of technical terms has grown up. There lies before us the programme for 1891 of one of these teachers, an accomplished lady whose poetry days are the 21st of each month. January, July, August, and December are vacation time. The themes set for the other months, printed on neat little slips of paper and circulated among her *clientèle*, are as follows, and may serve as specimens of a score of others:—

*February.* The Willow-tree in Early Spring. The Cock at Dawn.

- March.* A Walk in Spring. Mutual Love.
- April.* Blossoms Fallen into a Pond. Akazome Emon  
(A Japanese poetess of ancient times).
- May.* At Anchor on a Summer Voyage. A Comparison of Love to Water.
- June.* Cormorant-Fishing at Eve. Clouds on the Distant Hills.
- September.* Insects by Moonlight. Ōshōkun (A Chinese historical character).
- October.* Birds in Late Autumn. Love in the Rain.
- November.* Praise of the Last Chrysanthemums. Wishing a Friend the Thousand Year Life of the Pine-tree.

It will be noticed that the themes are in most cases appropriate to the month to which they are allotted—a consideration made clearer still by reference to Japanese literary conventionalities. For instance, an uncultured European may suppose that the moon belongs equally to every season. He is wrong: the moon is the special property of autumn, and the still more private and particular property of September. You ask, why? That only shows your want of education. Educated persons accept all such literary dicta without question. European notions may be all very well in such matters as railways, and sewerage, and steam boilers, and things of that sort. But when it comes to poetry, the Japanese cry halt; for that is sacred ground. There are, no doubt, two or three men—Professor Toyama, for instance, Director of the College of Literature in the Imperial University,—who have endeavoured to shake off these fetters, and lead Japanese poetry into new paths; but such innovators have little or no following.—To return to orthodoxy.



The Palace itself, conservative in most things non-political, offers to the nation an example of fidelity to the national traditions in matters relating to poetry. The Imperial Family has its teachers of the art. Once a year, too, in January, a theme is set, on which the Emperor, Empress, and other high personages compose each a thirty-one syllable ode, and the whole nation is invited to compete, with the result that many thousands of verses are sent in, written on thick paper of a certain size prescribed by custom. In January last the theme was "Praying for the Dynasty at a Shintō temple." In January, 1890, it was "Patriotic Congratulations." In other years it was "The Longevity of the Green Bamboo," "Pine-trees Buried in the Snow," and so on, the general custom being to insert some delicate compliment to the reigning house, even when the theme may seem to make that a feat involving some difficult twisting.

All that has been written above refers to the poetry of the educated. As for the common people, they have songs of their own, which conform as far as possible to classical models, but are much mixed with colloquialisms, and are accordingly despised by all well-bred persons. The ditties sung by singing-girls to the twanging of the guitar belong to this class.

**Books recommended.** *The Classical Poetry of the Japanese.*—*Anthologie Japonaise*, by Léon de Rosny.—*Alljapanische Frühlinglieder*, by R. Lange.—Also Aston's *Grammar of the Japanese Written Language*, p. 197, et seq., for details concerning prosody, and our own *Handbook of Colloquial Japanese* for remarks on the more modern, popular poetry of Japan.—For the *Nô* or Lyric Dramas, see Article "THEATRE" of the present work.

**Polo.** The game of polo, which is believed by the best European authorities to have originated in Persia, was introduced into Japan from China in the sixth or seventh

century after Christ. It is known here by the Chinese name of *da-kyū*, literally "striking balls." A Japanese poet of the earlier part of the eighth century mentions polo as being then a favourite pastime of the court. It still remains essentially aristocratic, as indeed a game played on horseback and entailing considerable apparatus and expense can scarcely fail to do.

The Japanese polo club, or rather racket, weighs a trifle under 2 ounces. It has a tapering bamboo handle some 3 feet 6 inches in length, and of about  $\frac{1}{2}$  inch diameter at the thick end. To the thin end is spliced, with silk or cotton cord, a flat piece of split bamboo  $\frac{1}{2}$  inch in width, bent round so as almost to form a frame, and kept in position by a piece of double cord fastened from its extremity to the handle just above the splicing. Across this frame a light net of silk or cotton cord is stretched sufficiently loosely to avoid elasticity, but not loosely enough to present any "catch" in slinging the ball. The interior of this scoop or net measures 4 inches by  $2\frac{1}{2}$ . The balls are of four kinds—plain white, plain red, banded red, and banded white. They measure  $1\frac{1}{2}$  inch in diameter, weigh about  $1\frac{1}{4}$  ounce, and are formed of small pebbles wrapped in rice straw or bamboo fibre and coated with several layers of thin paper fastened up with rice paste.

The correct number of players is fourteen—seven a side—but the game is sometimes played with a greater and often with a less number. Each side wears a distinctive badge—white and some colour. The players with white badges play with white balls, those with coloured badges with red balls.

The court is a rectangular enclosure railed in by a stout bamboo post and rail fence about 4 feet high, except at one end, where a boarded fence or screen about 8 feet high

replaces the post and rail. In the centre of this screen is a circular hole about 1 foot 6 inches in diameter, behind which is fixed a netted bag rather longer than an ordinary landing net. This is the goal. \*Eighteen feet from this goal screen, another post and rail about 3 feet 6 inches high is fixed as a barrier right across the enclosure. Three feet nearer the goal, a balk line formed by a bamboo embedded in the earth is fixed parallel to the barrier and goal fence. At the other end (entrance end), another barrier forms a small enclosure for attendants with balls and rackets. Close to this end are openings in the side post and rails, allowing the players ingress and egress. The space thus railed in measures 180 feet from "barrier" to "barrier," 60 feet from side to side.

The players having entered the enclosure on horseback, each provides himself with a ball of similar colour to the badge worn by his side, the ball being carried balanced in the net of the racket. Each side then forms in single file at the entrance end of the enclosure, so that the two files are parallel both to the borders of the enclosure and to one another. The border of the enclosure which each side occupies, is denoted by a flag and string of balls of the colour proper to that side placed right and left of the goal. Each horseman faces goal, but also slightly turns his horse inwards, so as to face somewhat towards his corresponding opponent also. Each player then raises his racket, with the ball balanced on the net, to a horizontal position across his chest, breast high—the club being held in the right hand—and thus awaits the word to start. This being given,

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\* This distance is somewhat variable, being occasionally reduced to as little as 15 feet. The diameter of goal is then reduced with the distance from 1 foot 6 inches to 1 foot 2 inches.

both sides canter *en masse* to the "goal barrier," and endeavour to sling their balls through the "goal hole," at the same time obstructing foes and protecting friends as far as possible. The object of the players, on both sides, during this the first stage of the game, is to score seven balls of their respective colours as soon as possible. Should a player inadvertently put a ball of the opponents' colour into goal, it scores for them, and against his own side. The duration of each game being limited to half an hour, scoring is of more importance during the first stage than obstructing. Consequently the play is chiefly confined to shooting at goal. If, however, one side gains a long lead at starting, it is usual for the other side to station a "goal keeper" in front of the goal to impede the shooting of the successful side. At the entrance end of the court, behind the barrier, are piles of balls of both colours. It is usual for a player of each side to supply his allies with ammunition, by slinging up balls of their colour towards the goal. For during the first stage of the game the number of balls in play is practically unlimited, those only being out of play which fall outside the enclosure, or remain between the "balk line" and goal screen. It is not good form to sling the opponents' balls out of the enclosure, but it is so to return them towards the entrance end.

The fragile nature of the rackets necessitates gentle play, and reduces hitting or striking to a minimum. It is not allowable to handle the ball, or to carry it in any other way than in the racket net. The score is kept by means of two strings of seven balls each, of the respective colours of the two sides. These strings of balls are hung outside the screen on either side of goal. When a

ball is put into goal, a ball of the same colour is taken off its string. Thus the number of balls remaining on each string denotes, not the number of balls already scored by each side, but the number which still remains to be scored to complete the tale of seven. The scoring of a ball is further announced by two blows upon a drum for one side, upon a gong for the other.

When one side has scored seven balls, it enters the second and final stage of the game. Drum or gong, as the case may be, loudly announces the fact by repeated strokes. That side's hitherto slanting flag-staff is raised to a vertical position, its scoring string stands empty. A banded ball of its colour is thrown into the enclosure from the entrance barrier by an attendant, and is scrambled for by both sides. This is the only ball of that colour now in play. Should it be forced out of play, it is immediately replaced by a similar banded ball thrown into the enclosure in the same manner, and so on. Should it be slung into goal, the game is over, the side of that colour winning the game. In like manner should the other side score their seventh ball before the opponents score their banded ball, they too are heralded into the second stage of the game, with flag, gong or drum, and empty scoring string. They too have a banded ball of their colour thrown into court, the only one of that colour then in play, also replaced by a similar ball in the event of its being forced out of play. The two sides are in that case again equal, and whichever side scores its banded ball first wins the game. (Until the unsuccessful side scores its seventh ball, however, it still remains in the first stage of the game, and can play with an unlimited number of balls). The winning stroke is announced by loud beating of the gong or

drum, and by waving of the flag which distinguishes the winning side. The winners ride out of the enclosure in single file, while the losers dismount and follow on foot, leading their horses—a picturesque conclusion to a noble and manly game. Should neither side score its banded ball within a given time (half an hour usually) from the commencement of play, the game is drawn.

The following minor points are worthy of notice :—

The importance of the banded ball is always denoted by a change in the whole character of the game. “ Goal keepers ” are stationed near the goal to defend it. Players are told off to endeavour to obtain and keep possession of the opponents’ banded ball. Dodging, slinging from a distance, passing, dribbling, and empounding all add an animation and excitement to the last stage of the game which are somewhat wanting in the first.

Picking up the ball is an art easily acquired ; not so the wrist motion necessary to retain the ball in the racket net. This must be the result either of practice or of natural sleight of hand.

The game is sometimes played with three balls instead of seven, either in order to shorten it, or when there is not the full complement of players.

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Other games played on horseback are the *Samurai Odori*, or Warriors’ Dance, which may perhaps be best described as a giant quadrille in armour, and the *Inu Ou Mono*, or Dog Chase, a cruel though not exactly bloody sport, the gist of which is shooting at dogs with blunt arrows. Both are now extremely rare.

**Book recommended.** For the curious but wide-spread tradition accounting for the origin of the Dog Chase, see a piece entitled *The Death Stone*, in *The Classical Poetry of the Japanese*, p. 147 *et seq.*

**Population.** The latest official statistics give the population of Japan as 40,072,020, of whom 20,246,336 men, and 19,825,684 women. These figures refer to the 31st December, 1889. A comparison with those for each year from 1881 onwards, when the total was only 36,358,994, shows an average annual increase of slightly under 1.1 per cent.

**Book recommended.** *Résumé Statistique de l'Empire du Japon.*

**Porcelain and Pottery.** At the end of the sixteenth century after Christ, the Korean polity and civilisation were ruthlessly overthrown by Japanese invaders. The Korean art of porcelain-making then crossed the water. All Japan's chief potteries date from that time, her teachers being Korean captives. What had gone before was but preparatory—such things, we mean, as the coarse clay vessels attributed to the eighth century saint, Gyōgi Bosatsu, the black and chocolate-coloured tea-jars of Seto, which date from the thirteenth century, and Shonzui's imitations of Chinese blue porcelain, which date from the first half of the sixteenth century. These early efforts may greatly interest the antiquary; and the association of some of them with the celebrated "tea ceremonies" (*cha-no-yu*) gives them a *succès d'estime* in the eyes of native collectors. But they are not art properly so-called. Japanese ceramic art dates, roughly speaking, from the year 1600. It reached its zenith, also roughly speaking, between the years 1750 and 1830. The "Old Satsuma" crackled ware, of which European collections contain (query: do they?) such numerous specimens, possesses therefore no fabulous antiquity; the only thing often fabulous about it is its genuineness. The real golden age of Satsuma faience was the half century from 1800 to 1850.

The other principal centres of the Japanese ceramic art, as enumerated in Audsley and Bowes' work on the subject, are the province of *Hizen*, noted for the enamelled porcelain made at Arita—the "Old Japan" of European collectors—besides other varieties; *Kaga*, which, after a long and chequered history, is now known chiefly for the Kutani porcelain richly decorated in red and gold; and *Kyōto*, whose Raku faience has long been associated with the "tea ceremonies." Kyōto is also the home of the Awata faience originated by the celebrated artist Ninsai about A. D. 1650, and of other varieties known by the names of Kiyomizu, Gojōzaka, Iwakura-yaki, etc. The potteries of Kyōto are those within most easy reach of the traveller, and a visit to them should on no account be omitted. Then there is *Owari*, which produces many varieties of porcelain and certain descriptions of faience and stoneware. Though here named last, the Owari potteries would seem to be the most ancient of all; and the village of Seto in this province has given its name to pottery and porcelain in general, such objects being familiarly spoken of by the Japanese as *seto-mono*, that is "Seto things," much as we use the word china.

Japan boasts many other famous ceramic wares. Such are the various kinds of *Bizen* ware, of which the most original are humorous figures of gods, birds, lions, and other creatures; the thin, mostly unglazed *Banko* ware, whose manufacturers at the present day display great ingenuity in giving quaint fanciful shapes to tea-pots and other small articles; the *Awaji* faience, consisting chiefly of small monochromatic pieces with a bright yellow or green glaze; the *Sōma* pottery, to be recognised by the picture of a running horse; the egg-shell cups of *Mino*; and the *Takatori*, *Izumo*,



and *Yatsushiro* wares, of which the latter—especially in its more ancient specimens—are very highly prized.

The qualities of sobriety and “distinction,” which are so noticeable in the other branches of Japanese art, have not failed to impress themselves on the ceramics of this favoured land. Some of the early Arita porcelain was, it is true, manufactured to the order of Dutch traders of Nagasaki, and bears the marks of this extraneous influence in the gaudy over-crowding of its decoration. For this fault Wagenaar and other chiefs of the Dutch factory are responsible, not the Japanese whom they employed. A British matron provided with the necessary funds may dictate as she pleases to a Paris *modiste*; but the result is not necessarily a perfect index of Parisian taste. The typical Japanese ceramists were no hired workmen, no mere sordid manufacturers, but artists, and not only artists, but clansmen faithful to their feudal chief. By him they were fed; for him and for the love of their art they worked. Pieces were made for special occasions—for presents, say, from their lord to the Shōgun at Yedo, or for the trousseau of their lord's daughter. Time was no object. There was no public of mediocre tastes to cater for. Nothing was made, as the vulgar phrase is, for the million. The art was perfectly and essentially aristocratic. Hence the distinction of, for instance, the early Satsuma ware, the delicacy of its drawing, the subdued harmony of its colouring. It is a mere piece of amiable optimism to suppose it possible that such a tradition can be kept up in the days which have produced that frightful but aptly descriptive term, “art *manufacture*.” The same thing is true, generally speaking, of Japanese art in all its branches. The painter, the lacquerer, the worker in metal—all had in view the personal requirements of a small and

highly cultivated class of nobles. Money-making was never their aim, nor were their minds distracted by the knowledge of the existence of numerous styles besides their own. (See also Article on ARCHEOLOGY.)

**Books recommended.** *Keramic Art of Japan*, by Geo. A. Audsley and J. L. Bowes.—*Japan and its Art*, by Huish.—We have not yet seen Mr. Bowes's more recent *Japanese Pottery*, on the subject of which a lively discussion has arisen between the author and Professor Morse.

**Posts.** When Ieyasu, in A.D. 1603, brought Japan to a state of peace which lasted for two hundred and fifty years, a rude postal system spontaneously sprang up in the shape of private agencies, called *hikyaku-ya*, which undertook, for a low charge, but also at a low rate of speed, to transmit private correspondence from place to place both by land and sea. The official despatches of the Shōgunate were all sent by special government couriers, under the control of post-masters (*ekiteishi*) at the various post-towns. Couriers belonging to the various clans carried the despatches of their respective *daimyōs* to and from the seat of government at Yedo.

The first approximation to a postal system modelled on that of the United States was made early in 1871, chiefly through the efforts of Mr. H. Maejima, by the establishment of a government postal service along the Tōkaidō between Tōkyō, Kyōto, and Ōsaka. This was extended to the whole country, with the exception of certain parts of Yezo, in 1872. The 1 *sen* 6 *rin*, 8 *sen*, and 16 *sen* stamps of those early days have become extremely rare.

Concurrently with the Imperial Japanese post-office, American postal agencies continued to exist at the Treaty Ports until the end of 1878, and French and English agencies

until the 1st April, 1879, on which date Japan was admitted into the International Postal Union, with full management of all her postal affairs. Japanese letter-postage is now the cheapest in the world, because based on a silver standard which naturally shares in the universal depreciation of silver. Inland letters go for 2 *sen*, that is, about two-thirds of a penny, post-cards for half that sum. The postage to China and America is 5 *sen* (less than twopence), that to all other countries of the postal union 10 *sen* (a little over threepence, though originally intended to be equivalent to fivepence). There is an excellent system of postal savings banks.

**Praying-Wheel.** This instrument of devotion, so popular in Thibetan Buddhism, is comparatively rare in Japan, and is used in a slightly different manner, no prayers being written on it. Its *raison d'être*, so far as the Japanese are concerned, must be sought in the doctrine of *inywa*, according to which everything in this life is the outcome of actions performed in a previous state of existence. For example, a man goes blind: this results from some crime committed by him in his last avatar. He repents in this life, and his next life will be a happier one; or he does not repent, and he will then go from bad to worse in successive re-births. In other words, the doctrine is that of evolution applied to ethics. This perpetual succession of cause and effect resembles the turning of a wheel. So the believer turns the praying-wheel, which thus becomes a symbol of human fate, with an entreaty to the compassionate god Jizō\* to let the misfortune roll by, the pious desire be accomplished, the evil disposition amended as swiftly as possible. Only the

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\* See Murray's *Handbook for Japan*, 3rd edit., page 29, for an account of this popular deity.

Tendai and Shingon sects of Buddhists use the praying-wheel—*rimbō* as they call it—whence its comparative rarity in Japan.

Visitors to Tōkyō will find three outside a small shrine dedicated to the god Fudō close to the large temple of Asakusa. They are mounted on low posts not unlike pillar-post boxes.

The wheel which figures so frequently in Buddhist architectural design, is not the praying-wheel, but the so-called *hōrin* (Sanskrit *dharmachakra*), or “wheel of the law,” a symbol of the doctrine of transmigration. Neither must the praying-wheel be confounded with the “revolving libraries” (*tenrinzō* or *rinzō*), sometimes met with in the grounds of Buddhist temples. These “revolving libraries” mostly contain complete or nearly complete sets of the Buddhist scriptures; and he who causes the library to revolve, lays up for himself as much merit as if he had read the entire canon.

**Printing.** Printing reached Japan from China in the wake of Buddhism; but it came somewhat later than the other arts. The earliest example of block-printing in Japan dates from A. D. 770, when the Empress Shōtoku caused a million Buddhist charms to be printed on small slips of paper, for distribution among all the temples of the land. Some of these ancient slips are still in existence. The first notice of printed books occurs in the tenth century, and the oldest specimen extant belongs to a date falling somewhere between 1198 and 1211.

For about six hundred years after the introduction of printing, Buddhist works—and those in scanty numbers—

seem to have been the only ones that issued from the press. The *Confucian Analects* were first reprinted in Japan in 1364, from which time down to the end of the sixteenth century Japanese editions of various standard Chinese works, both in poetry and prose, were printed from time to time. But the impulse to a more vigorous production was given by the conquest of Korea at the end of the sixteenth century, and by the Shōgun Ieyasu's liberal patronage of learning at the beginning of the seventeenth. The Japanese learnt from the vanquished Koreans the use of movable types. These however, went out of fashion again before the middle of the seventeenth century, the enormous number of types necessary for the printing of the Chinese written character making the method practically inconvenient.

The first genuinely Japanese production to appear in print was the *Nihongi*, or rather the first two books of the *Nihongi*, in A. D. 1599. This work, which contains the native mythology and early history, had been composed as far back as A. D. 720. The collection of ancient poems entitled *Man-yōshū*, dating from the middle of the eighth century, was also first printed about the same time. From that period forward, the work of putting into print the old manuscript stores of Japanese literature went on apace, while a new literature of commentaries, histories, poetry, popular novels, guide-books, etc., kept the block-cutters constantly employed. The same period saw the introduction of pictorial wood-engraving.

Since about 1870, the Japanese have adopted European methods of type-founding. The result is that movable types have again come to the fore, though without causing block-printing to be entirely abandoned. All the newspa-

pers are printed with movable types. A Japanese movable type printing-office would be a strange sight to a European printer. Provision has to be made for, not twenty-six characters, but ten thousand, which is approximately the number of Chinese ideographs in common every-day use; and of each character there must of course be different sizes—pica, long primer, brevier, and so on. Needless to say that so vast a number of characters cannot possibly fit in to one small case within reach of a single man's hand and eye. They are ranged round a large room on trays, in the order of their radicals; and youths, supplied each with a page of the "copy" to be set up, walk about from tray to tray, picking out the characters required, which they put in a box and then take to the compositor. As these youths, *more japonico*, keep droning out all the while in a sort of chant the text on which they are busy, the effect to the ear is as peculiar as to the eye is the sight of the perpetual motion of this troop of youths coming and going from case to case.

We have used the word "radicals" in the above description. For the sake of those who are unfamiliar with Chinese writing, it must be explained that the Chinese characters are put together, not alphabetically, but by the combination of certain simpler forms, of which the principal are termed "radicals." Thus 木 is the radical for "tree," or "wood," under which are grouped 梅 "plum-tree," 楊 "willow," 板 "a board," etc., etc. The radical for "water" is 水 abbreviated in compounds to 氵, and under it accordingly come 池 "a lake," 油 "oil," 酒 "wine," 游 "to swim," and hundreds of other words having, in one way or another, to do with fluidity. Of course Japanese printing-offices also have to make provision for the native syllabic characters, the so-

called *Kana*. But as there are only between two and three hundred forms of these, and as they are generally used only for terminations and particles, they are comparatively unimportant.

The ten thousand Chinese characters in common use are cast in metal, according to one of the European processes. When a rare character occurs in an author's manuscript, it is cut in wood for the occasion. To keep on hand types for all the seventy or eighty thousand characters of the Chinese language would entail an expense too heavy for even the largest printing-office to bear, and would require too much room.

**Books recommended.** *On the Early History of Printing in Japan*, in Vol. X. Part I. and *Further Notes on Movable Types in Korean and Early Japanese Printed Books*, in Vol. X. Part II. of the *Asiatic Transactions*, by Ernest Satow. Our own remarks are chiefly founded on these two valuable essays.

**Proverbs.** Here are a few Japanese proverbs :—

Proof rather than argument.

Dumplings rather than blossoms.

Breeding rather than birth.

A mended lid to a cracked pot. (*An assemblage of incapables ; for intance, a drunken husband and an idiotic wife.*)

A cheap purchase is money lost.

A bee stinging a weeping face. (*One misfortune on the top of another.*)

Cows herd with cows, horses with horses. (*Birds of a feather flock together.*)

Not to know is to be a Buddha. (*Ignorance is bliss.*)

A man's heart and an autumn sky (are alike fickle).

Hate the priest, and you will hate his very hood.

Never trust a woman, even if she has borne you seven children.

The acolyte at the gate can read scriptures which he has never learnt.

Excessive tenderness turns to thousand-fold hatred.

To lose is to win.

Ten men, ten minds. (*Literally "ten men, ten bellies," the mental faculties being, according to popular belief, located in the abdomen.*)

When folly passes by, reason draws back.\*

This last proverb is remarkable, as one of the few instances of personification which the language affords.

**Race.** There has been much strife among the learned on this question: to which race do the Japanese belong? Not scientific considerations only, but religious and other prejudices have been imported into the discussion. One pious member of the Scotch Kirk derives the Japanese from the Lost Tribes of Israel. An enthusiastic German professor, on the other hand, Dr. Wernich, takes up the cudgels to defend

\* Some persons may like to see the Japanese originals of these proverbs, which are given in the same order as that of the English renderings above:

*Ron yori shōko.*

*Hana yori dango.*

*Uji yori sodachi.*

*Ware-nabe ni toji-butu.*

*Yusu-mono-kui no zeni-ushinai.*

*Naku tsura wo hachi ga wasu.*

*Ushi wa ushi-zure, uma wa uma-zure.*

*Shiranu ga Hotoke.*

*Otoko no kokoro to aki no sora.*

*Bōzu ga nikukereba, kesa made nikui.*

*Shichi-nin no ko wo nusu to mo, onna ni kokoro wo yurusu-na.*

*Monzen no kōdō narawanu kyō wo yomu.*

*Kawuisa amatte, nikumu ga sem-bai.*

*Makuru wa kateu.*

*Jū-nin to-kara.*

*Muri ga tōreba, dōri hikkomu.*



so charming a nation against "the reproach of Mongolism"—whatever that may be. The two greatest authorities on the subject, Baelz and Rein, say, purely and simply, that the Japanese are Mongols. We incline to follow Baelz in his hypothesis of two chief streams of immigration, both coming from Korea, and both gradually spreading eastward and northward. The first of these immigrations would have supplied the round or so-called "pudding-faced" type, common among the lower classes. The second would have supplied the aristocratic type, with its more oval outline, thinner nose, more slanting eyes, and smaller mouth—the type to which Japanese actors endeavour to conform when representing noblemen and heroes.

Be it remarked that both these types are Mongol. Both have the yellowish skin, the straight hair, the scanty beard, the broadish skull, the more or less oblique eyes, and the high cheek-bones, which characterise all well-established branches of the Mongol race. It is historically certain that *some* Mongols have come over and settled in Japan, namely, Koreans and Chinamen at various epochs of authentic Japanese history. Many guesses have been made concerning possible Malay immigrations from the South, by sea or *via* the Loochoo Islands. But there is no certain information, there are not even any legendary traces, of such immigrations. The Ainos, who are not a Mongol race, are indeed joint occupiers of the soil of Japan with the Japanese, and much intermarrying has gone on between the two peoples, and goes on still. It has, however, been pretty well proved that this mixed breed becomes unfruitful in the third or fourth generation—a fact which explains the scant traces of Aino blood even in the population of the extreme north of the island.

The two nations are as distinct as the whites and the reds in North America.

**Books recommended.** *Die Körperlichen Eigenschaften der Japaner*, by Dr. E. Baez, published in Parts 28 and 32 of the *German Asiatic Transactions*.

**Railways.** Strategical no less than business considerations have been taken into account by the Japanese government in constructing its lines of railway. The aim constantly kept in view has been to connect the two capitals, Tokyo and Kyōto. As a first step, work was begun on the eighteen miles separating Tokyō from Yokohama as long ago as the year 1870, with the assistance of English engineers; and the line was opened in 1872. Kobe and Ōsaka were then connected, and other short pieces followed, the inter-capital trunk line being delayed by various causes. Japan is not naturally suited to railway construction: the country is too mountainous; the streams—mere beds of sand to-day—are to-morrow, after a heavy rain, wild surging rivers that sweep away bridges and embankments. For these reasons, the idea of carrying the Tokyō-Kiōto railway along the Nakasendō, or backbone of the country, which would have been far better in time of war, as being removed from the possibility of an attack from the sea-side, fell through, the engineering difficulties proving insuperable. The only alternative was to follow the Tokaidō, the great highway of Eastern Japan, which skirts the coast along the narrow strip of flat country intervening between the foot of the hills and the Pacific Ocean. This work was completed, and the thousandth mile of railway opened, in the summer of 1889. The total mileage had increased to 1,675 by the autumn of 1891. An interesting line, expected to be open for traffic in 1893, is in process of construction between Yokokawa and Karuizawa, on the way

from Tōkyō to Naoetsu. It leads over a steep mountain pass called the Usui-tōge, and the inclination is to be one in fifteen for a length of five miles, three miles of which will be in tunnels. The train is to be taken up the pass by "Abt" engines, which have a cog-wheel working on a rack-rail laid between the ordinary rails.

Japanese railway enterprise, although started by the government, is no longer exclusively in official hands. There are numerous companies—some private, others more or less under government shelter and patronage. Such, for instance, are the *Nippon Tetsudō Kaisha* ("Japan Railway Company"), which owns the main line running north to Aomori, and the *Sanyō Tetsudō Kaisha*, which owns the line running along the northern shore of the Inland Sea.

Reduced to its simplest expression, the Japanese railway system, when completed, will practically consist of one long trunk line from Aomori in the extreme north to Shimonoseki in the south-west, together with two large branches connecting each capital with the fruitful provinces of the west coast, minor branches to various points in the two metropolitan districts, and local lines in the islands of Kyūshū, Shikoku, and Yezo.

Notwithstanding the natural obstacles to be overcome and the destructive climate, the Japanese lines of railways have been cheaply built, because labour is cheap; and they already pay fairly well. In round numbers, the cost to government since 1872 on construction and equipment has been six millions sterling. The profits on the government railways have increased steadily year by year. The net profit for the financial year ending the 31st March, 1890, was a trifle over six per cent. The total number of passengers carried during

the same period of twelve months over the government lines was 11,865,937; the total amount of goods carried was 544,517 tons. The proportion of the receipts per cent was as follows:—passenger receipts, 78.4; goods receipts, 19.1; miscellaneous, 2.5. The low proportion of goods receipts, which will appear marvellous to persons whose experience has been gained in England, India, or the United States, is easily explained by geographical conditions, Japan's immense coast-line and the lofty mountain-ranges that cut up the greater portion of the surface being reasons that dictate, and must continue to dictate, a preference for water-carriage over carriage by rail. The most formidable obstacle in the way of Japanese railway enterprise at the present moment is the absence of a law to enforce expropriation for the benefit of the public. The construction of the Inland Sea Railway (*Sanyō Tetsudō*) is at a standstill for this reason, as no capitalists can afford to buy land at the preposterous sums demanded by the owners.

We have alluded to the trouble caused by the capricious nature of Japanese rivers. Japan is perhaps the only country in the world where a railway may be seen to go under a river instead of over it. In the district between Kobe and Ōsaka and also near Lake Biwa, nearly all the rivers tend to raise their beds above the level of the surrounding country, by means of the masses of sand and pebbles continually carried down by their rapid current. The river-bed thus stands athwart the flat strip of country between the mountains and the sea as a sort of wall or dyke, and the only thing to do is to take the line underneath it by a tunnel, when the wall is of sufficient height to give headway for the train. Every now and then one of these river-banks bursts, the whole country-

side is flooded, and the railway department is of course put to heavy expense.

The Japanese railways are narrow gauge,—three feet six inches. The railway rates are extremely low. One may travel first class in Japan as cheaply as third class in an English parliamentary train.

**Book recommended.** *The Annual Report of the Imperial Railway Department.*

**Religion.** Essentially an undevoational people, the Japanese have nevertheless accorded a certain measure of hospitality to the two greatest religions of the world—Buddhism and Christianity. Their own unassisted efforts in the direction of religion are summed up in archaic Shintō. Modern Shintō has been profoundly influenced by Buddhism and Confucianism. (See Articles on BUDDHISM, HISTORY AND MYTHOLOGY, MISSIONS, AND SHINTŌ.)

**Rice.** Rice is believed by most persons to be the universal staple of food in Japan. This assumption is faulty, for it applies only to the towns. Wheat, barley, and especially millet, are the real staples throughout the rural districts, rice being there treated as a luxury to be brought out only on high days and holidays, or to be resorted to in case of sickness. We once heard a beldame in a country village remark to another, with a grave shake of the head: "What! Do you mean to say that it has come to having to give her rice?"—the unexpressed inference being that the patient's case must be alarming indeed, if the family had thought it necessary to resort to so expensive a dainty. But though the peasants do not eat much rice themselves, a great portion of their labour is devoted to growing it for other people

to eat. The paddy-fields, as they are called, that is, the fields of rice standing in shallow water skilfully led on from field to field down the very gradual incline of a broad and fertile valley—these fields of vivid green, separated into squares by low mud dykes, form the most characteristic feature of the Japanese landscape. Some rice, too, is grown in the dry, but it is not so good as the other. The wet rice is sown thickly in a comparatively small number of fields, which may be termed nurseries. In June, the young shoots are plucked up and transplanted at greater distances from each other. The generally lifeless fields may then be seen full of men and women standing knee-deep in the water and mud. The crops are gathered in about October.

Japanese rice is the best in the world, and the manner in which it is cooked—quite different from the dry boiling of India—is the most palatable and nutritious. (See also Article on TRADE.)

**Roads.** Several of the chief highways of Japan are extremely ancient. Such are some of the roads near Kyōto, and the Nakasendō running the whole way from Kyōto to Eastern Japan. The most celebrated road of more recent origin, though itself far from modern, is the Tokaidō, along which the *Daimyōs* of the western provinces used to travel with their splendid retinues to the Shōgun's court at Yedo. The Ōshū-kaidō leading north, and the Reiheishi-kaidō leading to Nikkō, are other great historic roads. Many roads in Japan are lined with tall cryptomerias and other trees. Shortly after the introduction of telegraphy into the country, the Japanese began to hew down these monumental trees in their zeal for what they believed to be civilisation. The telegraph-

poles would, they thought, show to much better advantage without such old-fashioned companions. A howl from the foreign press of Yokohama fortunately brought the official Goths to their senses, and after the Tōkaidō had been partially denuded, the remaining avenues were spared.

In too many of the newly built roads, though the engineering selection is good, the execution is less so. Roads are made of clay and dirt only. They run over artificial embankments supported by mud foundations, there is no sufficient provision made for carrying off water, and the gradient of the hillside along which the road itself is carried is left much too steep. Holes, ruts, and landslips often attended with loss of life, are the results. There is no idea of macadamising. As for mending, that is done by cart-loads of stones or earth, which effectually supply travellers with dust during the dry weather and a slough of despond whenever it rains. Sometimes twigs of trees and even old cast-off straw sandals are utilised as materials for road-mending.

**Salutations.** The only native Japanese salutation is the bow, which often amounts to a prostration wherein the forehead touches the ground. Hand-shaking was unknown till a few years ago, and is little practised even now—a proof of Japanese good sense, especially in the hot weather. As for kissing, that is tabooed as utterly immodest and revolting.

**Samurai.** In the early Middle Ages—say, before the twelfth century—the soldiers of the Mikado's palace were said to *samurau*, that is, “be on guard” there. But when feudalism came in, the word *samurai* was taken to denote the entire warrior class. “Warriors,” “the military class,”

“the gentry,” are perhaps the best English renderings of the word; for it was of the essence of Old Japan that all gentlemen must be soldiers, and all soldiers gentlemen. The Japanese craze for altering names was exemplified in 1878, by the change of the historical and thoroughly native word *samurai* to that of *shizoku*, a Chinese term of precisely the same meaning. Under this new designation, the *samurai* still continue to exist as one of the three classes into which Japanese society is divided.

In the feudal times which lasted till A. D. 1871, the *samurai* lived in their *Daimyōs'* castle, attended their *Daimyōs* on all occasions, and received from them rations for themselves and their families—rations which were calculated in so many *koku*—that is, bags of rice—yearly. One of the early measures of the new Imperial government was to commute these incomes for a lump sum, to be paid in government bonds. Optional at first, in December, 1873, the commutation was rendered obligatory by a second edict published in August, 1876. Since that time, many of the *samurai*—unaccustomed as they had been to business and to the duty of working for their livelihood—have fallen into great misery. The more clever and ambitious, on the other hand, practically constitute the governing class of the country at the present day, their former lords and masters, the *Daimyōs*, having lagged behind in the race, and there being still a sufficient remnant of aristocratic spirit to render the rise of a plebeian to any position of importance a matter of considerable difficulty.

**Sculpture.** See CARVING.

**Seismological Society.** See EARTHQUAKES.



**Shampooing.** See **MASSAGE.**

**Shell-heaps.** See **ARCHÆOLOGY.**

**Shintō.** Shintō, which means literally "the way of the gods," is the name given to the mythology and vague ancestor and nature-worship which preceded the introduction of Buddhism into Japan, and which survives to the present day in a somewhat modified form. Referring the reader to the article on **HISTORY AND MYTHOLOGY** for a sketch of the Shintō pantheon, we would here draw attention to the fact that Shintō, so often spoken of as a religion, is hardly entitled to that name. It has no set of dogmas, no sacred book, no moral code. The absence of a moral code is accounted for, in the writings of the modern native commentators, by the innate perfection of Japanese humanity, which obviates the necessity for such outward props. It is only outcasts, like the Chinese and Western nations, whose natural depravity renders the occasional appearance of sages and reformers necessary; and even with this assistance, all foreign nations continue to wallow in a mire of ignorance, guilt, and disobedience towards the heaven-descended, *de jure* monarch of the universe—the Mikado of Japan.

It is necessary, however, to distinguish three periods in the existence of Shintō. During the first of these—roughly speaking, down to A.D. 550—the Japanese had no notion of religion as a separate institution. To pay homage to the gods, that is, to the departed ancestors of the Imperial Family, and to the manes of other great men, was a usage springing from the same mental soil as that which produced passive obedience to, and worship of, the living Mikado. Besides this, there were prayers to the wind-gods, to the god of fire, to the god of

pestilence, to the goddess of food, and to deities presiding over the saucepan, the cauldron, the gate, and the kitchen. There were also purifications for wrong-doing, as there were for bodily defilement, such as, for instance, contact with a corpse. The purifying element was water. But there was not even a shadowy idea of any code of morals, or any systematisation of the simple notions of the people concerning things unseen. There was neither heaven nor hell—only a kind of neutral-tinted Hades. Some of the gods were good, some were bad; nor was the line between men and gods at all clearly drawn. There was, however, a rude sort of priesthood, each priest being charged with the service of some particular local god, but not with preaching to the people. One of the virgin daughters of the Mikado always dwelt at the ancient shrine of Ise, keeping watch over the mirror, the sword, and the jewel, which he had inherited from his ancestress, Ama-terasu, Goddess of the Sun. Shintō may be said, in this its first period, to have been a set of ceremonies as much political as religious.

By the introduction of Buddhism in the middle of the sixth century after Christ, the second period of the existence of Shintō was inaugurated, and further growth in the direction of a religion was stopped. The metaphysics of Buddhism were far too profound, its ritual far too gorgeous, its moral code far too exalted, for the puny fabric of Shintō to make any effective resistance. All that there was of religious feeling in the nation went over to the enemy. The Buddhist priesthood diplomatically received the native Shintō gods into their pantheon as avatars of ancient Buddhas, for which reason many of the Shintō ceremonies connected with the court were kept up, although Buddhist

ceremonies took the first place even in the thoughts of the converted descendants of the sun. The Shintō rituals, (*norito*), previously handed down by word of mouth, were then first put into written shape. The term Shintō itself was also introduced, in order to distinguish the old native way of thinking from the new doctrine imported from India; for down to that time no one had hit on the notion of including the various fragmentary legends and local usages under one general designation. But viewing the matter broadly, we may say that the second period of Shintō, which lasted from about A. D. 550 to 1700, was one of darkness and decrepitude. The various petty sects into which it then divided itself, owed what little vitality they possessed to fragments of cabalistic lore filched from the baser sort of Buddhism and from Taoism. Their priests practised the arts of divination and sorcery. Only at Court and at a few great shrines, such as those of Ise and Izumo, was a knowledge of Shintō in its native simplicity kept up; and even there it is doubtful whether changes did not creep in with the lapse of ages. Most of the Shintō temples throughout the country were served by Buddhist priests, who introduced the architectural ornaments and the ceremonial of their own religion. Thus was formed *Ryōbu-Shintō*,—a mixed religion founded on a compromise between the old creed and the new,—and hence the tolerant ideas on theological subjects of most Japanese of the middle and lower classes, who will worship indifferently at the shrines of either faith.

The third period in the history of Shintō began about the year 1700, and continues down to the present day. It has been termed “the period of the revival of pure Shintō.” During the seventeenth and eighteenth centuries, under

the peaceful government of the Tokugawa dynasty of Shōguns, the literati of Japan turned their eyes backward on their country's past. Old manuscripts were disinterred, old histories and old poems were put into print, the old language was investigated and imitated. Soon the movement became religious and political—above all, patriotic, not to say chauvinistic. The Shōgunate was frowned on, because it had supplanted the autocracy of the heaven-descended Mikados. Buddhism and Confucianism were sneered at because of their foreign origin. Shintō gained by all this. The great scholars Mabuchi (1697-1769), Motoori (1730-1801), and Hirata (1776-1843) devoted themselves to a religious propaganda—if that can be called a religion which sets out from the principle that the only two things needful are to follow one's natural impulses and to obey the Mikado. This order of ideas triumphed for a moment in the revolution of 1868. Buddhism was disestablished and disendowed, and Shintō was installed as the only state religion—the Council for Spiritual Affairs being given equal rank with the Council of State, which latter controlled affairs temporal. At the same time thousands of temples, formerly Buddhist or *Ryōbu-Shintō*, were, as the phrase went, “purified,” that is, stripped of their Buddhist ornaments, and handed over to Shintō keeping. But as Shintō had no root in itself—being a thing too empty and jejune to influence the hearts of men—Buddhism soon rallied. The Council for Spiritual Affairs was reduced to the rank of a department, the department to a bureau, the bureau to a sub-bureau. The whole thing is now a mere shadow, though Shintō is still in so far the official cult that certain temples are maintained out of public moneys, and that the attendance of certain officials is required from

time to time at ceremonies of a half-religious half-courtly nature. Hard pressed to establish their *raison d'être* and retain a little popularity, the priests have taken to selling cheap prints of religious subjects after the fashion of their Buddhist rivals, and to issuing short treatises on morals taken bodily (but without acknowledgment) from Confucius. The lover of Japanese art will bear the Shintō revivalists ill-will for the ridiculous "purification" which has destroyed countless gems of Buddhist architecture and ornament—not for the sake of a grand moral ideal, as with the Puritans of Europe, but for an ideal immeasurably inferior to Buddhism itself. On the other hand, the literary style of their writings outshines anything produced by the Buddhists; and their energy in rescuing the old Japanese classic authors from neglect is worthy of all praise.

The Shintō temple (*yashiro* or *jinja*) preserves in a slightly elaborated form the type of the primeval Japanese hut, differing in this from the Buddhist temple (*tera*), which is of Chinese and more remotely of Indian origin. Details of the names and uses of the various temple buildings, together with other matters, are given in the Introduction to Murray's *Handbook for Japan*. It may suffice briefly to indicate here a means of distinguishing from each other the temples of the two religions. The outward and visible sign of Shintō is a wand from which depend strips of white paper cut into little angular bunches (*gohwi*), intended to represent the offerings of cloth which were anciently tied to branches of the *Cleyera* tree at festival time. Another difference is that the Shintō temple is thatched, whereas the Buddhist temple is tiled. Furthermore the Shintō temple is plain and empty, while the Buddhist is highly decorated

and filled with religious properties. (See also article on ARCHITECTURE.)

**Books recommended.** *Murray's Handbook*, just mentioned, for a brief *résumé* of the subject. The following treatises are much more elaborate:—

*The Revival of Pure Shintō*, by Ernest Satow, forming the Appendix to Vol. III; *The Shintō Temples of Ise*, by the same, in Vol. II; and *Ancient Japanese Rituals*, by the same, in Vols. VII. and IX. of the *Asiatic Transactions*.—*Introduction to the Kojiki*, forming the Supplement to Vol. X. of the same.

**Shipping.** The shipping industry is not only one of the most important in Japan, but also one of the most flourishing, holding now, as it would seem to have done from time immemorial, a prominent place in the commerce of the country. The reason for this is not far to seek, being found in Japan's insular position, her extensive sea-board, and her mountainous interior. Even at the time of the opening of the country to foreign intercourse, when political exigency had, for over two hundred years, confined the industry to a coasting trade, the number of vessels was by no means inconsiderable. The Japanese take kindly to a seafaring life, and it is only reasonable to suppose that they would have had a large fleet of vessels and extensive commercial relations, had no restrictive laws rendered the trade purely domestic. During the Middle Ages, the Japanese were distinguished among Eastern nations for their spirit of maritime enterprise. Korea, China, Formosa, even the distant Philippine Islands, Cambodia, and Siam saw the Japanese appear on their coasts, now as peaceful traders, now as buccaneers. The story of one of these buccaneers, named Yamada Nagamasa, *alias* Tenjiku Hachibei, who ended by marrying a Siamese princess and becoming viceroy of the country, reads more like a chapter from the "Arabian Nights" than like sober reality. It is evident, too, that the Japanese of the early part of the seventeenth century were determined not to be left behind in the

art of shipbuilding. The English master-mariner Will Adams, who came to Japan in the year 1600, built ships for Ieyasu, the then Shōgun, one of which made voyages to Manila and even to Mexico. Suddenly all was changed. Alarmed beyond measure at the progress of Roman Catholicism, and fearing that in Japan, as elsewhere, the Spanish monk would be followed by the Spanish soldier of fortune, Iemitsu, the third Shōgun of the Tokugawa dynasty, issued an edict in the year 1636, whereby all foreign priests were expelled from the empire, foreign merchants were restricted to the two south-western ports of Nagasaki and Hirado, and all Japanese subjects were forbidden under pain of death to leave Japan. Drastic measures were resorted to so as the better to enforce the terms of this edict, all vessels of European build and even all larger vessels of native build were ordered to be destroyed, only smaller junks sufficient for coasting purposes being allowed to be retained. This is the style of junk still seen at the present day in Japanese waters. It is distinguished by a single square sail, which is so awkward as to render the vessel difficult to handle except when running before the wind. Japan's shipping enterprise was crippled for over two centuries, though the number of coasting junks no doubt remained large; for the character of the country made communication by water indispensable. What the actual amount of junk tonnage was at any period of the Tokugawa rule, or even at the beginning of the reign of the present Emperor, is unknown.

When the feudal government of old Japan fell like a card palace, the restrictions on shipbuilding fell with it. The new Imperial government took a laudable interest in the development of a mercantile marine of foreign build. Among other

measures adopted with this end in view, the regulation prohibiting the construction of junks of over five hundred *koku*\* burthen may be cited as one of the most efficacious. At the present time the Japanese waters are studded with vessels of all denominations, both sail and steam, from the handy schooner and the steam launch to the full-rigged ship and the ocean-going steamer.

Nor has everything been left to official initiative. Mr. Iwasaki Yatarō, the celebrated millionaire, started steamers of his own somewhere about 1870; and the company which he directed, known later under the name of the Mitsubishi Mail Steam Ship Company, soon rose to be the most important commercial undertaking in the empire. It even influenced politics; for to the facilities which Mr. Iwasaki afforded for carrying troops at the time of the Satsuma rebellion, was due in no small measure the triumph of the imperialists in that their hour of need. Later on, another steamship company of considerable importance, named the *Kyōdō Un-yū Kwaisha*, was formed to run against the Mitsubishi. But the rivalry between the two proving ruinous, they were amalgamated in the autumn of 1885, under the name of the *Nippon Yūsen Kwaisha*, or Japan Mail Steam Ship Company. This concern now owns some fifty vessels

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\* Article 3 of the "Regulations and Rules for the Measurement of Vessels' Capacity," published in 1888 by the Mercantile Marine Bureau of the Imperial Department of Communications, fixes the capacity of the *koku*, in vessels of Japanese build, as equivalent to ten cubic feet. Whether this was the precise value of the *koku* in earlier times, we cannot say. Probably not; for Old Japan knew little of exact computations, and, as a rule, each province was a law unto itself in questions relating to weights and measures.

† From *miten*, "three" and *hishi*, "the water caltrop," hence "lozenge," the leaves of the caltrop being approximately lozenge-shaped, and three lozenges being the company's crest.



of various sizes, which not only trade between the various parts of the coast, but serve to maintain regular services between Japan and Shanghai, Vladivostock, Tientsin, and Manila. Numerous small companies and privately owned vessels abound, rendering the facilities of travel and transit easy in almost every part of Japan.

There can be no question that the enterprising spirit of Mr. Iwasaki in initiating steam communication between the principal ports, and the action of government in fostering the industry, have greatly contributed to develop the country. Places that were formerly obliged to depend upon the casual services of junks to carry away their produce, found themselves supplied with regular shipping facilities, or were at least able to command tonnage at short notice to relieve them of any accumulation of cargo. Another hopeful sign of the times is the progress made in the business methods of all connected with the shipping trade. The happy-go-lucky method of conducting the loading of a junk, which could afford to wait an indefinite period for a cargo, has necessarily given place to the prompt shipment of goods at the time stipulated. Specially creditable is the management of the mail steamers, though it is only fair to add that the progress made in this respect is largely due to those foreigners who have had an extensive share in the direction of the steamship lines.

So far the domestic trade. In no lesser degree is Japan well-supplied with foreign tonnage. The importance of the foreign shipping trade of the empire may be gauged by a perusal of the accompanying tables, which give the number of vessels that entered and cleared from Japan during 1890, with their tonnages.

# Shipping.

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## STEAMERS.

	ENTERED.		CLEARED.		TOTAL.	
	No.	Tonnage	No.	Tonnage	No.	Tonnage
British .....	492	819,439	421	710,607	913	1,530,046
Japanese .....	365	329,196	365	325,822	730	655,018
German .....	225	194,740	214	182,346	439	377,086
French .....	26	62,946	26	63,160	52	126,106
U.S. of America..	20	54,020	20	54,020	40	108,040
Russian .....	22	27,860	22	27,860	44	55,720
Norwegian .....	26	20,556	23	17,294	49	37,850
Korean .....	4	704	2	472	6	1,176
<b>Total.....</b>	<b>1,180</b>	<b>1,509,461</b>	<b>1,093</b>	<b>1,381,581</b>	<b>2,273</b>	<b>2,891,042</b>

## SAILERS.

	ENTERED.		CLEARED.		TOTAL.	
	No.	Tonnage	No.	Tonnage	No.	Tonnage
British .....	50	52,412	52	55,507	102	107,919
U.S. of America ..	33	44,923	37	52,717	70	97,640
Japanese .....	156	23,510	152	22,887	308	46,397
do. Junks .....	742	14,029	802	15,748	1544	29,777
German .....	11	10,165	12	12,502	23	22,667
Russian .....	3	210	3	210	6	420
Swedish .....	2	148	2	148	4	296
<b>Total.....</b>	<b>997</b>	<b>145,397</b>	<b>1,060</b>	<b>159,719</b>	<b>2,057</b>	<b>305,116</b>

	No.	Tonnage.
Steamers .. . . . .	2,273	2,891,042
Sailers .. . . . .	2,057	305,116
<b>Grand Total.. . . .</b>	<b>4,330</b>	<b>3,196,158</b>

## Shipping.

A feature of this trade is the steady increase it has shown of late years, both as regards steamers and sailing vessels.—The following table gives the figures for the last five years of the entries of vessels of the five principal foreign participants in the trade.

## STEAMERS.

	1886.		1887.		1888.		1889.		1890.	
	No.	Tonnage	No.	Tonnage	No.	Tonnage	No.	Tonnage	No.	Tonnage
British . . . .	287	407,680	272	419,649	341	543,221	383	627,119	492	819,439
Japanese . . .	176	154,810	171	162,306	206	214,165	283	302,170	365	329,196
German . . . .	220	147,737	238	185,953	269	214,757	277	198,407	225	194,740
U.S. of America )	44	100,454	41	90,576	39	94,008	36	85,764	20	54,020
French . . . .	31	36,576	33	58,674	32	77,587	33	69,619	26	62,946

## SAILERS.

	1886.		1887.		1888.		1889.		1890.	
	No.	Tonnage	No.	Tonnage	No.	Tonnage	No.	Tonnage	No.	Tonnage
British . . . .	66	47,228	46	37,613	51	47,986	47	37,743	50	52,412
U.S. of America )	41	48,151	28	36,875	30	37,507	44	55,812	33	44,923
Japanese . . .	88	15,787	128	20,048	112	13,113	142	18,655	156	23,510
do. Junk . . .	247	3,281	329	4,494	420	5,918	166	7,391	742	14,029
German . . . .	12	5,350	15	6,682	7	4,734	13	8,534	11	10,165

Through the many lines of foreign steamers that call at the treaty ports, Japan is in touch with all parts of the world, both for the despatch of letters and the shipment of merchandise. The Peninsular and Oriental Company, the Messageries Maritimes, and the North German Lloyds, all run

steamers regularly throughout the year to Europe. Across the Pacific Ocean, communication is kept up by the Occidental and Oriental Company and the Pacific Mail running to San Francisco, the Canadian Pacific Company whose destination is Vancouver, and a line of steamers that run from Kōbe to Portland in Oregon. Besides the regular mail services above-mentioned, numerous cargo-carrying steamers ply between Europe and Japan, rendering this branch of the foreign trade one of its busiest industries.

**Shōgun.** The title of *Shōgun*, which means literally "generalissimo," and which was destined to play such a momentous part in Japanese history, seems to have been first used in A.D. 813, when one Watamaro was appointed *Sei-i Tai-Shōgun*, that is, "Barbarian-Subduing Generalissimo," to wage war against the Ainos in the north of the empire. The title was employed afterwards in similar cases from time to time. But Yoritomo, at the end of the twelfth century, was the first of these generalissimos to make himself also, so to say, Mayor of the Palace, and in effect ruler of the land. From that time forward, various dynasties of Shōguns succeeded each other throughout the Middle Ages and down to our own days. The greatest of these families were the Ashikaga (A.D. 1336-1570) and the Tokugawa (A.D. 1603-1867). A concatenation of circumstances, partly political, partly religious, partly literary, led to the abolition of the Shōgunate in the year 1868. The Mikado then stepped forth again, to govern as well as to reign, after an eclipse of well-nigh seven hundred years.

The practice of most modern writers on Japanese subjects—foreigners as well as natives—is to treat the Shōguns as

usurpers. But surely this is a highly unphilosophical way of reading history. It is not even formally correct, seeing that the Shōguns obtained investiture from the Court of Kyōto as regularly as ministers of state have obtained their commissions in later times. We cannot undertake here to go into the causes that produced Japanese feudalism, with the Shōguns at its head. But if seven centuries of possession do not constitute a legal title, how many of the governments at present existing in the world are legitimate? And what test is there, or can there be, of the legitimacy of any government except the general acquiescence of the governed?

**Shooting.** No one is advised to come to Japan for sport. Deer and even bears do, no doubt, exist in the northern island of Yezo; pheasants, snipe, hares, and other small game in the Main Island. But "Treaty Limits," within which alone foreigners can obtain licenses to shoot, are almost denuded of game, unless it be snipe and quail, in consequence of having been shot over for a generation. Shooting licenses may be obtained at the prefectural office (*kenchō*) of the various open ports, and at the *Tokyō-Fu*, or city office, in Tōkyō. The fee is \$10. The shooting season lasts from the 15th October to the 15th April. These dates will seem late to English sportsmen; but it must be remembered that the seasons begin later in Japan than in England, —spring as well as autumn.

**Siebold.** Philipp Franz, Freiherr von Siebold (A.D. 1796-1866), author of many books, both in Latin and German, on the zoology, botany, language, and bibliography of Japan and the neighbouring lands, and best-known by the magnificently illustrated folio work entitled *Nippon, Archiv zur*

*Beschreibung von Japan*, which is in itself an encyclopædia of the information concerning Japan which existed in his day, came of an old Bavarian family. Like Kaempfer a century and a half before him, he judged, and judged rightly, that the service of the Dutch East India Company was the royal road to a knowledge of the then mysterious empire of Japan. Appointed leader of a scientific mission fitted out at Batavia, he landed at Deshima, the Dutch portion of Nagasaki, in the month of August, 1823. By force of character, by urbanity of manner, by skill as a physician, even by a system of bribery which fell in with the customs of the country, and which surely, under the circumstances, no sensible man of the world will condemn, he obtained an extraordinary hold over the Japanese, suspicious and intractable as they then were. Having, in 1826, accompanied to Yedo the Dutch embassy which went once during the reign of every Shōgun to show their respect and obtain favours by grovelling at His Highness's feet and entertaining him with pranks and songs, Siebold obtained permission to remain behind—the sole European in that great Asiatic capital, then absolutely sealed against the outer world. The excuse pleaded and accepted was that he would instruct the Japanese physicians and surgeons in the more recondite branches of their art. His leisure he utilised in multifarious scientific researches; and so well did he know how to ingratiate himself that some of the highest in the land willingly contributed to his store of knowledge. Suddenly a rumour got about that the chief Court spy—a very important official in those days—had sold him a map of the country. This was treason according to the old Japanese law. The spy was ordered to commit *harakiri*, and Siebold was cast into a dungeon,

from which he emerged only on the 18th January, 1830, with strict orders never to return to Japan.

Arriving in Holland, he was created a baron and a colonel in the army by the king of that country, and spent the next twenty-nine years in writing his numerous works and arranging his scientific collections in the museums of Leyden, Munich, and Würzburg. More permanent even in their results than these learned labours was his activity in the field of practical botany. To him our western gardens owe the Japanese lilies, peonies, aralias, camellias, chrysanthemums, and scores of other interesting and beautiful garden plants with which they are now adorned.

Meanwhile, Commodore Perry's expedition had burst open Japan. Siebold, in his old age, returned as a semi-official ambassador to that same Yedo which he had quitted in chains so many years before. This mission was not altogether successful. The times were for war, not for the peaceful negotiations of a man of science. Siebold's proper field was not politics, but learning. It was therefore perhaps no loss to his reputation that a second half-political expedition to Japan, which the Emperor Napoleon III had thought of entrusting to him, was never carried out. Judged by his scientific works and their practical results, Siebold is the greatest of the many great Germans who have contributed so much to the world's knowledge of Japan,—Kaempfer in the seventeenth century and Rein in our own day being the other most illustrious names. If small people may be allowed to criticise giants, we would here note that the only weakness discoverable in the German school of investigators, as represented by Kaempfer, Siebold, and Rein, is a certain insufficiency of the critical

faculty in questions of history and language. Surely it is not enough to get at the Japanese sources. The Japanese sources must themselves be subjected to rigorous scrutiny. It was reserved for the English school, represented by Satow and Aston, to do this—to explore the language with scientific exactness, and to prove, step by step, that the so-called history, which Kaempfer and his followers had taken on trust, was a mass of old wives' fables. Japan being the land of contradictions, it is perhaps but natural that the English and the Germans should here have reversed their usual rôles. The Germans have roamed abroad to collect facts. To the English, sitting quietly by their fire-side, has belonged the field of minute historical and philological criticism.

**Books recommended.** This sketch is founded on an obituary article by Gerhard Schirnhöfer, translated in the *Japan Weekly Mail* of the 27th December, 1879. Siebold tells the story of his own earlier journeyings in his *Nippon Archiv*.

**Silk.** Silk is treated of from a commercial point of view in the article on TRADE. These whose tastes are literary and historical only, may be interested to learn that the silk-worm was still a rare novelty at the dawn of Japanese history—just imported, as it would seem, from Korea. The first mention of it is in the annals of the reign of the Emperor Nintoku, who is supposed to have died in A.D. 399. Up till then, the materials used for clothing had been hempen cloth and the bark of the paper-mulberry, coloured by being rubbed with madder and other tinctorial plants.

**Singing-Girls.** The charms of the Japanese singing-girl have been dwelt on so often that we gladly leave them to her more ardent admirers. Deprived of her, Japanese social



gatherings would lose much of their vivacity and pleasing *abandon*, and many a match, interesting to the gossips, would never be made; for quite a number of prominent men have shown their partiality for the fair warblers in the most practical of ways, namely, by marrying them. Of necessity endowed with more than the ordinary share of personal attractions, elegant and accomplished in the arts of a life of gaiety, it is little wonder if this class of girls is a source of anxiety to staid elderly folks of both sexes, and that amongst other signs of the times, a movement should be on foot to suppress it altogether. In official circles, the European banquet, with its familiar *salnis* and *aspics* and its intolerable after-dinner speeches, has well-nigh supplanted the native feast. Waiters in swallow-tails replace the damsels of the guitar and the wine-cup.

The training of a singing-girl, or *geisha*, as the Japanese term her, which includes lessons in the art of dancing, often begins when she is seven years old. She is then practically engaged for a number of years, the career once entered on being difficult to quit, unless good fortune brings some wealthy lover able and willing to buy her out. There is a capitation tax of one dollar per month on the actual singing-girls, and of half that sum on the little 'prentices.

**Smoking.** See PIPES and TOBACCO.

**Societies.** The Japanese of our day have taken kindly to societies and associations of all sorts. They doubtless feel that their nation has to make up now for the long abstinence from such co-operative activity which was enforced during the Tokugawa *régime*, when it was penal for more than five persons to club together for any purpose.

The four most influential societies at present are the Sanitary Society of Japan, with a membership of over six thousand; the Educational Society of Japan, with over four thousand members; the Society for the Promotion of Commerce and Industry, and the Agricultural Society of Japan. These, and not a few of those next to be mentioned, publish Transactions and have branches in the provinces. The Geographical Society of Tōkyō, the Philosophical Society, the Engineering Society, the Electrical Society, the Medical Society, and the *Gakushikaiin*, an association with aims kindred to those of the Educational Society, have done excellent work. The Romanisation Society has made a valiant, though hitherto unsuccessful, effort to replace by our simple European alphabet the endless complications of the Japanese system of writing. We have, furthermore, the Red Cross Association, under the immediate patronage of the Empress, the Japanese Society of Arts, Judicial, Anthropological, and various Scientific and Literary Societies, a Total Abstinence Society, a Woman's Temperance Society, an Elocution Society, a Young Men's Christian Association, an Association of Buddhist Young Men, and others of various hues and complexions, not to mention political clubs, of which the number is very great and constantly changing. There is as yet unfortunately no Japanese branch of that most purely charitable of all associations, the Society for the Prevention of Cruelty to Animals. Were one established, it would find a wide scope for its endeavours.

Some of the new Japanese societies have eccentric aims. Thus, there is one which undertakes to dun debtors for any one who chooses to apply. The dunning is put into the hands of men who walk about in green coats and with the

society's name printed on their back. Another society undertakes to get questions on every conceivable subject answered by competent specialists, somewhat like our "Notes and Queries." The object of a third small society is punctuality. But the queerest society of all is surely the Society for the Abolition of Present-Giving. We wish failure and disaster from the bottom of our hearts to this curmudgeonly league. In no country of the world do *les petits cadeaux qui entretiennent l'amitié* play a more charming part than in Japan. Japan is becoming prosaic fast enough in all conscience. Why ruthlessly pull up by the roots the few graces that remain?

**Books recommended.** *The Gakushikaiin*, in Vol. XV. Part I. and *The Japanese Education Society*, in Vol. XVI. Part I. of the *Asiatic Transactions*, both by Walter Denig.

**Soroban.** See ABACUS.

**Sōshi.** See end of article on EDUCATION.

**Story-Tellers.** Though the Japanese are a nation of readers, they love also to listen to the tales of the professional story-teller, who is quite an artist in his way. The lower sort of story-teller may be seen seated at the street-corner, with a circle of gaping coolies round him. The higher class form guilds who own special houses of entertainment called *yose*, and may also be engaged for the evening to amuse private parties. Some story-telling is rather in the nature of a penny reading. The man sits with an open book before him and expounds it,—the story of the Forty-Seven Ronins perhaps, or the Chinese novel of the "Three Kingdoms" (*Sangoku Shi*), or an account of the Satsuma rebellion or of the old wars of the Taira and Minamoto

clans in the Middle Ages;—and when he comes to some particularly good point, he emphasises it by a rap with his fan or with a little slab of wood kept by him for the purpose. Such a reading is called *gundan* if the subject be war; otherwise it is *kōshaku*, which means literally a “disquisition.” The *hanashi-ka*, or story-teller proper, deals in love-tales, anecdotes, and imaginary incidents.

The entertainment offered at a *yose* is generally mixed. There will be war-stories, love-tales, recitations to the accompaniment of the banjo, the same programme being mostly adhered to for a fortnight, and a change being made on the 1st and 16th of the month. As the number of such houses in every large city is considerable, hearers may nevertheless find something new every night to listen to, and the higher class of story-tellers themselves may realise what for Japan is a very fair income. For they drive about from one house of entertainment to another, stopping only a quarter of an hour or so at each,—just time to tell one story and earn a dollar or two by it.

Many foreign students of the Japanese language have found the *yose* their best school; but only one has hitherto thought of going there, not as a listener, but as a performer. This is a young Englishman named Black, whose Japanese is so excellent, and whose plots borrowed from the stores of European fiction are such agreeable novelties, that the Tokyō story-tellers have admitted him to their guild.

**Sun, Moon, and Stars.** In the early Japanese mythology the sun is ruled over by a goddess, the glorious Ama-terasu, or “Heaven-Shiner,” from whom is descended the Imperial Family of Japan. The Moon belongs to her

brother, the rough and violent god Susa-no-o. According to the later Japanese poets, there grows in the moon a cassia-tree (*katsura*), whose reddening leaves cause its brighter refulgence in autumn. They also tell us of a great city in the moon (*tsuki no miyako*), and the myth-makers have brought down a maiden from the moon to do penance on earth amidst various picturesque scenes. But the genuinely popular imagination of the present day allows only of a hare in the moon, which keeps pounding away at rice in a mortar to make it into cakes. The idea of the hare was borrowed from China; but the rice-cakes seem to be native, and to have their origin in a pun—the same word *mochi* happening to have the two acceptations of “rice-cake” and “full moon.” The sun is supposed to be inhabited by a three-legged crow. Hence the expression *kin-u gyoku-to*, “the golden crow and the jewelled hare,” is a periphrasis for the sun and moon.

The three great nights of the lunar year are the 26th of the 7th moon, the 15th of the 8th moon, and the 13th of the 9th moon, old calendar. These roughly correspond to dates some five or six weeks later according to our calendar, and thus include the three moons of the autumn trimester. On the 26th night of the 7th moon, people in Tokyō visit the tea-houses at Atago-yama or the sea-shore of Takanawa, and sit up till a very late, or rather early, hour to see the moon rise over the water, drinking *sake* the while, and composing verses appropriate to the sentimental character of the scene. The 15th night of the 8th moon, which is no other than our harvest moon at the full, is celebrated by an offering of beans and dumplings and of bouquets of eulalia-grass and lespedeza blossom. This moon is termed the “bean moon.” The 13th night of the 9th moon sees offerings of the same bou-

quets, of dumplings, and of chestnuts. It is termed the "chestnut moon."

The stars are much less admired and written about in Japan than in Europe. No Japanese bard has ever apostrophised them as "the poetry of heaven." The only fable worth mentioning here in connection with the stars is that which inspires the festival named *Tanabata*. This fable, which is of Chinese origin, relates the loves of a Herdsman and a Weaving-Girl. The Herdsman is a star in Aquila. The Weaver is the star Vega. They dwell on opposite sides of the "Celestial River," or Milky Way, and may never meet but on the seventh night of the seventh moon, a night held sacred to them, strips of paper with poetic effusions in their honour being stuck on stems of bamboo grass and set up in various places. According to one version of the legend, the Weaving-Girl was so constantly kept employed in making garments for the offspring of the Emperor of Heaven—in other words, God—that she had no leisure to attend to the adornment of her person. At last however, God, taking compassion on her loneliness, gave her in marriage to the Herdsman who dwelt on the opposite bank of the river. Hereupon the woman began to grow remiss in her work. God, in his anger, then made her recross the river, at the same time forbidding her husband to visit her oftener than once a year. Another version represents the pair as mortals, who were wedded at the early ages of fifteen and twelve, and who died at the ages of a hundred and three and ninety-nine respectively. After death, their spirits flew up to the sky, where the Supreme Deity bathed daily in the Celestial River. No mortals might pollute it by their touch, except on the seventh day of the seventh moon, when the Deity, instead of

bathing, went to listen to the chanting of the Buddhist scriptures.

**Swords.** The Japanese sword of ancient days (the *tsurugi*) was a straight, double-edged, heavy weapon some three feet long, intended to be brandished with both hands. That of mediæval and modern times (the *katana*) is lighter, shorter, has but a single edge, and is slightly curved towards the point. There is also the *wakizashi*, or dirk of about nine and a half inches, with which *harakiri* was committed. The four most famous Japanese sword-smiths are Munechika (tenth century), Masamune and Yoshimitsu (latter part of the thirteenth century), and Muramasa (latter part of the fourteenth century). But Muramasa's blades had the reputation of being unlucky. Towards the close of the fifteenth century arose schools of artists in metal, who made it their business to adorn the hilt, the guard, the sheath, and other appurtenances in a manner which is still the delight of collectors. But to the Japanese connoisseur, the great treasure is always the blade itself, which has been called "the living soul of the *samurai*."

Japanese swords excel even the vaunted products of Damascus and Toledo. To cut through a pile of copper coins without nicking the blade is, or was, a common feat. History, tradition, and romance alike re-echo with the exploits of this wonderful weapon. The magic sword, the sword handed down as an heirloom, figures as plentifully in the pages of Japanese novel-writers as magic rings and strawberry-marks used once upon a time to do in the West. The custom which obtained among the *samurai* of wearing two swords, is believed to date from the beginning of the

fourteenth century. It was abolished by an edict issued on the 28th March, 1876, and taking effect from the 1st January, 1877. The edict was obeyed by this strangely docile people without a blow being struck, and the curio-shops displayed heaps of swords which, a few months before, the owners would less willingly have parted with than with life itself. Shortly afterwards, a second edict appeared, rescinding the first and leaving *any one* at liberty to wear what swords he pleased. But as the privilege of a class distinction was thus obliterated, none cared to avail themselves of the permission, and the two-sworded Japanese gentleman is now extinct like the dodo.

Excellent specimens of swords and scabbards may be seen at Tōkyō in the *Yūshū-kwan*, or Museum of Arms, situated in the grounds of the Shōkonsha temple.

Japanese swords are made of soft, elastic, magnetic iron combined with hard steel. "The tempering of the edge," says Rein, "is carefully done in the charcoal furnace, the softer backs and the sides being surrounded up to a certain point with fire-clay, so that only the edge remains outside. The cooling takes place in cold water. It is in this way that the steeled edge may be distinguished clearly from the back, by its colour and lustre. The backs of knives, axes, and other weapons are united to the steel edge either by welding on one side, or by fitting the edge into a fluted groove of the back blade, and welding on both sides."

**Books recommended.** For a matter-of-fact description, see Rein's *Illustrations of Japan*, p. 430. For historical and literary details, see McIntchie's *The Sword of Japan*, in Vol. II. of the *Asiatic Transactions*.—There is a novel by L. Wertheimer, founded on the importance attached to the sword in feudal Japan, and entitled *A Muramasa Blade*.

**Taste.** Japanese taste in painting, in furniture, in floral decoration, in all matters depending on line and form, may



be summed up in one word—sobriety. The bluster which mistakes bigness for greatness, the vulgarity which smothers beauty under ostentation and extravagance, have no place in the Japanese way of thinking. The alcove of a Tokyō or Kyōto drawing-room holds one picture and one flower-vase, which are changed from time to time. To be sure, picture and vase are alike exquisite. The possessions of the master of the house are not sown broadcast, as much as to say, “Look what a lot of expensive articles I’ve got, and just think how jolly rich I must be!” He does not stick up plates on walls;—plates are meant to hold food. He would not, whatever might be his means, waste £1000, or £100, or even £20, on the flowers for a single party:—flowers are natural things, simple things; it is incongruous to treat them like precious stones.

When will Europe learn afresh from Japan that lesson of proportion, of fitness, of sobriety, which Greece once knew so well? When will America learn it—the land our grandfathers used to credit with republican simplicity, but with which we of the present generation have come to connect the idea of a bombastic luxury, comparable only to the extravagances of Rome when Rome’s moral fibre was beginning to be relaxed?

But it seems likely that instead of Japan converting us, we shall pervert Japan. Contact has already tainted the dress, the houses, the pictures, the life generally, of the upper class. It is to the common people that one must now go for the old tradition of sober beauty and proportion. You want flowers arranged? Ask your house-coolie. There is something wrong in the way the garden is laid out? It looks too formal, and yet your proposed alterations

would turn it into a formless maze? Call in the cook or the washerman as counsellor.

To tell the whole truth, however, Japan is only half-Greek. Her taste, faultless where line is concerned, deserts her whenever the appeal is to the ear. Not only is the music of the Japanese horrible beyond description;—they have little sense of proportion in language. The never-ending sentences of their authors meander over as many pages; a single romance will drag the reader through fifty volumes. Is it a question of lectures? Then they are not contented with less than half-a-dozen at a sitting; and if, as sometimes happens, the lecturers get into trouble, the audience will stay uncomplainingly in the silent hall for an hour or more, while negotiations are carried on with the police. The missionaries tell a similar tale; no sermon can be prolix enough to stay the insatiable appetite of their converts. The reason of all this is, that, as Sir Harry Parkes remarked long ago, the Japanese share in the inexhaustible patience of Orientals. Their tiresome books, their submission to officialdom, their theatres lasting from dawn to sunset—all these things flow from the same source, patience.

**Tattooing.** Long before Japan was sufficiently civilised to possess any records of her own, Chinese travellers noted down their impressions of this “mountainous island in the midst of the ocean.” One, writing early in the Christian era, gives various interesting scraps of information,—among others that “the men all tattoo their faces and ornament their bodies with designs, differences of rank being indicated by the position and size of the patterns.” But from the dawn of regular history far down into the Middle Ages,

tattooing seems to have been confined to criminals. It was used as branding was formerly used in Europe, whence probably the contempt still felt for tattooing by the Japanese upper classes. From condemned desperadoes to bravoes at large is but a step. The swashbucklers of feudal times took to tattooing, apparently because some blood and thunder scene of adventure, engraven on their chest and limbs, helped to give them a terrific air when stripped of their clothes for any reason. Other classes whose avocations led them to baring their bodies in public followed suit,—the carpenters, for instance, and running grooms (*bettō*); and the tradition remained of ornamenting almost the entire body and limbs with a hunting, theatrical, or other showy scene. A poor artisan might end by spending as much as a hundred dollars on having himself completely decorated in this manner. Of course he could not afford to pay such a sum down at once; so he was operated on by degrees through a term of years, as money was forthcoming.

Soon after the revolution of 1868, a thunderbolt fell out of a clear sky. The Government made tattooing a penal offence. Some official, it would seem, had got hold of the idea that tattooing was a barbarous practice which would render Japan contemptible in the eyes of Europe; and so tattooing, like cremation, was summarily interdicted. Europe herself then came to the rescue, in the shape of the two young sons of the Prince of Wales, who visited Japan in 1881, and who, learning that globe-trotters had sometimes managed surreptitiously to engage a tattooer's services, did the like with excellent effect, Prince George being appropriately decorated on the arm with a dragon. From that time forward, no serious effort has been made to interfere with the tattooer's art; and in the

hands of such men as Hori Chiyo and Hori Yasu\* it has become an art indeed,—an art as vastly superior to the ordinary English sailor's tattooing as Heidsieck Monopole is to small beer. Birds, flowers, landscapes of marvelous finish and beauty—thoroughly Japanese withal in style and conception—are now executed, some specimens being so minute as almost to render the aid of a microscope necessary in order properly to appreciate them.

The principal materials used are sepia and vermilion,—the former for the outline and ground, the latter for touching up and picking out special details, for instance, a cock's crest. A brown colour is occasionally produced by the use of Indian red. Prussian blue may also be employed, but is considered dangerous. The needles are all of steel, the finest being used to prick in the outlines, the thicker ones for shading. There are four sizes in all. The most delicate work takes only three needles; but ordinary outlines require a row of from four to nine needles. Shading is done by means of superposed rows of needles tied together, as, for instance, five, four, and three, making twelve in all, and so on up to as many as sixty. In such cases the thickest needles are employed. The needles are always spliced to a bone handle by means of a silken thread; and this handle is held in the right hand leaning on the left, somewhat as a billiard cue is held. Though an appreciable fraction of the total length of the needles protrudes beyond the splicing, blood is rarely drawn, so skilfully is the instrument manipulated.

The most recent refinement of the art is the use of cocaine,

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\* The name, or rather nickname Hori is from *hori-mono*, "tattooing," itself derived from the verb *horu*, "to dig," hence "to engrave," and *mono*, "a thing."

either as a wash or mixed with the sepia. But the pain, on an ordinarily fleshy arm, is not acute enough for most persons to care to avail themselves of it. Smooth arms are the best to operate on, hairiness being apt to make the colour run.

**Tea.** Tea is believed to have been introduced into Japan from China in A. D. 805 by the celebrated Buddhist saint, Dengyō Daishi. It had long been a favourite beverage of the Buddhists of the continent, whom it served to keep wakeful during their midnight devotions. A pious legend tells us that the origin of the tea-shrub was on this wise: Daruma (Dharma), an Indian saint of the sixth century, had spent many long years in ceaseless prayer and watching. At last one night, his eyelids, unable to bear the fatigue any longer, closed, and he slept soundly until morning. When the saint awoke, he was so angry with his lazy eyelids that he cut them off and flung them on the ground. But lo! each lid was suddenly transformed into a shrub, whose efficacious leaves, infused in water, minister to the vigils of holy men.

Though encouraged from the first by Imperial recommendations, tea-culture made little or no progress in Japan till the close of the twelfth century, when another Buddhist, the abbot Myōe, having obtained new seeds from China, sowed them at Toga-no-o, near Kyōto, whence a number of shrubs were afterwards transplanted to Uji, which has ever since been the headquarters of Japanese tea-growing. Thenceforward the love of tea-drinking was engrained in the Japanese court and aristocracy, and the *cha-no-yu*, or tea ceremonies, became a national institution. But it is doubtful whether the custom of drinking tea began to spread among the lower classes till the end of the seventeenth century,

which was also the time when our own ancestors first took to it.

The tea drunk in respectable Japanese households generally costs about 25 cents a pound, while from 50 cents to \$1 will be paid for a better quality, fit to set before an honoured guest. The most expensive Uji tea costs \$6 per pound. At the opposite end of the scale stands the so-called *bancha*, the tea of the lower classes, 5 cents a pound, made out of chopped leaves, stalks, and bits of wood taken from the trimmings of the tea-plant; for this beverage is tea, after all, little as its flavour has in common with that of Bohea or of Uji. Other tea-like infusions sometimes to be met with are *Kōsen*, made by pouring hot water on a mixture of various fragrant substances, such as orange-peel, the seeds of the xanthoxylon, etc; *Sakura-yu*, an infusion of salted cherry-blossoms; *Mugi-yu*, an infusion of parched barley; *Mame-cha*, a similar preparation of beans. *Fuku-ju*, or "luck tea," is made of salted plums, sea-weed, and xanthoxylon seeds, and is partaken of in every Japanese household on the last night of the year.

Japanese tea, unlike Chinese, must not be made with boiling water, or it will give an intolerably bitter decoction; and the finer the quality of the tea, the less hot must be the water employed. The Japanese tea equipage actually includes a small open jug called the "water-cooler" (*yu-samashi*), to which the hot water is, if necessary, transferred before being poured on the tea-leaves. Even so, the first brew is often thrown away as too bitter to drink. The consequence of this is that Japanese servants, when they first come to an English house, always have to be taught how to treat our Chinese or Indian tea, and generally begin by giving practical proof of

their incredulity on the subject of the indispensable virtue of boiling water. (See also article on TRADE.)

**Books recommended.** *The Preparation of Japan Tea*, by Henry Gribble, printed in Vol. XII. Part I. of the *Asiatic Transactions*.—Rein's *Industries of Japan*, p. 110 *et seq.*

**Tea Ceremonies.** Few things have excited more interest among collectors of Japanese curios than the *cha-no-yu*, or tea ceremonies, of which so many of the highly prized little "japanosities" in their collections are in one way or another the implements. And as quarrelling with other collectors is part of every true collector's nature, so also has the battle raged round the Japanese tea-table—a veritable and literal storm in a tea-cup. One set brands the tea ceremonies as essentially paltry and effeminate, and asserts that their influence has cramped the genius of Japanese art, by confusing beauty with archaism and making goals of characteristics worthy only to be starting-points. The opposite school sees in these same ceremonies a profoundly beneficial influence—an influence which has kept Japanese art from leaving the narrow path of purity and simplicity for the broad road of a meretricious gaudiness.

What, then, are these tea ceremonies? And first of all, what is their history? Have their votaries at all epochs been enamoured of simplicity and archaism to the degree which both friends and foes seem to take for granted? If our own slight researches into the subject prove anything, they prove that these traits are comparatively modern.

The tea ceremonies have undergone three transformations during the six or seven hundred years of their existence. They have passed through a medico-religious stage, a luxurious stage, and lastly an esthetic stage. They originated in

tea-drinking pure and simple on the part of certain Buddhist priests of the Zen sect, who found the infusion useful in keeping them awake during the performance of their midnight devotions. The first aristocrat whose name is mentioned in connection with tea is Minamoto-no-Sanetomo, Shōgun of Japan from A. D. 1203 to 1218. He seems to have been a youthful debauchee, whom the Buddhist abbot Eisai endeavoured to save from the wine-cup by making him try tea instead. As is still the custom of propagandists, Eisai accompanied this recommendation by the gift of a tract on the subject. It was composed by himself, and bore the title of "The Salutary Influence of Tea-Drinking." In it was explained the manner in which tea "regulates the five viscera and expels evil spirits," and rules were given both for making the infusion and for drinking it. The ceremonial which Eisai introduced was religious. True, it included a simple dinner; but its main feature was a Buddhist service, at which the faithful worshipped their ancestors to the beating of drums and burning of incense. A tinge of the religious element has adhered to the tea ceremonies ever since. It is still considered proper for tea enthusiasts to join the Zen sect of Buddhism, and it is from the abbot of Dai-tokuji at Kyōto that diplomas of proficiency are obtained.

How long Japanese tea-drinking remained in this first religious stage is not clear. This we know, that by the year 1330, the second or luxurious stage had already been reached. The descriptions of the tea-parties of those days remind one of the "Arabian Nights." The *Daimyōs* who daily took part in them reclined on couches spread with tiger-skins and leopard-skins. The walls of the spacious apartments in which the guests assembled were hung, not



only with Buddhist pictures, but with damask and brocade, with gold and silver vessels, and swords in splendid sheaths. Precious perfumes were burnt, rare fishes and strange birds were served up with sweetmeats and wine, and the point of the entertainment consisted in guessing where the material for each cup of tea had been produced; for as many brands as possible were brought in, to serve as a puzzle or *jeu de société*—some from the Toga-no-o tea-plantations, some from Uji, some from other places. Every right guess procured for him who made it the gift of one of the treasures that were hung round the room. But he was not allowed to carry it away himself. The rules of the tea ceremonies, as then practised, ordained that all the things rich and rare that were exhibited must be given by their winners to the singing and dancing-girls, troupes of whom were present to help the company in their carousal. Vast fortunes were dissipated in this manner. On the other hand, the arts were benefited, more especially when, towards the close of the fifteenth century, the luxurious Yoshimasa, the Japanese Lorenzo de' Medici, abdicated the Shōgun's throne in order to devote himself altogether to refined pleasures in his gorgeous palace of Ginkakuji at Kyōto, in the company of his favourites, the pleasure-loving Buddhist abbots Shukō and Shinnō. From this trio of royal and religious voluptuaries are derived several of the rules for tea-drinking that still hold good. The tiny tea-room of only four and a half mats (nine feet square) apparently dates from then. Shinnō was a great connoisseur of antiquities and of what we now term curios. He was also the first to manufacture a certain kind of tea-spoon, whence arose the custom of tea-fanciers manufacturing their own spoons.

All through the fifteenth and sixteenth centuries, the tea ceremonies continued to enjoy the unabated favour of the Japanese upper classes. The gift of some portion of a tea-service, such as a bowl or cup, was the most valued mark of condescension which a superior could bestow. We read of high-born warriors neglecting their sword for the sake of the tea-pot and of their being cashiered therefor, of others dying bowl in hand when their castles were taken by the enemy, or sending their tea-things away privately as their chiefest treasure. Nobunaga and Hideyoshi, two of the greatest military rulers of Japan, were both enthusiastic votaries of the tea ceremonies. Hideyoshi probably gave the largest tea-party on record, the card of invitation being in the form of an official edict which is still preserved. All the lovers of tea in the empire were, by this singular document, summoned to assemble at a certain date under the pine-grove of Kitano, near Kyōto, and to bring with them whatever curios connected with tea-drinking they possessed, it being further decreed that all such as failed to respond to the summons should be debarred from ever taking part in the tea ceremonies again. This was in the autumn of 1587, the time when the Invincible Armada was being equipped for the ceremonies of war. The tea-party seems to have been successful. It lasted ten days, and Hideyoshi fulfilled his promise of drinking tea at every booth. The tenants of some of the booths were noblemen, of others traders or peasants;—for all were invited regardless of birth, a proof that the custom had begun to filter down into the lower strata of society.

A few years later, in 1594, Hideyoshi called together at his castle of Fushimi the heads of all the various schools into

which, by this time, the art of tea-drinking had split up. Chief among these was Sen-no-Rikyū, a name which every Japanese enthusiast reveres—for he it was, or at least he principally, who collated, purified, and (so to say) codified the tea ceremonies, stamping them with the character which they have borne ever since. Simplicity had long been commanded by the poverty of the country, exhausted as it was by ages of warfare. He took this simplicity up, and raised it into a canon of taste as imperative as the respect for antiquity itself. The worship of simplicity and of the antique in objects of art, together with the observance of an elaborate code of etiquette—such are the doctrine and discipline of the tea ceremonies in their modern form, which has never varied since Sen-no-Rikyū's day. Though not the St. Paul of the tea cult, he was thus its Luther. Unfortunately he was a Luther not indifferent to money. He abused his unrivalled skill as a connoisseur of curios to enrich himself and to curry favour with the great. Hideyoshi at last detected his venality and fraud, and caused him to be put to death.

The ceremonies themselves have often been described. They include a preliminary dinner, but tea-drinking is the chief thing. The tea used is in the form, not of tea-leaves, but of powder, so that the resulting beverage resembles pea-soup in colour and consistency.\* There is a thicker kind called *koi-cha*, and a thinner kind called *usu-cha*. The former is used in the earlier stage of the proceedings, the latter towards the end. The tea is made and drunk in a preternaturally slow and formal manner, each action, each gesture being fixed

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\* Foreign *gourmets* resident in Japan have discovered that a delicious ice-cream can be made out of it.

by an elaborate code of rules. Every article connected with the ceremony, such as the tea-canister, the incense-burner, the hanging scroll, and the bouquet of flowers in the alcove, is either handled, or else admired at a distance, in ways and with phrases which unalterable usage prescribes. Even the hands are washed, the room is swept, a little bell is rung, and the guests walk from the house to the garden and from the garden back into the house, at stated times and in a stated manner which never varies, except in so far as certain schools, as rigidly conservative as monkish confraternities, obey slightly varying rules of their own, handed down from their ancestors who interpreted Sen-no-Rikyū's ordinances according to slightly varying canons of exegesis.

To a European the ceremony is lengthy and meaningless. When witnessed more than once, it becomes intolerably monotonous. Not being born with an Oriental fund of patience, he longs for something new, something lively, something with at least the semblance of logic and utility. But then it is not for him that the tea ceremonies were made. If they amuse those for whom they were made, they amuse them, and there is nothing more to be said. In any case, tea and ceremonies are perfectly harmless, which is more than can be affirmed of tea and tattle. No doubt, even the tea ceremonies have, if history libels them not, been sometimes misused for purposes of political conspiracy. But these cases are rare. If the tea ceremonies do not go the length of embodying a "philosophy," as fabled by some of their foreign admirers, they have, at least in their latest form, assisted the cause of purity in art. Some may deem them pointless. None can brand them as vulgar.

**Telegraphs.** The first line of telegraphs in this country may be said to have been experimental; it was only 840 yards in length, and was opened for government business in 1869. The following year Tokyô and Yokohama, and Ôsaka and Kôbe, respectively, were connected by wire, and a general telegraphic system for the empire was decided upon; but the necessary material and a staff of officers did not reach Japan until the end of 1871, the line as far as Kôbe being completed and opened for traffic in the year 1872, and to Nagasaki in 1873. The trunk line to Nagasaki was partly constructed in order to connect with the cables of the Great Northern Telegraph Company. The engineers met with comparatively little opposition from the people, but with a good deal of difficulty from the unsettled state of the country, consequent on the then recent revolution and the wretched condition of the roads.

On the introduction of telegraphy into Japan, a code was devised on the basis of the well-known "Morse code," which admitted of internal telegrams being written and transmitted in the vernacular. The new means of communication being thus placed within reach of the bulk of the people, it soon became familiar and popular. In that respect the Japanese system is unique among Eastern countries. In India and China, for instance, telegrams can be transmitted only when written in Roman letters or in Arabic figures.

The first lines were surveyed, built, and worked under foreign superintendence, with fittings principally of English manufacture. But the rapid progress made by the Japanese in technical matters has enabled them, in various directions, to dispense altogether with foreign experts. With the exception of submarine cables and the most delicate electrical

measuring apparatus, all kinds of material and instruments are turned out of the workshops attached to the Imperial Telegraph Department, while executively the system has been maintained solely by the native staff for some time past. The principal cables are laid across the Straits of Shimonoseki, connecting the Island of Kyūshū with the Main Island, across the Tsugaru Straits connecting the Main Island with Yezo, and between Kyūshū, Iki, and Tsushima. Submarine cables connect Nagasaki with Shanghai on the one side and Vladivostock on the other. A third submarine line—that between Tsushima, and Fusan (in Korea)—is worked by the Japanese government.

The tariff for native messages, which, for obvious reasons, was framed on a very low basis, has met with excellent results. To-day it is probably under that of any other country in the world. The rate for a single message of ten *kana* characters to any part of the empire is fifteen cents, with ten cents for every following ten *kana*; for city local traffic it is only five cents or about twopence, with three cents for every following ten *kana*. The name and addresses of the sender and receiver go free. Telegrams in foreign languages within the empire are charged at the rate of five cents per word, with a minimum charge of twenty-five cents for the first five words or fraction of five words. For city local traffic it is only two cents per word, with a minimum charge of ten cents. No charge is made for delivery within a radius of one *ri* from the telegraph office.

The number of offices open for public business at the present time is four hundred and nineteen, including twenty-nine telephone offices. Arrangements have been made for the construction of telephone exchanges in some of the large

towns. In Tōkyō there are now upwards of five hundred subscribers, and in Yokohama upwards of one hundred. Conversations may also be held between the two places, and there are several call offices for the convenience of non-subscribers. The length of wire open at the end of 1890 was 22,690 miles. The number of messages conveyed during that year was 4,252,273, of which about 150,000 were in foreign languages.

The Telegraph Service was an independent section of the Ministry of Public Works until the abolition of that Department in 1885. It continued independent under the newly formed Ministry of Communications till March, 1887, when the Post and Telegraph Services were amalgamated; but they have again been made nearly independent of each other.

**Theatre.** The Japanese theatre has a peculiar importance, as the only remaining place where the life of Old Japan can be studied in these radical latter days. The Japanese drama, too, has an interesting history. It can be traced back to religious dances of immemorial antiquity, accompanied by rude choric songs. An improvement was made in these dances at the beginning of the fifteenth century, when some highly cultivated Buddhist priests and the pleasure-loving Shōgun Yoshimasa took the matter in hand. Edifices—half dancing-stage, half theatre—were built for the special purpose of representing these *Nō*, as the performances were called; and though the chorus remained, a new interest was added in the shape of two individual personages, who moved about and recited portions of the poem in a more dramatic manner.

The result was something strikingly similar to the old

Greek drama. The three unities, though never theorised about, were strictly observed in practice. There was the same chorus, the same stately demeanour of the actors, who were often masked; there was the same sitting in the open air, there was the same quasi-religious strain pervading the whole. We say "was." But happily the *Nō* are not yet dead. Though shorn of much of the formality and etiquette which surrounded them in earlier days, representations are still given by families who have handed down the art from father to son for four hundred years. There is no scenery, but the dresses are magnificent. Even the audience, composed chiefly of noblemen, is a study. They come, not merely to be amused, but to learn, and they follow the play, book in hand; for the language used, though beautiful, is ancient and hard of comprehension, especially when chanted. The music is—well, it is Oriental. Nevertheless, when due allowance has been made for orientalism and for antiquity, it has a certain weird charm. Each piece takes about an hour to act. But the entire performance occupies the greater part of a day, as five or six pieces are given, the intervals between them being filled up by comediettas, whose broad fun, delivered in old-fashioned colloquial, serves as a foil to the classic severity of the chief plays.

From the *Nō* theatres of the aristocracy to the *Shibai* or *Kabuki* theatres of the common people is a great descent, so far as taste and poetry are concerned, though the interest of the more vulgar exhibitions, viewed as pictures of manners—not in the world of gods and heroes, but in that of ordinary Japanese men and women—will be greater to most foreign spectators. The plays given at these theatres originated, partly in the comediettas just mentioned,



partly in marionette dances accompanied by explanatory songs, called *jōruri* or *gidayū*. This explains the retention of the chorus, although in diminished numbers and exiled to a little cage separated from the stage. Hence, too, the peculiar poses of the actors, originally intended to imitate the stiffness of their prototypes, the marionettes. It was in the sixteenth century that this class of theatre took its rise. Oddly enough, though the founders of the modern Japanese stage were two women, named O-Kuni and O-Tsū, men alone have been allowed to act at the chief theatres, the female parts being taken by boys, as in our own Shakspeare's age. It would seem that immorality was feared from the joint appearance of the two sexes, and in sooth the reputation of O-Tsū and her companions was far from spotless.\*

From the beginning, plays were divided into two classes, called respectively *jidai-mono*, that is, historical plays, and *sewa-mono*, or comedies of manners. Chikamatsu Monzaemon and Takeda Izumo, the most celebrated of Japanese dramatists,

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\* Mr. Lafcadio Hearn, writing to us to remonstrate on the reference to O-Kuni as needlessly severe, gives her story, which is, as he says, both picturesque and touching. It may be taken as typical of a whole class of Japanese love-tales:—

"She was a priestess in the great temple of Kitsuki, and fell in love with a swashbuckler named Nagoya Sanza, with whom she fled away to Kyōto. On the way thither, her extraordinary beauty caused a second swashbuckler to become enamoured of her. Sanza killed him, and the dead man's face never ceased to haunt the girl. At Kyōto she supported her lover by dancing the sacred dances in the dry bed of the river. Then the pair went to Yedo and began to act. Sanza himself became a famous actor. After her lover's death, O-Kuni returned to Kitsuki, where, being an excellent poetess, she supported or at least occupied herself by giving lessons in the art. But afterwards she shaved off her hair and became a nun, and built a little temple in Kitsuki where she lived and taught. And the reason why she built the temple was that she might pray for the soul of the man whom the sight of her beauty had ruined. The temple stood until thirty years ago; but there is now nothing left of it but a broken statue of the compassionate god Jizō. The family still live at Kitsuki; and until the late revolution the head of the family was always entitled to a share in the profits of the local theatre, because his ancestress, the beautiful priestess, had founded the art."

divided their attention equally between the two styles. It may be worth mentioning that both these authors belonged to the eighteenth century, and that both of them dramatised the vendetta of the "Forty-Seven Rōnins." But Chikamatsu's most famous piece is one founded on the piratical adventures of Kokusen-ya, who expelled the Dutch from Formosa in the time of Charles II. The Japanese *Kabuki* theatres are amply provided with scenery and stage properties of every description. One excellent arrangement is a revolving centre to the stage, which allows of a second scene being set up behind while the first is in course of acting. On the conclusion of the first, the stage revolves, carrying away with it actors, scenery, and all; and something entirely different greets the spectators' eyes without a moment's waiting.

The *Nō*-actors were honoured under the old *régime*, whilst the *Kabuki* actors were despised. Indeed the very theatres in which they appeared were looked down on as places too vile for any gentleman to enter. Such outcasts were actors at the time that, when a census was taken, they were spoken of with the numerals used in counting animals, thus *ippiki*, *ni-hiki*, not *hitori*, *futari*. Those to whom Japanese is familiar will appreciate the terrible sting of the insult.\* Such actors formed the delight of the shopkeeping and artisan classes alone. With the revolution of 1868, these ideas and customs changed. Actors are ostracised no longer. Since 1886, there has been a movement among some of the leaders of Japanese thought towards the reform of the stage, Europe

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\* The reader who knows German will understand what is meant, when we say that it is as if, in speaking of their eating, the word *fressen* should have been used instead of *essen*.

being of course looked to for models. No tangible result seems, however, to have been produced as yet. There is, it is true, a so-called "Reformed Theatre" in Tōkyō. But to the casual observer the performances there given differ little, if at all, from those of the other theatres of the capital. For our own part, though favouring the admittance of actors into Japanese good society, if their manners fit them for such promotion, we trust that the Japanese stage may remain, in other respects, what it now is—a mirror, the only mirror, of Old Japan. When our fathers invented railways, they did not tear up the "School for Scandal," or pull down Covent Garden. Why should the Japanese do what amounts to the same thing? The only reform called for is one which touches, not the theatre itself, but an adjunct, an excrescence. We mean the tea-houses which serve as ticket-agencies, and practically prevent theatre-goers from dealing with the theatre direct. Engrossing, as these parasitical little establishments do, a large portion of the profits derived from the sale of tickets, they are probably the main cause of the frequent bankruptcy of the Tōkyō theatres.

Talking of reform and Europeanisation, it fell to our lot a few years ago to witness an amusing scene in a Japanese theatre. The times were already for change. A small Italian opera troupe having come to Yokohama, a wide-awake Japanese *impresario* hired them, and caused a play to be written for the special purpose of letting them appear in it. This play represented the adventures of a party of Japanese globe-trotters, who, after crossing the Pacific Ocean, and landing at San Francisco, where they naturally fall among the Red Indians who infest that remote and savage locality, at last reach Paris and attend a performance at the *Grand*

*Opéra*. Thus were the Italian singers appropriately introduced, Hamlet-like, on a stage upon the main stage. But oh! the effect upon the Japanese audience! When once they had recovered from the first shock of surprise, they were seized with a wild fit of hilarity at the high notes of the *prima donna*, who really was not at all bad. The people laughed at the absurdities of European singing till their sides shook and the tears rolled down their cheeks; and they stuffed their sleeves into their mouths, as we might our pocket-handkerchiefs, in the vain endeavour to contain themselves. Needless to say that the experiment was not repeated many times. The Japanese stage betook itself to its wonted sights and sound, and the Japanese play-going public was again happy and contented.

Japan's greatest living actor is Ichikawa Danjurō. All visitors to Tokyō should endeavour to witness an exhibition of his rare histrionic power and his marvellous agility as a dancer. The family has been eminent in the same line for nine generations. Among other noted actors, Kikugorō, Sadanji, and Fukusuke call for special mention.

**Books recommended.** For the *Nō* dramas and comediettas, see *The Classical Poetry of the Japanese*.—The *Kabuki*, or ordinary theatre, has not yet received thorough treatment at European hands. McClatchie's *Japanese Plays Versified* are, however, capital English pieces in "Ingoldsby Legend" style on some of the chief subjects treated by the Japanese dramatists. There is also an English translation of the *Chūshingura*, or play of the "Forty-Seven Rōins," by F. V. Dickins, and of two or three of the *Nō* comediettas by the Rev. Dr. Eby in an extinct magazine entitled *The Chrysanthemum*.

**Time.** Official and educated Japan is now quite European and commonplace in her manner of reckoning time. Inquisitive persons may, however, like to take a peep at her earlier and more peculiar methods, which are still followed by the peasantry of certain remote districts. Old Japan had

no minutes, her hours were worth two European hours, and they were counted thus, crab-fashion :—

9 o'clock (*kokonotsu-doki*), our 12 o'clock A.M. and P.M.

8 o'clock (*yatsu-doki*),        "   2   "   "   "   "

7 o'clock (*nanatsu-doki*),   "   4   "   "   "   "

6 o'clock (*mutsu-doki*),       "   6   "   "   "   "

5 o'clock (*itsutsu-doki*),   "   8   "   "   "   "

4 o'clock (*yotsu-doki*),       "  10  "   "   "   "

Half-past-nine (*kokonotsu han*) was equivalent to our one o'clock, and similarly in the case of all the other intermediate hours, down to half-past-four which was equivalent to our eleven o'clock. But the hours were never all of exactly the same length, except at the equinoxes. In summer those of the night were shorter, in winter those of the day. This was because no method of obtaining an average was used, sunrise and sunset being always called six o'clock throughout the year. Why, it will be said, did they count the hours backwards? A case of Japanese topsy-turvydom, we suppose. But then why, as there were six hours, not count from six to one, instead of beginning at so arbitrary a number as nine? The reason is this :—three preliminary strokes were always struck, in order to warn people that the hour was about to be sounded. Hence if the numbers one, two, and three had been used to denote any of the actual hours, confusion might have arisen between them and the preliminary strokes,—a confusion analogous to that which, in our own still imperfect method of striking the hour, leaves us in doubt whether the single stroke we hear be half-past twelve, one o'clock, half-past-one, or any other of the numerous half-hours.

The week was not known to Old Japan, nor was there any popular division roughly corresponding to it. Early in the

present reign, however, there was introduced what was called the *Ichi-Roku*, a holiday on all the ones and sixes of the month. But this arrangement did not last long. Itself borrowed from our Sunday, the copy soon gave way to the original. Sunday is now kept as a day of rest from official work, and of recreation. Even the modern English Saturday half-holiday has made its way into Japan. Sunday being in vulgar parlance *Dontaku*,\* Saturday is called (in equally vulgar parlance) *Han-don*, that is, "half-Sunday."

But to return to Old Japan. Her months were real moons, not artificial periods of thirty or thirty-one days. They were numbered one, two, three, four, and so on. Only in poetry did they bear proper names, such as January, February, and the rest, are in European languages. The year consisted of twelve such months, with an intercalary one whenever New Year would otherwise have fallen a whole moon too early. This happened about once in three years. Japanese New Year took place late in our January or in the first half of February; and that, irrespective of the state of the temperature, was universally regarded as the beginning of spring. Snow or no snow, the people laid aside their wadded winter gowns. The plum-blossoms, at least, were always there to prove that spring had come; and if the nightingale was yet silent, that was not the Japanese poets' fault, but the nightingale's.

Besides the four great seasons of spring, summer, autumn, and winter, there were twenty-four minor periods (*sekki*) of some fifteen days each, obtained by dividing the real, or approximately real, solar year of three hundred and sixty-five days by twenty-four. These minor periods had names, such as *Risshun*, "Early Spring;" *Kanro*, "Cold Dew;" *Shōkan*,

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\* A corruption of the Dutch *Zondag*.

“Lesser Cold;” *Daikan*, “Greater Cold.” In addition to this, years, days, and hours were all accounted as belonging to one of the signs of the zodiac (Jap. *jū-ni-shi*), whose order is as follows:—

1 <i>Ne</i> ,* the Rat.	7 <i>Uma</i> , the Horse.
2 <i>Ushi</i> , ,, Bull.	8 <i>Hiitsuji</i> , ,, Goat.
3 <i>Tora</i> , ,, Tiger.	9 <i>Saru</i> , ,, Ape.
4 <i>U</i> , ,, Hare.	10 <i>Tori</i> , ,, Cock.
5 <i>Tatsu</i> , ,, Dragon.	11 <i>Inu</i> , ,, Dog.
6 <i>Mi</i> , ,, Serpent.	12 <i>I</i> , ,, Boar.

The Japanese have also borrowed from Chinese astrology what are termed the *jik-kan*, or “ten celestial stems”—a series obtained by dividing each of the five elements into two parts, termed respectively the elder and the younger brother (*e* and *to*). The following series is thus obtained:—

- 1 *Ki no E*, ... .. Wood—Elder Brother.
- 2 *Ki no To*, ... .. Wood—Younger Brother.
- 3 *Hi no E*, ... .. Fire—Elder Brother.
- 4 *Hi no To*, ... .. Fire—Younger Brother.
- 5 *Tsuchi no E*, ... .. Earth—Elder Brother.
- 6 *Tsuchi no To*, ... .. Earth—Younger Brother.
- 7 *Ka † no E*, ... .. Metal—Elder Brother.
- 8 *Ka no To*, ... .. Metal—Younger Brother.
- 9 *Mizu no E*, ... .. Water—Elder Brother.
- 10 *Mizu no To*, ... .. Water—Younger Brother.

The two series—celestial stems and signs of the zodiac—being allowed to run on together, their combination produces

\* *Ne* is short for *nezumi*, the real word for “rat.” In like manner, *u* is for *usagi*, and *mi* for *hebi*. *I* is not an abbreviation of *inoshishi*, the modern popular name for a “boar,” but the genuine old form of the word.

† Short for *kane*, “metal.”

the cycle of sixty days or sixty years, as sixty is the first number divisible both by ten and by twelve. The first day or year of the cycle is *Ki no E Ne*, "Wood—Elder Brother, Rat;" the second is *Ki no To Ushi*, "Wood—Younger Brother, Bull;" and so on, until the sixtieth, *Mizu no To I*, "Water—Younger Brother, Boar," is reached, and the cycle begins again.

Old-fashioned people still remember these things, more especially the peasantry, who scrupulously attend to times and seasons in all the operations of agriculture. For instance, they sow their rice on the eighty-eighth day (*hachi-jū-hachi ya*) from the beginning of spring (*Risshun*), and they plant it out in *Nyūbai*, the period fixed for the early summer rains. The two hundred and tenth and two hundred and twentieth days (*Ni-hyaku tōka* and *Ni-hyaku hatsuha*) from the beginning of spring, and what is called *Hassaku*, that is, the first day of the eighth moon, old calendar, are looked on as days of special importance to the crops, which are certain to be injured if there is a storm, because the rice is then in flower. They fall early in September, just in the middle of the typhoon season. St. Swithin's day has its Japanese counterpart in the *Ki no E Ne*, mentioned above as the first day of the sexagesimal cycle. If it rains then, it will rain for sixty days on end. Again, if it rains on the eighth day of a certain eight-day period called *Hassen*, of which there are six in every year, it will rain for the next eight days. These periods, being movable, may come at any time of the year. On the 6th August, 1891, the greater and the lesser St. Swithin's days (*Ki no E Ne* and *Hassen no Ake* or last day of *Hassen*) fell together, than which a more unfortunate coincidence could scarcely be imagined, seeing that the rice was just maturing and needed bright



sunshine. The morning was cloudy, and accordingly the *Miyako Shimbun*, one of the Tōkyō newspapers, noticed that there was anxiety on the rice exchange and that quotations rose two or three cents until the afternoon, when, the sky having cleared, prices fell again to the normal level.

We said that official Japan has quite Europeanised herself so far as methods of computing time are concerned. The assertion was too sweeping. Although the Gregorian calendar has been in force ever since the 1st January, 1873, she has not yet been able to bring herself to use the Christian era. Not only would the use of this era symbolise to the Shintō Court of Japan the supremacy of a foreign religion:—it would be derogatory from a political point of view, the fixing of the calendar from time to time, together with the appointing of "year-names,"\* having ever been looked on in the Far-East as among the inviolable privileges and signs of independent sovereignty, much as coining money is in the West. China has its own year-names, which it proudly imposes on such vassal states as Thibet. Japan has other year-names. The names are chosen arbitrarily. In China the plan was long ago introduced of making each year-name coincide with the reign of an emperor. This has not hitherto been the case in Japan, though an official notification has been issued to the effect that reigns and year-names shall so coincide in future. Either way, the confusion introduced into the study of history may be easily imagined. Hardly any Japanese knows all the year-names even of his own country. The most salient ones are, it is true, employed in conversation, much in the same way as we speak of the sixteenth century or the Georgian era. Such are *Engi* (A. D.

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\* In Japanese, *nengo*.

901—923), celebrated for the legislation then undertaken; Genroku (1688—1704), a period of great activity in various arts; Tempō (1830—1844), the most brilliant time of the present century. But no one could say off-hand how many years it is from one of these periods to another. In the year 1872 an attempt was made to introduce, as the Japanese era from which all dates should be counted, the supposed date of the accession of Jimmu Tennō, the mythical founder of the Imperial line; and this system still has followers. Jimmu's reign being held to have commenced in the year B. C. 660, all dates thus reckoned exceed by the number six hundred and sixty the European date for the same year. For instance, 1891 is 2551.

The following is a list of the year-names of the present century:—

<i>Kyōwa</i> , 1801—1804.*	<i>Ansei</i> , 1854—1860.
<i>Bunkwa</i> , 1804—1818.	<i>Man-en</i> , 1860—1861.
<i>Bunsei</i> , 1818—1830.	<i>Bunkyū</i> , 1861—1864.
<i>Tempō</i> , 1830—1844.	<i>Genji</i> , 1864—1865.
<i>Kōkwa</i> , 1844—1848.	<i>Keiō</i> , 1865—1868.
<i>Kaei</i> , 1848—1854.	<i>Meiji</i> , 1868— .

The present year, 1891, is the twenty-fourth year of Meiji. Astrologically speaking, it is *Ka no To U*, “Metal—Younger Brother, Hare.”

**Book recommended.** *Japanese Chronological Tables*, by William Bramsen. This book has an elaborate introduction to the whole subject; and the tables are so arranged as to show, not only the European year, but the exact day to which any Japanese date, from A. D. 645 onwards, corresponds.

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\* It may be asked: Why not take *Kyōwa* as equivalent to 1801—3, *Bunkwa* as equivalent to 1804—17, and so on in every case, instead of counting the final and initial years of each period twice? The reason is that no new year-name ever came into force on the 1st January. In most cases the year was well-advanced before the new name was adopted.

**Tobacco.** Tobacco seems to have been introduced into Japan by the Portuguese about the year 1600. Its use was at first strictly prohibited: but by 1651 the law was so far relaxed as to permit smoking, though only out-of-doors. Now there is hardly a man or woman throughout the length and breadth of the land who does not enjoy the fragrant weed; for, as an anonymous author quoted by Mr. Satow sarcastically remarks, "Women who do not smoke and priests who keep the prescribed rules of abstinence, are equally rare."

Of the numerous varieties of Japanese tobacco, the most universally esteemed is *Kokubu*, which is grown in the province of Satsuma;\* but the plan commonly followed by dealers is to make blends of two or more sorts. Prices vary from 20 cents up to \$1 for 100 *me*, that is, a little less than 1 lb. All Japanese tobacco is light, and consequently well-suited for use in the form of cigarettes. One of the countless ways in which the nation is Europeanising itself is the adoption of cigarette-smoking. But the tiny native pipe—it looks like a doll's pipe—holds its own side by side with the new importation, and will probably continue to do so.

**Book recommended.** *The Introduction of Tobacco into Japan*, by Ernest Satow, printed in Vol. II. of the *Asiatic Transactions*.

**Tōkyō.** This city, also called Tōkei† and formerly Yedo, is of comparatively modern origin. Down to the Middle Ages, most of the ground on which it stands was washed by the sea or occupied by lagoons. On the seashore stood, in the fifteenth century, the fishing hamlet of *Ye-do* ("estuary

\* Rein says Ōsumi, and may be correct; but in common Japanese parlance Satsuma is always mentioned as the province whence the *Kokubu* tobacco comes.

† *Kei* is pronounced nearly like the English name of the letter *k*.

gate"), near to which a certain warrior, named Ōta Dōkwan, built himself a fortress in the year 1456. The advantages of the position from a military point of view were discerned by Hideyoshi, who therefore caused his general, Ieyasu, to take possession of the castle; and when Ieyasu himself became Shōgun in 1603, he made Yedo his capital. From that time forward, Japan thus practically had two capitals—Kyōto in the west, where the Mikado dwelt in stately seclusion, and Yedo in the east, whence the Shōgun exercised his authority over the whole land. On the fall of the Shōgunate in 1868, the Mikado came and took up his abode in Yedo; and on the 18th September of the same year the name of the city was changed to Tōkyō or Tōkei, these being alternative methods of pronouncing the Chinese characters 東京, with which the name is written. The meaning of the term *Tō-kyō* is "eastern capital." It was given in contradistinction to *Sai-kyō*, or "western capital," the name by which Kyōto was rechristened. Tōkyō has been burnt down and built up again many times, fires having formerly been as common in this wooden city as at Constantinople. At the present day it covers an immense area, popularly estimated at four *ri* in every direction, in other words, a hundred square miles. The population has been officially stated to be, in round numbers, 1,300,000. But this includes the whole metropolitan district (*Tōkyō-Fu*). The city proper has only about 900,000.

The principal sights of Tōkyō are the Shiba temples, with the tombs of the Shōguns of the Tokugawa dynasty, near which is the best *Kwankōba* or Bazaar; the *Enryōkwan*, formerly the summer palace of the Shōguns, and now used for the entertainment of distinguished visitors, in consequence of which it is not to be seen without a special permit; the view

over the city from the new tower on Atago-yama ; the Shintō temple named *Shōkonsha*, erected to the memory of the loyal troops slain in battle against various rebels ; the adjacent museum of military objects, called the *Yūshūkwan* ; Ueno Park, with tombs and temples similar to those of Shiba, and also some interesting museums ; the popular Buddhist temple of Asakusa ; the Monzeki, or temple of the Monto sect in Tsukiji, to say nothing of such modern Europeanised buildings as the hotels, banks, government offices, asylums, etc., which will have an interest for some persons. In addition to these, according to the time of year, there are the cherry-blossoms of Mukōjima, Ueno, and Shiba, the irises of Horikiri, and the wistarias of Kameido. It is also worth while paying a visit to one of the theatres, of which the *Shintomi-za* and *Kabuki-za* are the best, and to the wrestling-matches held at the temple of Ekōin and elsewhere. But after all, the chief sight of Tōkyō to one fresh from home is Tōkyō itself—the quaint little wooden houses, which brick structures in foreign style have only partially replaced, the native dress which western fashions and fabrics have not yet completely driven out, the open air life of the people, the clatter of the clogs, the *jin-rikishas*, the dainty children—dressed, powdered, and rouged for a holiday outing—the indescribable grotesqueness of the so-called European costumes of many of the fine ladies and gentlemen of the middle class. There are also the attractions of the shops, which make Mr. Percival Lowell truly observe that “To stroll down the *Broadway* of Tōkyō of an evening is a liberal education in every day art,” for—as he adds—“Whatever these people fashion, from the toy of an hour to the triumphs of all time, is touched by a taste unknown elsewhere.” Mr. Lowell, as an artist in words,

does not add what we, simple recorders of facts, are bound to do, that with so much to appeal to the eye, Tōkyō also has not a little that appeals to the nose.

The pleasantest excursions in the neighbourhood of Tōkyō are to Ōji, famed for the incongruous mixture of autumn tints and paper-mills; to Meguro, with its temple of Fudō; to Futago, where the *ayu* or trout are caught; and to Ikegami, the chief shrine of the Nichiren sect of Buddhists, with fine, though now decaying, temples standing amidst gigantic trees. But Tōkyō is less well-off in the matter of excursions than Yokohama, whose neighbourhood is one of singular beauty.

**Books recommended.** For facts, Murray's *Handbook for Japan*, *The Castle of Yedo*, by T. R. H. McClatchie, in Vol. VI. Part I. and *The Feudal Mansions of Yedo*, by the same author, in Vol. VII. Part III. of the *Asiatic Transactions*. For picturesque descriptions and for "talky-talky," the pages of globe-trotters and book-makers innumerable.

**Topsy-turvydom.** It has often been remarked that the Japanese do many things in a way that runs directly counter to European ideas of what is natural and proper. To the Japanese themselves our ways appear equally unaccountable. It was only the other day that a Tōkyō lady asked the present writer why foreigners did so many things topsy-turvy, instead of doing them naturally, after the manner of her country-people. Here are a few instances of this contrariety:—

Japanese books begin at what we should call the end, the word *jinis* (終) coming where we put the title-page. The foot-notes are printed at the top of the page, and the reader puts in his marker at the bottom. In newspaper paragraphs a large full stop is put at the *beginning* of each.

Men make themselves merry with wine, not after dinner, but before. Sweets also come before the *pièces de résistance*.

The whole method of treating horses is the opposite of ours. A Japanese mounts his horse on the right side, all parts of the harness are fastened on the right side, the mane is made to hang on the left side; and when the horse is brought home, its head is placed where its tail ought to be, and the animal is fed from a tub at the stable door.

Boats are hauled up on the beach stern first.

The colour of mourning is not black, but white.

The Japanese do not say "north-east," "south-west," but "east-north," "west-south."

They carry babies, not in their arms, but on their backs.

In addressing a letter they employ the following order of words: "Japan, Tōkyō, Akasaka District, such-and-such-a street, 19 Number, Smith John Mr."—thus putting the general first, and the particular afterwards, which is the exact reverse of our method.

Many tools and implements are used in a way which is contrary to ours. For instance, Japanese keys turn in instead of out, and Japanese carpenters saw and plane towards, instead of away from, themselves.

The best rooms in a house are at the back. The garden too is at the back. When building a house, the Japanese construct the roof first; then, having numbered the pieces, they break it up again, and keep it until the substructure is finished.

In making up accounts, they write down the figures first, the item corresponding to the figures next.

Politeness prompts them to remove, not their head-gear, but their foot-gear.

Their needle-work sometimes curiously reverses European methods. Belonging as he does to the inferior sex, the

present writer can only speak hesitatingly on such a point. But an English lady resident in Tōkyō tells him that the impulse of her Japanese maids is always to sew on cuffs, frills, and other like things, topsy-turvy and inside out. If that is not the *ne plus ultra* of contrariety, what is?

Men in Japan are most emphatically *not* the inferior sex. When (which does not often happen) a husband condescends to take his wife out with him, it is my lord's *jinrikisha* that bowls off first. The woman gets into hers as best she can, and trundles along behind. Still, women have some few consolations. In Europe, gay bachelors are apt to be captivated by the charms of actresses. In Japan, where there are no actresses to speak of, it is the women who fall in love with fashionable actors.

Strangest of all, after a bath the Japanese dry themselves with a damp towel!

**Torii.** *Torii* is the name of the archways, formed of two upright and horizontal beams, which stand in front of Shintō temples. As almost all visitors to this country seek for information concerning these characteristically Japanese structures, it may be well to quote what Mr Satow says concerning them in his essay on "The Shintō Temples of Ise," printed in Vol. II. of the *Asiatic Transactions*:—

"The *torii*," writes Mr. Satow, "was originally a perch for the fowls offered up to the gods, not as food, but to give warning of daybreak. It was erected on any side of the temple indifferently. In later times, not improbably after the introduction of Buddhism, its original meaning was forgotten; it was placed in front only and supposed to be a gateway. Tablets with inscriptions (*gaku*) were placed on



the *torii* with this belief, and one of the first things done after the restoration of the Mikado in 1868, in the course of the purification of the Shintō temples, was the removal of these tablets. The etymology of the word is evidently 'bird rest.' The *torii* gradually assumed the character of a general symbol of Shintō, and the number which might be erected to the honour of a deity became practically unlimited. The Buddhists made it of stone or bronze, and frequently of red-painted wood, and developed various forms."

It is perhaps right to add that this account, or rather the etymology given in it, has been disputed. Mr Aston, in his Japanese Grammar, derives *torii*, not from *tori*, "a bird," and *iru*, "to dwell," "to perch," but from *tōru*, "to pass through," and the same *iru*. Who would undertake to judge between two such authorities?

**Trade.** The foreign trade of Japan, which dates from the time when the country was forcibly thrown open a little over thirty years ago, is centred in the treaty ports. Through these all commodities pass while on their way to the interior, or pending shipment abroad. The only exceptions are some few exports, such as grain, coal, and sulphur, which are allowed to be sent out of the country in foreign bottoms by Japanese exporters from certain specified ports near the localities of production. Though this system is advantageous in some respects, in that it brings the business to the door of the treaty port merchants, and though it has hitherto worked fairly well, it has its drawbacks. One of the greatest is that it has not allowed the foreigner to come into direct communication with the producing or consuming markets. Each treaty port is surrounded by a ring or rings

of native brokers, through whom all business must necessarily pass,—a consequence of the peculiar state of affairs that has enabled these guilds of go-betweens to obtain control of the commerce of the country. This applies more especially to the main import and export staples, there being some articles that are bought and sold in a manner more analogous to the usages of business elsewhere.

It is thought in some quarters that if foreigners were allowed to trade in the interior, as would happen in the event of the revision of the present treaties, a large increase in the amount of business would immediately result. This view is open to question. The theory that the foreigner would be met half-way by Japanese merchants of enterprise, probity, and wealth, who have hitherto remained in the background owing to a disinclination to associate themselves in any way with the dubious dealings of the treaty port middleman, does not appear to be sound. Had this keen and upright trader of the interior existed, he would evidently long since have made his way to the centres of commercial activity, and there have proved to foreigners that the go-betweens of uncertain character do not represent Japanese commerce. Foreigners attempting to do business in the interior would be met by the very same difficulty which they have partially conquered in the open ports,—a low standard of business morality among their clients.

Despite his thirty years' close acquaintance with foreigners and their business methods, the average native dealer has much to learn. He is still very backward in such matters as punctuality, a strict regard for the truth, the keeping of a promise however trivial. He is a bad loser even of the smallest sums, and will not consider it derogatory to endea-

your to get out of a contract, the fulfilment of which would entail a loss. On the other hand, he possesses the excellent self-abnegatory quality of working well in combination with others in guilds. Considering the short time that has elapsed, much progress has undoubtedly been made towards the adoption of European methods. Despised during long ages of aristocratic feudalism, hampered at every turn by vexatious restrictions, trade was in a sorry plight when the ports were opened. Under the control of guilds of great influence and power, business would seem to have been carried on according to fixed rules which restricted individual enterprise. The Japanese traders formed a class utterly unsuited to have the making of their country's commercial prosperity. Of doubtful probity, without the necessary capital, the Japanese merchant was and remains the petty trader. Though not in the possession of much ready money, he has never been able to organise a proper system of credit. His transactions with foreigners are necessarily on a cash basis, because experience has taught them that in the event of the market going against him, he will often lack the will to keep an engagement even when he has the ability. The aims and ambitions of the Japanese business man are paltry; the spirit actuating each class is smaller and meaner than that of the corresponding class in Western lands. The future prosperity and development of the country must be looked for rather in its industrial capabilities than in the efforts of its mercantile community. The assistance of government is relied upon in nearly every large undertaking—a sure sign of want of individual enterprise—nor has such assistance been always judiciously dispensed. Witness the granting of a sum of \$200,000 to a company of seemingly influential and well-

to-do merchants, who had banded together with the purpose of exporting Japanese Congous to Russia. The market for Japanese black teas in Russia was purely hypothetical, and in the end the company was never formed and the subsidy was returned.

The chief progress made during the past thirty years has been in industrial developments. Mines have been opened, mills erected, and new manufactures started. Japanese coal is now well-known throughout the East; copper and antimony are largely exported. At the end of 1890, Japan possessed thirty-six spinning and weaving mills engaged in working up raw cotton, besides numerous silk filatures and other reeling establishments. Many articles that were formerly imported are now manufactured in the country,—some, for example matches, in such quantities as to allow of a large export business being done. With her cheap and skilful labour, which requires only to be directed by competent men of business, the industrial future of Japan should be bright. Unfortunately there seems to be an inclination among all classes of Japanese to view with disfavour any closer drawing of the bonds that now unite them with foreigners in commerce. If the native press may be taken as an authority, great apprehension is felt that direct intercourse between foreigners and Japanese would result disastrously for the latter.

The value of Japan's foreign trade for 1890 was *yen* 138,332,086 (the Japanese silver *yen* is worth about 3/3 sterling, or say 78 cents of the U.S. gold dollar), which contributed to the funds of the country in duties levied by the Customs, *yen* 4,488,384. The import figures, which were exceptionally high, amounted to *yen* 81,728,580, whilst

exports, which were hardly up to the average, were valued at *yen* 56,608,506. In the year 1879, the total value of the foreign trade of the empire amounted to *yen* 66,000,000, which, when compared with the figures for 1890 given above, shows that it has more than doubled during the last decade. The chief articles of trade, with their respective values in 1890, were:—

## IMPORTS.

	<i>Yen.</i>
Textiles and textile fabrics .. .. .	20,496,686
Rice .. .. .	12,302,883
Sugar .. .. .	8,484,857
Raw cotton and wool .. .. .	5,735,065
Kerosene oil .. .. .	4,950,256
Metals and metal manufactures.. .. .	4,422,080
Clocks, watches, and machinery .. .. .	3,253,820
Flour, beans, peas, and pulse .. .. .	2,085,864
Dyes, drugs, chemicals, gunpowder, and saltpetre .. .. .	1,158,597
Hides and leather .. .. .	896,625
Railway carriages, carts, drays, &c. .. .. .	758,730
Printing paper and books.. .. .	533,409
Oils, oil cake, oil wax, and paints in oil .. .. .	410,131
Hats and caps .. .. .	348,811
Condensed milk and beer .. .. .	324,463
Window glass .. .. .	202,638
Coal .. .. .	110,497
Sundry miscellaneous articles .. .. .	15,253,168
Total .. .. .	81,728,580

## EXPORTS.

	<i>Yen.</i>
Raw silk, waste silk, and cocoons .. .. .	16,575,215
Tea .. .. .	6,275,189
Copper .. .. .	5,352,313
Silk piece goods and silk manufactured goods .. .. .	3,684,815

	<i>Yen.</i>
Coal .. .. .	3,099,862
Fish, dried fish, and fish oil .. .. .	2,509,180
Camphor and menthol .. .. .	2,003,423
Curios .. .. .	1,758,234
Matches .. .. .	1,489,030
Rice .. .. .	1,321,635
Porcelain and earthenware .. .. .	1,245,957
Seaweed .. .. .	679,610
Wheat and rape seed .. .. .	143,288
Skins, furs, hair, and shells .. .. .	134,233
Tobacco .. .. .	120,169
Sundry miscellaneous articles .. .. .	10,211,353
	<hr/>
Total .. .. .	56,603,506

divided as follows between the undermentioned ports :—

	<i>Yen.</i>
Yokohama .. .. .	72,977,752
Kôbe .. .. .	48,996,417
Nagasaki .. .. .	7,725,343
Ôsaka .. .. .	3,801,699
Shimonoseki .. .. .	1,767,402
Hakodate .. .. .	1,499,567
Kuchinotsu .. .. .	850,373
Moji .. .. .	342,830
Izugahara .. .. .	111,207
Karatsu .. .. .	106,242
Misumi .. .. .	50,303
Hakata .. .. .	39,058
Otaru .. .. .	19,803
Shishimi .. .. .	17,839
Sasuna .. .. .	16,083
Niigata .. .. .	10,168
	<hr/>
Total .. .. .	198,332,086

The respective shares taken by various countries in this total are as follows:—

	Yen.
Great Britain .. .. .	32,258,082
United States of America .. .. .	26,695,969
Hongkong .. .. .	14,862,318
China .. .. .	14,077,180
France .. .. .	12,223,725
British India .. .. .	9,501,677
Germany .. .. .	7,703,876
Korea .. .. .	5,614,253
Australia .. .. .	1,129,282
Belgium .. .. .	1,096,371
Canada .. .. .	1,048,473
Switzerland .. .. .	869,739
Russia .. .. .	710,968
Philippine Islands .. .. .	452,734
Italy .. .. .	343,034
Austria .. .. .	331,258
Turkey .. .. .	309,308
Siam .. .. .	247,109
Denmark .. .. .	75,164
Holland .. .. .	41,649
Spain .. .. .	27,014
Hawaii .. .. .	25,506
Peru .. .. .	11,138
Portugal .. .. .	7,577
Sweden and Norway .. .. .	1,506
Other countries and for ships' use .. .. .	8,667,176
Total .. .. .	138,332,086

The preceding figures show the marked preponderance of British interest in the Japan trade. In 1890 Great Britain and her colonics and possessions transacted business with Japan which was valued at yen 58,800,000. But although

this seems to indicate a very satisfactory state of affairs so far as British commerce is concerned, there have not been wanting assertions that the British mercantile community no longer holds its own. More especially clamorous was this contention a few years ago, when the attention of business men in England was called, during a period of commercial depression, to the encroachments of Germans in foreign markets that had hitherto been exclusively in British hands. Figures were quoted to show that German trade in certain branches had grown in a larger ratio, and the conclusion was arrived at that the Germans had devised new business methods peculiarly adapted to Japanese requirements and calculated to drive British competition from the field. These forebodings have not been verified. The increase in the value of the British import trade has been maintained. In the year 1888 British imports were valued at *yen* 12,703,000; in 1890 the total was *yen* 26,619,000. During the same period Germany's trade increased from *yen* 2,314,000 to *yen* 6,857,000. True, these figures show a larger percentage of increase for German than for British trade. Nevertheless, there is nothing in them, when rightly judged, that need cause the British merchant any anxiety. An increase from nothing to something must inevitably appear greater than the advance from a large part to a still larger. Prosperity or decline should be gauged, not by percentages but by actual amounts. That Germany, long debarred by circumstances from participation in the trade of the East, should at last enter the field, is surely not a matter to cause any reasonable business man either jealousy or alarm. Since 1886 the import trade of Great Britain has increased about *yen* 14,000,000 and that of Germany about *yen* 4,500,000.



In some articles the latter country has now taken the lead, as for instance: aniline dyes, gunpowder, iodide of potash, iron nails, printing paper, salicylic acid, satins of silk and cotton, shawls, flannels, woollen yarn, and sheet zinc.

The United States of America do a large trade with Japan, ranking next to Great Britain. Silk, tea, and kerosene oil are the chief articles interchanged. France, too, does an important business with Japan, principally in silk, and is followed by Germany and Belgium, which are the only other European countries having extensive transactions with Japan. Hongkong, China, and British India are the principal places in the East that are interested in the trade.

The values of different articles of import and export are subject to considerable yearly fluctuations. In 1889, for instance, the export of rice was a very heavy one, giving the article an undue importance. In 1890 the import of rice and export of silk were both out of their usual places, the former having been largely brought into the country in consequence of the failure of the rice crop, whereas in the case of silk the reeled varieties were not successfully placed upon the market, the exported value being some *yen* 12,000,000 less than the previous year. Evidently, therefore, a wrong impression may be formed of the relative positions of various articles of commerce by an examination of the figures of a single year. During 1890 the value of imports exceeded that of exports, though, if the returns of the last ten years be taken, it will be seen that the latter predominate, the figures being:—

Imports . . . . .	<i>Yen</i> 437,872,562
Exports . . . . .	<i>Yen</i> 469,720,531

**SILK.**—This, the most valuable of Japan's exports, is sent

away to the European and American markets in various forms—in its raw state, reeled as filatures, re-reels, and hanks, as cocoons and waste silk; manufactured, chiefly in the form of handkerchiefs. The export trade has been steadily growing in importance, and is now, in all its branches, worth to Japan about *yen* 30,000,000 annually, with every indication of further augmentation. Of raw silk, a crop of about 40,000 bales of a picul each (1 picul—133½ lbs.) of the reeled description can now be produced without difficulty, and some 30,000 piculs of the less valuable products,—waste silk and cocoons.

Although grown to some extent all over Japan with the exception of the northern island of Yezo, the chief producing districts are situated in the centre and north of the Main Island, being the provinces of Musashi, Kai, Shinano, Mino, Echigo, Kōzuke, Shimotsuke, Hida, Echizen, Etehū, Iwashiro, Iwaki, Uzen, Rikuzen, Ugo and Rikuchū. The varieties most renowned for their excellence come from Shinano, Kōzuke, Kai, and Iwashiro. Compared with its European rival, the Japanese cocoon appears to leave nothing to be desired; but the silk produced, being generally not subjected to such careful manipulation in the working up, is hardly equal to that of France and Italy, and fetches somewhat less on the European and American markets. There are nevertheless some few filatures in Shinshū that turn out silks very highly esteemed on account of their brilliant white colour, which cannot be matched in Europe. As a rule, however, in spite of the introduction of foreign machinery in many districts, notably Shinshū, Kōshū and Jōshū, where numerous filatures of the most approved type now exist, the silks of Japan still show much irregularity, due to careless reeling. In many parts of

the country the old-fashioned methods of working survive unchanged.

The annual value of this branch of the trade amounts to about *yen* 25,000,000. The production of waste silk approaches in value *yen* 3,000,000. By far the largest portion of the crop is shipped to the continent of Europe; but England and America also participate in the trade to some slight extent. Many varieties of waste silk are produced, the principal being:

1. *Mawata* (silk caps)—the product of double and pierced cocoons boiled off.

2. *Noshi-ito*—which corresponds to knubb silk.

3. *Kibiso*—a kind of curley.

4. Divers waste silks of inferior descriptions, including double and pierced cocoons, &c.

The different qualities of waste silks are generally distinguished by the names of the provinces where they are produced. Japanese waste silks are excellent, and much appreciated in Europe, especially the variety known as *Noshi-ito*, which is used for the manufacture of velvets. *Shinshū* and *Ōshū* produce the best descriptions of waste, as well as of reeled silk. This trade, although not nearly so important as that in the reeled staple, is in a flourishing condition, the whole of the crop being yearly either sold to foreign merchants or used for home manufactures. Unfortunately the Japanese producers are not proof against temptations to fraud, which the peculiar form of certain descriptions of waste silk renders easy of accomplishment, and foreign exporters have often to complain of the intermingling of extraneous matter in what purports to be waste silk alone. This is very marked in *Jōshū* wastes. Native manufacturers use a certain

quantity of spun *Noshi-ito* (*Tama*) in the manufacture of a fabric of pure silk or silk and cotton mixture. There are two mills engaged in the business, and a third is in process of construction.

As regards manufactured silks, the large quantity of handkerchiefs annually exported speaks for the esteem in which this article is held in Europe and America. Plain silk piece goods are likewise exported in increasing quantities to France and America, where they are dyed the colours and patterns that may be required to suit the prevailing fashion.

The reeled silk season lasts the entire year, beginning on the 1st July and ending on the 30th June of the following year. The trade centres in Yokohama, whence the bulk of the silk is exported by foreign merchants. The balance of the crop is either exported by the Japanese themselves or used in manufacturing piece goods.

TEA.—Among exports, tea ranks second in value. The quantity disposed of to the foreign dealers at the treaty ports has annually exceeded 40,000,000 lbs. during the last few years. The season commences in May with the advent of the first pickings of the shrub; but although business continues throughout the year, no purchases of any magnitude are made after the autumn. The chief foreign market is America. It is not a favourite in Europe, where the Chinese and Indian varieties are preferred. At present Japan exports none but green teas. In preparing the leaf for the foreign market, the grower subjects it to one firing which is sufficient to preserve it while in transit to the open ports. There it is purchased by the foreign merchants, and treated in the following manner. A quantity is placed

in a deep iron pan, over a slow charcoal fire, and kept in motion by a coolie who stirs it continually with his hands. Such colouring matter as may be required is now added, and the tea, after being sifted and picked over, is packed in chests lined with sheet lead, and is ready to be shipped abroad. The quantity of tea used for home consumption must be very large, but is difficult to estimate with certainty. In any case, it should not be less than the quantity exported. The value of the tea exported has not shown the same ratio of increase as the quantity. This would seem to indicate that the cheaper varieties of Japanese tea are now finding favour in America.

**RICE.**—Roughly speaking, Japan produces a *koku* (5.3 bushels) of rice per head of the population, or say some 40,000,000 *koku* altogether. In years of exceptional plenty this amount is exceeded; when the harvest is bad, it is not attained.

The foreign trade done in rice is now very considerable, and though subject to great fluctuations depending on many causes—chiefly upon the size of the crop—the export has much increased of late years. The grain has earned for itself a good name on the European markets, where it is highly esteemed, ranking in favour after the best Java and Carolina varieties. It is of the finest quality, and far superior to the ordinary descriptions grown in India and Burmah. The trade is now altogether in the hands of merchants. Formerly the export was made by the government, which used to hold immense stocks of the grain,—a practice discontinued since 1889. This change has undoubtedly given an impetus to the operations of speculators, and encouraged rapid fluctuations

in value such as were previously unheard of when the market was steadied by a knowledge of the reserve supply in official keeping. During the years 1888 and 1889, the export figures were exceptionally large ; but owing to a shortage in the crop, importations of considerable volume had to be made in 1890. As a rule, there is a fair quantity available for export, after satisfying the demand for home consumption. This quantity may be looked upon as likely to increase, as the Japanese, finding their rice to be gaining favour abroad, have lately taken to selling much of their own crop to foreigners, replacing any shortage that may be thus occasioned by importations of foreign grain, chiefly Korean, notwithstanding the dislike generally felt by the population for any but native grown rice. When mixed with Japanese rice, the Korean grain, which differs little from it in form at least, is now freely used by the poorer classes. The operation is highly profitable to the Japanese merchant, who imports the foreign rice at a lower figure than that which the foreign merchant is willing to pay him for the home-grown article.

**Treaties and Treaty Revision.** Japan's first treaty with a foreign power was that wrung from her on the 31st March, 1854, by the terror which Commodore Perry's "black ships" had inspired ; but the treaty now in force with the United States is a latter one, concluded in 1858. Perhaps one ought to mention a later date still,—October, 1869 ; for it was then that Austria signed her treaty with Japan, and, owing to the action of the most favoured nation clause, all treaties previously concluded with the United States, Holland, Russia, Great Britain, France, Portugal, Prussia, Switzerland, Belgium, Italy, Denmark, Spain, Sweden, and the

North German Confederation, are practically merged in this Austrian treaty. China's treaty with Japan dates from 1871; but that is a separate matter. The list of the older treaties is completed if we add those concluded with Hawaii and Peru in 1870 and 1872 respectively.

The chief features of the treaties are the opening to foreign trade and residence of the ports of Yokohama, Kōbe, Ōsaka, Nagasaki, Niigata, and Hakodate, which are accordingly termed the "Open Ports" or "Treaty Ports," together with Tōkyō, the capital. "Treaty Limits" include a radius of 10 *ri* (about 24½ miles) around each port, within which radius foreigners may travel without passports. Furthermore, the foreigners are guaranteed "extritoriality," that is to say, exemption from the jurisdiction of the Japanese law-courts. Lastly, the Tariff Convention attached to the Treaties provides for a very low scale of import dues,—mostly five per cent *ad valorem*. We say lastly; but this commercial side of the matter has been the most important of all in practice; for if foreigners do not come here to trade, what do they come for? Needless to say that the above is the merest outline of documents which treat of many other matters commonly stipulated for between nation and nation, unless indeed they be taken for granted. Such are, for instance, the clauses providing for the free exercise of the Christian religion by foreign residents, and for assistance to be given to shipwrecked mariners.

So far the treaties as they stand. How to get them revised has been the chief crux of Japanese diplomacy for many years past. The matter is a complicated one, involving, as it does on the foreigners' part, the surrender of commercial and legal privileges that have been enjoyed for a long term of

years,—involving, too, the extremely delicate question as to the fitness of Japan for admission into the family of Christian nations on equal terms. Legally, Japan had a claim to the revision of the treaties as far back as 1872; and the long tarrying of Prince Iwakura's embassy in the United States in 1872-3 was avowedly caused by the desire to conclude a new treaty then and there. But if Sir Francis Adams's account of the proceedings may be trusted, the Japanese authorities themselves ended by requesting a delay. Perhaps there had been gradually borne in upon them the consciousness that Japan was then in no position to offer suitable guarantees; nor indeed did her laws and usages approximate to the necessary standard for a whole decade more. A less radical but equally thorny obstacle in the way was the fact that the sixteen or seventeen foreign powers had pledged themselves to act conjointly in their negotiations, and that it was no easy matter to get England, France, Holland, and the rest to consent to any common basis on which a conference might be opened. Some held to the low import dues which favoured the operations of their merchants. Others—all perhaps—hesitated to place their nationals at the mercy of Japanese judges. Thus the *status quo* was preserved for years. One country, the United States, which has always been Japan's kindest patron, did indeed show signs of breaking away from the league of the Western powers, and made a separate treaty in 1876 whereby all the chief points in dispute were surrendered. This treaty, however, contained one clause which invalidated all the rest—a clause to the effect that the treaty was not to go into force until all the other powers should have concluded treaties of a similar purport. America's good-will on this occasion,



though doubtless genuine, proved therefore to be of the Platonic order ; and "the Bingham treaty," as it was called from the name of the minister who negotiated it, was consigned to the limbo of a pigeon-hole.

True, some declare that the paralysing little clause in this treaty was inserted, not by the American negotiator, but by the Japanese Government itself! Impossible, it will be said. Improbable, assuredly. Still, when the reader calls to mind what has been mentioned concerning Prince Iwakura's alleged tergiversations, he will be led to hesitate before rejecting the possibility of such a thing. It will seen immediately below that on two occasions more recent the Japanese negotiators did actually shift their basis at the eleventh hour. And if private individuals often tremble to see their heart's desire on the eve of accomplishment, and would give worlds to recall it at the last moment, why should not the same be sometimes true of governments ?

Meanwhile Japan's progress in Europeanisation had been such, above all her honest eagerness to reform her laws and legal procedure had been made so clearly manifest, that it began to be acknowledged on all sides, in diplomatic circles and in the home press, that the time had arrived for the admission of her claims, in return for granting which it was understood that she should throw open the whole empire to foreign trade and residence, instead of restricting these to the "Open Ports" of Yokohama, Kôbe, etc., as under the system of exterritoriality hitherto in vogue. A preliminary conference was held at Tôkyô in 1882, to settle the basis of negotiation. The Japanese proposals included the abolition of exterritoriality outside the foreign settlements as soon as an English version of the Civil Code should have been

published, the abolition of extritoriality even in the foreign settlements after a further period of three years, the appointment of no less than twenty-five foreign judges for a term of fifteen years,—the said judges to form a majority in all cases affecting foreigners,—and the use of English as the judicial language in such cases. Diplomacy, in Japan as elsewhere, talks much and moves slowly. To elaborate the scheme here outlined was the arduous work of four years, and 1886 was already half-spent when the great Conference, intended to be final, met at Tōkyō. The English and German representatives led the way by making liberal concessions; and all was progressing to general satisfaction, when suddenly, in July, 1887, on the return from abroad of certain Japanese politicians holding peculiar views of their own, the Japanese plenipotentiaries shifted the basis of their demands, and the negotiations were consequently brought to a standstill.

Nevertheless, as there remained a genuine desire on both sides to get the treaty revision question settled, the attempt to settle it was not given up. Some of the powers now allowed themselves to be approached singly. Mexico (absurd as it may sound) led the van. To be sure, she had no trade to be influenced, and no citizens in Japan to protect. Anyhow, she made her treaty, which was ratified early in 1889. In the summer of the same year several of the powers followed suit,—first the United States, next Russia, then Germany. France, too, was on the point of signing; and the other powers, though moving less quickly, were also moving in the same direction. Suddenly, like a clap of thunder out of a clear sky, Japanese public opinion—if that term may be employed for want of a better to denote the views of the comparatively small number of persons who in Japan think and speak on

political subjects,—Japanese public opinion, we say, veered round. Among the new stipulations had been one to the effect that four foreign judges—not twenty-five—were to assist the native bench during the first few years following on treaty revision. This stipulation was denounced on all hands as contrary to the terms of the new Constitution which had just been proclaimed. But the real objection was elsewhere, and had its root in panic at the idea of Japan being thrown open to foreign trade and residence. For years the opening of the country had been prayed for as a blessing to trade, a means of attracting foreign capital to the mines and industries, a means of making Japanese manners and institutions conform to what were almost universally admitted to be the superior manners and customs of the West. The same anticipations remained, but the inferences drawn from them were reversed. Japan, it was now feverishly asserted, would be swamped by foreign immigration, her national customs would be destroyed, her mines, her industries would all come under foreign control, her very soil would, by lease or purchase, pass into foreign hands, her people would be practically enslaved, and independent Japan would exist no more. Such were the sentiments given voice to in every private conversation, and re-echoed daily in the press. Nevertheless the Japanese Government, more enlightened than the Japanese public, endeavoured to continue the negotiations for treaty revision. Popular excitement then began to seek more violent vents. The Minister for Foreign Affairs, Count Ōkuma, had his leg blown off by a dynamite bomb. It became evident in October, 1889, that negotiations could no longer be carried on consistently with the public peace, and so the Government once more drew back. Even those

treaties which had already been concluded with America, Germany, and Russia were left unratified; and it was proved that the representatives of the other great powers had acted wisely in acting slowly, and had saved their respective governments from a humiliating rebuff. Since that time, the only item of interest connected with this subject has been a public meeting of the foreign residents of Yokohama, held in September, 1890, to protest, not against revision in general, but against unconditional revision which should lightly surrender privileges of trade and jurisdiction obtained long ago and dearly prized.

Such is the story of Japanese treaty revision, so far as it is publicly known. But we have access to no private sources of information, and we are (but for that we thank God) no politicians. For Japan's sake it is to be hoped that a matter so nearly concerning her national honour may be settled without much further delay. The outside public of lookers-on will hope so for their own sakes as well. For must it be confessed that this ever-pending question has degenerated into a portentous bore? The new-comer who wishes to make himself agreeable is advised not to touch upon it, for all residents are utterly sick and weary of its very name. When the matter shall have been finally settled on a basis satisfactory to all the high contracting parties, those of us whose lot it is to live in Japan will experience a sense of relief similar to that often felt by Tōkyō residents on a sultry August afternoon, when the discordantly monotonous chirping of the cicadæ suddenly ceases, and is followed by a delicious silence. But the day when the ratifications are exchanged will be a sorry day for the newspapers, to whom the treaty revision question has been for twenty years a perpetual feast.

Native and foreign alike, they have wrangled about it, preached about it, raved about it, above all they have prosed about it, until the worn-out reader begins to envy Job, who though doubtless called upon to bear up against some few minor inconveniences, was never pestered with Japanese treaty revision. The articles on treaty revision in the "Japan Mail" alone must weigh many tons; and elderly as are the arguments available on so threadbare a subject, the poor things are allowed no rest, but are still perpetually trotted out again and again, in season and out of season, *à propos de bottes*, *à propos* of everything and of nothing, like King Charles's head in the conversation of Mr. Dick. Some of the native papers have, it is true, started a fresh watchword during the last two years, which, being interpreted, signifies "treaty revision on a footing of equality.\*" But the real purport of this fair phrase is a suggestion that the foreign powers shall concede everything, and Japan nothing at all. In fact it is an aggravated case of

"the fault of the Dutch,  
That of giving too little, and taking too much."

**Book recommended.** *Treaties and Conventions concluded between Japan and Foreign Nations.*

**Tycoon.** The literal meaning of this title is "great prince." It was adopted by the Shōguns in comparatively recent times, in order to magnify their position in the eyes of foreign powers. Perhaps it may have been suggested by the title *Tai-kun-shu* (大君主), used to denote the Queen in the English treaties with China. In any case the idea was produced in the minds of European diplomats that the Shō-

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\* *Taitō jōyaku kaisei.*

gun was a sort of Emperor, and he was dubbed "His Majesty" accordingly.

**Vegetable Wax.** The vegetable wax-tree is closely allied to the lacquer-tree, both being sumachs of the genus *Rhus*. The berries of the wax-tree are crushed in a press; and the exuding matter, which is intermediate in appearance between wax and tallow, is warmed, purified, and made into candles. It is known in commerce as "Japan wax," and the tree producing it must not be confounded with the famous tallow-tree of China (*Stillingia sebicifera Euphorbiaceae*). The berries of the lacquer-tree are sometimes utilised in the same way as those of the vegetable wax-tree.

**Book recommended.** *The Preparation of Vegetable Wax*, by Henry Gribble, in Vol. III. Part I. of the *Asiatic Transactions*.

**Woman (Status of).** Japanese women are most womanly—kind, gentle, pretty. But the way in which they are treated by the men has hitherto been such as might cause a pang to any generous European heart. No wonder that some of them are at last endeavouring to emancipate themselves. A woman's lot is summed up in what are termed "the three obediences"—obedience, while yet unmarried, to a father; obedience, when married, to a husband and that husband's parents; obedience, when widowed, to a son. At the present moment, the greatest lady in the land may have to be her husband's drudge, to fetch and carry for him, to bow down humbly in the hall when my lord sallies forth on his walks abroad, to wait upon him at meals, to be divorced at his good pleasure. Two grotesquely different influences are now at work to undermine this state of slavery—one, European theories concerning the relation of the sexes, the

other, European clothes! We have already remarked that the same fellow who struts into a room before his wife when she is dressed à la japonaise, lets her go in first when she is dressed à l'européenne.\* Probably such acts of courtesy do not extend to the home where there is no one by to see; for most Japanese men, even in this very year of grace 1891, make no secret of their disdain for the female sex. Still it is a first step that even on some occasions consideration for women should at least be simulated.

Have we explained ourselves? We would not have it thought that Japanese women are actually ill-used. There is probably very little wife-beating in Japan, neither is there any zenana system, any veiling of the face. Rather is it that women are all their lives treated more or less like babies, neither trusted with the independence which our modern manners allow, nor commanding the romantic homage which was woman's dower in mediæval Europe; for Japanese feudalism—so different from the feudalism of the West in all but military display—knew nothing of gallantry. A Japanese knight performed his valiant deeds for no such fanciful reward as a lady's smile. He performed them out of loyalty to his lord or filial piety towards the memory of his papa, taking up, maybe, the clan vendetta and perpetuating it. Our own sympathies, as will be sufficiently evident from the whole tenour of our remarks, are with those who wish to raise Japanese women to the position occupied by their sisters in Western lands. But many resident foreigners—male foreigners, of course—think differently, and the question forms a favourite subject of debate. The only point on which both parties agree is in their praise of Japanese woman. Says one

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\* See p. 119.

side, "She is so charming that she deserves better treatment,"—to which the other side retorts that it is just because she is "Kept in her place" that she is charming. The following quotation is from a letter to the present writer by a well-known author who, like others, has fallen under the spell. "How sweet," says he, "Japanese woman is! All the possibilities of the race for goodness seem to be concentrated in her. It shakes one's faith in some Occidental doctrines. If this be the result of suppression and oppression, then these are not altogether bad. On the other hand, how diamond-hard the character of the American woman becomes under the idolatry of which she is the object. In the eternal order of things, which is the higher being,—the childish, confiding, sweet Japanese girl, or the superb, calculating, penetrating, Occidental Circe of our more artificial society, with her enormous power for evil and her limited capacity for good?"—That Japanese women are charming, either because or in spite of the disadvantages of their position, is a fact proclaimed by foreign female critics as well. The celebrated traveller, Miss Bird, praises their virtue under circumstances the most trying. Mrs. W. H. Smith, editress of the *Japan Gazette*, says "They are immeasurably superior to the men." Miss Bacon's book entitled *Japanese Girls and Women* is one continued tribute to their gentleness, their self-devotion, and their nobility of spirit.

The following treatise by the celebrated moralist Kaibara so faithfully sums up the ideas hitherto prevalent in Japan concerning the relations between the sexes that we shall give it in full, notwithstanding its length. The title, which is literally "The Greater Learning for Women (*Onna Daigaku*),



might be more freely rendered by "The Whole Duty of Woman."\*

THE GREATER LEARNING FOR WOMEN.

"Seeing that it is a girl's destiny, on reaching womanhood, to go to a new home, and live in submission to her father-in-law and mother-in-law it is even more incumbent upon her than it is on a boy to receive with all reverence her parents' instructions. Should her parents, through excess of tenderness, allow her to grow up self-willed, she will infallibly show herself capricious in her husband's house, and thus alienate his affection, while, if her father-in-law be a man of correct principles, the girl will find the yoke of these principles intolerable. She will hate and decry her father-in-law, and the end of these domestic dissensions will be her dismissal from her husband's house, and the covering of herself with ignominy. Her parents, forgetting the faulty education they gave her, may, indeed, lay all the blame on the father-in-law. But they will be in error; for the whole disaster should rightly be attributed to the faulty education the girl received from her parents.

"More precious in a woman is a virtuous heart than a face of beauty. The vicious woman's heart is ever excited; she glares wildly around her, she vents her anger on others, her words are harsh and her accent vulgar. When she speaks, it is to set herself above others, to upbraid others, to envy others, to be puffed up with individual pride, to jeer at others, to outdo others—all things at variance with the 'way' in which a woman should walk. The only qualities that befit a woman are gentle obedience, chastity, mercy, and quietness.

\* This translation is reprinted from a paper by the present writer entitled *Educational Literature for Japanese Women*, contributed in July, 1878, to Vol. X, Part III, of the *Journal of the Royal Asiatic Society of Great Britain*.

“ From her earliest youth, a girl should observe the line of demarcation separating women from men; and never, even for an instant, should she be allowed to see or hear the least impropriety. The customs of antiquity did not allow men and women to sit in the same apartment, to keep their wearing apparel in the same place, to bathe in the same place, or to transmit to each other anything directly from hand to hand. A woman going abroad at night must in all cases carry a lighted lamp; and (not to speak of strangers) she must observe a certain distance in her relations even with her husband and with her brothers. In our days, the women of the lower classes, ignoring all rules of this nature, behave themselves disorderly; they contaminate their reputations, bring down reproach upon the heads of their parents and brothers, and spend their whole lives in an unprofitable manner. Is not this truly lamentable? It is written likewise, in the ‘Lesser Learning,’ that a woman must form no friendship and no intimacy, except when ordered to do so by her parents or by the ‘middleman.’\* Even at the peril of her life, must she harden her heart like rock or metal, and observe the rules of propriety.

“ In China, marriage is called *returning*, for the reason that a woman must consider her husband’s home as her own, and that, when she marries, she is therefore returning to her own home. However low and needy may be her husband’s position, she must find no fault with him, but consider the poverty of the household which it has pleased Heaven to give her as the ordering of an unpropitious fate. The Sage of old taught that, once married, she must never leave her husband’s house. Should she forsake the ‘way,’ and be divorced,

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\* See page 232.

shame shall cover her till her latest hour. With regard to this point, there are seven faults, which are termed 'the Seven Reasons for Divorce:' (i) A woman shall be divorced for disobedience to her father-in-law or mother-in-law. (ii) A woman shall be divorced if she fail to bear children, the reason for this rule being that women are sought in marriage for the purpose of giving men posterity. A barren woman should, however, be retained if her heart is virtuous and her conduct correct and free from jealousy, in which case a child of the same blood must be adopted; neither is there any just cause for a man to divorce a barren wife, if he have children by a concubine. (iii) Lewdness is a reason for divorce. (iv) Jealousy is a reason for divorce. (v) Leprosy, or any like foul disease, is a reason for divorce. (vi) A woman shall be divorced, who, by talking overmuch and prattling disrespectfully, disturbs the harmony of kinsmen and brings trouble on her household. (vii) A woman shall be divorced who is addicted to stealing.—All the 'Seven Reasons for Divorce' were taught by the Sage. A woman, once married, and then divorced, has wandered from the 'way,' and is covered with the greatest shame, even if she should enter into a second union with a man of wealth and position.

"It is the chief duty of a girl living in the parental house to practise filial piety towards her father and mother. But after marriage, her chief duty is to honour her father-in-law and mother-in-law—to honour them beyond her own father and mother—to love and reverence them with all ardour, and to tend them with every practice of filial piety. While thou honourest thine own parents, think not lightly of thy father-in-law! Never should a woman fail, night and morn-

ing, to pay her respects to her father-in-law and mother-in-law. Never should she be remiss in performing any tasks they may require of her. With all reverence must she carry out, and never rebel against, her father-in-law's commands. On every point must she inquire of her father-in-law and mother-in-law, and abandon herself to their direction. Even if thy father-in-law and mother-in-law be pleased to hate and vilify thee, be not angry with them, and murmur not! If thou carry piety towards them to its utmost limits, and minister to them in all sincerity, it cannot be but that they will end by becoming friendly to thee.

“A woman has no particular lord. She must look to her husband as her lord, and must serve him with all worship and reverence, not despising or thinking lightly of him. The great life-long duty of a woman is obedience. In her dealings with her husband, both the expression of her countenance and the style of her address should be courteous, humble, and conciliatory, never peevish and intractable, never rude and arrogant;—that should be a woman's first and chiefest care. When the husband issues his instructions, the wife must never disobey them. In doubtful cases, she should inquire of her husband, and obediently follow his commands. If ever her husband should inquire of her, she should answer to the point;—to answer in a careless fashion were a mark of rudeness. Should her husband be roused at any time to anger, she must obey him with fear and trembling, and not set herself up against him in anger and frowardness. A woman should look on her husband as if he were Heaven itself, and never weary of thinking how she may yield to her husband, and thus escape celestial castigation.

As brothers-in-law and sisters-in-law are the brothers

and sisters of a woman's husband, they deserve all her reverence. Should she lay herself open to the ridicule and dislike of her husband's kindred, she would offend her parents-in-law, and do harm even to herself, whereas, if she lives on good terms with them, she will likewise rejoice the hearts of her parents-in-law. Again, she should cherish, and be intimate with, the wife of her husband's elder brother,—yea, with special warmth of affection should she reverence her husband's elder brother and her husband's elder brother's wife, esteeming them as she does her own elder brother and elder sister.

“ Let her never even dream of jealousy. If her husband be dissolute, she must expostulate with him, but never either nurse or vent her anger. If her jealousy be extreme, it will render her countenance frightful and her accents repulsive, and can only result in completely alienating her husband from her and making her intolerable in his eyes. Should her husband act ill and unreasonably, she must compose her countenance and soften her voice to remonstrate with him ; and if he be angry and listen not to the remonstrance, she must wait over a season, and then expostulate with him again when his heart is softened. Never set thyself up against thy husband with harsh features and a boisterous voice !

“ A woman should be circumspect and sparing in her use of words ; and never, even for a passing moment, should she slander others or be guilty of untruthfulness. Should she ever hear calumny, she should keep it to herself and repeat it to none ; for it is the retailing of calumny that disturbs the harmony of kinsmen and ruins the peace of families.

“ A woman must be ever on the alert, and keep a strict watch over her own conduct. In the morning she must rise

early, and at night go late to rest. Instead of sleeping in the middle of the day, she must be intent on the duties of her household, and must not weary of weaving, sewing, and spinning. Of tea and wine she must not drink overmuch, nor must she feed her eyes and ears with theatrical performances, ditties, and ballads. To temples (whether Shintō or Buddhist) and other like places, where there is a great concourse of people, she should go but sparingly till she has reached the age of forty.

“ She must not let herself be led astray by mediums and divineresses and enter into an irreverent familiarity with the gods, neither should she be constantly occupied in praying. If only she satisfactorily perform her duties as a human being, she may let prayer alone without ceasing to enjoy the divine protection.

“ In her capacity of wife, she must keep her husband's household in proper order. If the wife be evil and profligate, the house is ruined. In everything she must avoid extravagance, and both with regard to food and raiment must act according to her station in life, and never give way to luxury and pride.

“ While young, she must avoid the intimacy and familiarity of her husband's kinsmen, comrades, and retainers, ever strictly adhering to the rule of separation between the sexes; and on no account whatever should she enter into correspondence with a young man. Her personal adornments and the colour and pattern of her garments should be unobtrusive. It suffices for her to be neat and cleanly in her person and in her wearing apparel. It is wrong in her, by an excess of care, to obtrude herself on other people's notice. Only that which is suitable should be practised.

“ She must not selfishly think first of her own parents, and only secondly of her husband's relations. At New Year, on the Five Festivals,\* and on other like occasions, she should first pay her respects to those of her husband's house, and then to her own parents. Without her husband's permission, she must go nowhere, neither should she make any gifts on her own responsibility.

“ As a woman rears up posterity, not to her own parents, but to her father-in-law and mother-in-law, she must value the latter even more than the former, and tend them with all filial piety. Her visits, also, to the paternal house should be rare after marriage. Much more then, with regard to other friends, should it generally suffice for her to send a message to inquire after their health. Again, she must not be filled with pride at the recollection of the splendour of her parental house, and must not make it the subject of her conversations.

“ However many servants she may have in her employ, it is a woman's duty not to shirk the trouble of attending to everything herself. She must sew her father-in-law's and mother-in-law's garments, and make ready their food. Ever attentive to the requirements of her husband, she must fold his clothes and dust his rug, rear his children, wash what is dirty, be constantly in the midst of her household, and never go abroad but of necessity.

“ Her treatment of her handmaidens will require circumspection. These low and aggravating girls have had no proper education; they are stupid, obstinate, and vulgar in their speech. When anything in the conduct of their mistress's husband or parents-in-law crosses their wishes, they

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\* See page 331.

fill her ears with their invectives, thinking thereby to render her a service, But any woman who should listen to this gossip must beware of the heartburnings it will be sure to breed. Easy is it by reproaches and disobedience to lose the love of those, who, like a woman's marriage connections, were all originally strangers; and it were surely folly, by believing the prattle of a servant-girl, to diminish the affection of a precious father-in-law and mother-in-law. If a servant girl be altogether too loquacious and bad, she should speedily be dismissed; for it is by the gossip of such persons that occasion is given for the troubling of the harmony of kinsmen and the disordering of a household. Again, in her dealings with these low people, a woman will find many things to disapprove of. But if she be forever reproving and scolding, and spend her time in bustle and anger, her household will be in a continual state of disturbance. When there is real wrong-doing, she should occasionally notice it, and point out the path of amendment, while lesser faults should be quietly endured without anger. While in her heart she compassionates her subordinates' weaknesses, she must outwardly admonish them with all strictness to walk in the paths of propriety, and never allow them to fall into idleness. If any is to be succoured, let her not be grudging of her money; but she must not foolishly shower down her gifts on such as merely please her individual caprice, but are unprofitable servants.

“The five worst maladies that afflict the female mind are: indocility, discontent, slander, jealousy, and silliness. Without any doubt, these five maladies infest seven or eight out of every ten women, and it is from these that arises the inferiority of women to men. A woman should cure them



by self-inspection and self-reproach. The worst of them all, and the parent of the other four, is silliness. Woman's nature is passive (lit. *shade*). This passiveness, being of the nature of the night, is dark. Hence, as viewed from the standard of man's nature, the foolishness of woman fails to understand the duties that lie before her very eyes, perceives not the actions that will bring down blame upon her own head, and comprehends not even the things that will bring down calamities on the heads of her husband and children. Neither when she blames and accuses and curses innocent persons, nor when, in her jealousy of others, she thinks to set up herself alone, does she see that she is her own enemy, estranging others and incurring their hatred. Lamentable errors! Again, in the education of her children, her blind affection induces an erroneous system. Such is the stupidity of her character that it is incumbent on her, in every particular, to distrust herself and to obey her husband.

“ We are told that it was the custom of the ancients, on the birth of a female child, to let it lie on the floor for the space of three days. Even in this may be seen the likening of the man to Heaven and of the woman to Earth; and the custom should teach a woman how necessary it is for her in everything to yield to her husband the first, and to be herself content with the second place; to avoid pride, even if there be in her actions ought deserving praise; and, on the other hand, if she transgress in ought and incur blame, to wend her way through the difficulty and amend the fault, and so conduct herself as not again to lay herself open to censure; to endure without anger and indignation the jeers of others, suffering such things with

patience and humility. If a woman act thus, her conjugal relations cannot but be harmonious and enduring, and her household a scene of peace and concord.

“Parents! teach the foregoing maxims to your daughters from their tenderest years! Copy them out from time to time, that they may read and never forget them! Better than the garments and divers vessels which the fathers of the present day so lavishly bestow upon their daughters when giving them away in marriage, were it to teach them thoroughly these precepts, which would guard them as a precious jewel throughout their lives. How true is that ancient saying: ‘A man knoweth how to spend a million pieces of money in marrying off his daughter, but knoweth not how to spend an hundred thousand in bringing up his child!’ Such as have daughters must lay this well to heart.”

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Thus far our old Japanese moralist. For the sake of fairness and completeness, it should be added that the subjection of women is not carried out in the lower classes of Japanese society to the same extent as in the middle and upper. Poverty makes for equality all the world over. Just as among ourselves woman-worship flourishes among the well-to-do, but is almost, if not entirely, absent among the peasantry, so in Japan the contrary or rather complementary state of things may be observed. The peasant-women, the wives of artisans and small traders have more liberty and a higher relative position than the great ladies of the land. In these lower classes the wife shares not only her husband's toil, but his counsels; and if she happen to have the better head of the two, she it is who will keep the purse and govern the family.

**Book recommended.** *Japanese Girls and Women*, by Miss Bacon,

**Wrestling.** The wrestlers must be numbered among Japan's most characteristic sights, though they are neither small nor dainty, like the majority of things Japanese. They are enormous men—mountains of fat and muscle, with low sensual faces and low sensual habits—enormous eaters, enormous drinkers. But their feats of strength show plainly that the "training" which consists in picking and choosing among one's victuals is a vain superstition.

The wrestlers form a class apart, with traditional rules for their guidance. The most important of these refer to the forty-eight falls which alone are permitted by the laws of the sport, namely, twelve throws, twelve lifts, twelve twists, and twelve throws over the back. The matches take place in a sanded ring, encircled by straw rice-bales and protected from the sun by an umbrella-like roof supported on four posts. The wrestlers are naked, but for a gay-coloured apron. An umpire, who bears in his hand a fan, stays in the ring with them, to see that there be fair play and strict observance of the rules. The spectators are accommodated in the boxes of what resembles a temporary theatre surrounding the arena. Generally the combats are single, that is to say, between sets of pairs. But occasionally sides are formed of as many as ten or twenty each. The plan then is for each side to choose a champion, it being incumbent on the victor to throw three adversaries in succession before he can gain a prize. As he himself is necessarily blown by the first or first two struggles, while his new adversary is quite fresh and springs upon him without a moment's interval, this is a great trial of endurance.

The queerest historical episode connected with wrestling is that the Japanese throne was once wrestled for. This happened

in the ninth century, when, the Mikado having died and left two sons, these wisely committed their rival claims to the issue, not of real, but of mimic warfare.

**Book recommended.** Mitford's *Tales of Old Japan*, Vol. I., story entitled *The Adventures of Funaokoshi Jinyémon*.

**Writing.** The Japanese, having obtained their civilisation from China and Korea, were inevitably led to adopt the ideographic system of writing practised in those countries. Its introduction into Japan seems to have taken place somewhere about A.D. 400, but the chronology of that early epoch is extremely obscure.

According to this ideographic system, each individual word has its separate sign, originally a kind of picture or hieroglyph. Thus, 人 is "a man," represented by his two legs; 月 is "the moon," with her horns still distinguishable; 馬 is "a horse"—the head, mane, and legs, though hard to recognise in the abbreviated modern form of the character, having at first been clearly drawn. Few characters are so simple as these. Most are obtained by means of combination, the chief element being termed the "radical," because it gives a clue to the signification of the whole. The other part generally indicates more or less precisely the pronunciation of the word, and is therefore called the "phonetic." It is much as if, having in English special hieroglyphic signs for such easy, every-day words as "tree," "house," and "box" (a chest), we were to represent "box-wood" by a combination of the sign for "tree" and the sign for "box," "a box at the opera" by a combination of "house" and "box," and so on. The Chinese language, being unusually full of homonymous words, lends itself naturally to such a method. Names of plants are obtained

by combinations of the character 艸, "herb," itself still to be recognised as a picture of herbs springing up from the soil. "The hand," 手, originally a rude picture of the outstretched fingers, helps to form hundreds of characters signifying actions. "The heart," 心, gives numerous abstract words denoting sentiments and passions. Similarly "the eye," "the mouth," "fire," "water," "silk," "rain," "metal," "fish," are parents of large families of characters. The study of this Chinese method of writing is most interesting—so curious is the chapter of the human mind which it unrolls, so unexpected are the items of recondite history which it discloses. To give but one example, the character for "war," 軍, is formed partly from the character for "vehicle," 車, because the ancient Chinese, like the ancient Greeks, used to go forth to battle in chariots.

Unfortunately the transfer of this system of ideographs from China to Japan was accompanied by inevitable complications. Even supposing Japanese organs to have been able (which they were not) to reproduce Chinese sounds exactly, all the Chinese teachers of the language did not speak the same dialect. Hence the gradual establishment in Japan of two or three readings for each character,—one reading being preferred to another according to the context. Besides this, instead of always imitating the Chinese sound as far as possible, the Japanese also took, in many cases, to translating the meanings of the characters into their own language, thus adding yet another reading. For instance, the already-mentioned symbol 人, "man," has the two Chinese readings *jin* and *nin*, and the Japanese translation *hito*. But these cannot be used indiscriminately. We say *jin-riki-sha*, but *nin-soku* ("a coolie"), and *hito* when we mean simply a

“person.” In some cases there are Chinese readings only, and no Japanese. In some, a single character has several Japanese readings, while on the other hand, the same Japanese word may be written with several different characters.

In addition to the Chinese ideographs, there came into use in Japan during the eighth and ninth centuries another system of writing, called the *Kana*, derived from those Chinese characters which happened to be most commonly employed. There are two varieties of *Kana*,—the *Katakana* or “side *Kana*,” so called because the signs composing it are “sides,” that is parts or fragments, of Chinese characters, as *i*, from the character 伊; *ro*, from the character 呂, etc.; and the *Hiragana*, which consists of cursive forms of entire Chinese characters, as *ha*, in which the outline of the original 波 may still be faintly traced. The invention of the former is popularly attributed to a worthy named Kibi-no-Mabi (died A.D. 776), and that of the latter to the Buddhist saint, Kōbō Daishi (A.D. 835). But it is more reasonable to suppose that the simplification—for such it really is, and not an invention at all—came about gradually than to accept it as the work of two particular men.

Whereas a Chinese character directly represents a whole word—an idea—the *Kana* represents the sounds of which the word is composed, just as our Roman writing does. There is, however, this difference, that the *Kana* stands for syllables, not letters. The following tables of the *Katakana* and *Hiragana* will help to make this clear. We give the former in the order preferred by modern scholars, and termed *Go-jū-in*, or “Table of Fifty Sounds” (though there are in reality but forty-seven), the latter in the popular order, called *I-ro-ha*, which has been handed down from the ninth century.

## Writing.

THE *Katakana* SYLLABARY.

ア a	カ ka	サ sa	タ ta	ナ na	ハ ha	マ ma	ヤ ya	ラ ra	ワ wa
イ i	キ ki	シ shi	チ chi	ニ ni	ヒ hi	ミ mi		リ ri	井 (w)i
ウ u	ク ku	ス su	ツ tsu	ヌ nu	フ fu	ム mu	ユ yu	ル ru	
エ (w)o	ケ ke	セ se	テ te	ネ ne	ヘ he	メ me	エ (y)e	レ re	
オ o	コ ko	ソ so	ト to	ノ no	ホ ho	モ mo	ヨ yo	ロ ro	ヲ wo

THE *Hiragana* SYLLABARY.

い i	ろ ro	は ha	に ni	ほ ho	へ he	と to
ち chi	り ri	ぬ nu	る ru	を wo	わ wa	か ka
よ yo	た ta	れ re	そ so	つ tsu	ね ne	な na
ら ra	む mu	う u	(w)i	の no	お o	く ku
や ya	ま ma	け ke	ふ fu	こ ko	げ (y)e	て te
あ a	さ sa	き ki	ゆ yu	め me	み mi	し shi
え (w)e	ひ hi	も mo	せ se	す su		

The order of the *I-ro-ha* bears witness to the Buddhist belief of the father of Japanese writing. The syllabary is a verse of poetry, founded on one of the *Sûtras* and so arranged

that the same letter is never repeated twice. Transcribed according to the modern pronunciation, it runs thus :—

*Iro wa nioedo,*  
*Chirinuru wo—*  
*Waga yo tare zo*  
*Tsune naran ?*  
*Ui no oku-yama*  
*Kyō koete,*  
*Asuki yume mishi,*  
*Ei mo sezu.*

Which is, being interpreted :

“ Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever? Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated.”

In both syllabaries, consonants can be softened\* by placing two dots to the right of the letter. Thus *ka* is *ka*, but *ka* is *ga*; *te* is *te*, but *te* is *de*, and so on. In this way the number of letters is raised considerably. There are various other peculiarities, Japanese orthography almost rivalling our own in eccentricity. Very few books are written in *Hiragana* alone—none in *Katakana* alone. Almost all are written in a mixture of Chinese characters and *Kana* of one kind or another, the Chinese characters being employed for the chief ideas, for nouns and the stems of verbs, while the *Kana* serves to transcribe the particles and terminations. Add to this that the Chinese characters are commonly written and even printed in every sort of style—from the standard, or

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\* I. e., technically speaking, surds can be changed into sonants.



so-called "square," to the most sketchy cursive hand—that each *Hiragana* syllabic letter has several alternative forms, that there is no method of indicating capitals or punctuation, that all the words are run together on a page without any mark to show where one leaves off and another begins—and the result is the most complicated and uncertain system of writing under which poor humanity has ever groaned. An old Jesuit missionary declares it to be evidently "the invention of a conciliabule of the demons to harass the faithful."

But if Japanese writing is a mountain of difficulty, it is unapproachably beautiful. Japanese art has been called calligraphic. Japanese calligraphy is artistic. Above all, it is bold, because it comes from the shoulder instead of merely from the wrist. A little experience will convince any one that, in comparison with it, the freest, boldest English hand is little better than the cramped scribble of some rheumatic crone. One consequence of this exceeding difficulty and beauty is that calligraphy ranks high in Japan among the arts. Another is that the Japanese very easily acquire our simpler system. To copy the handwriting of a European is mere child's play to them. In fact, it is usual for clerks and students to imitate the handwriting of their employer or master so closely that he himself often cannot tell the difference.

**Book recommended.** For the *Kana*, see Aston's *Grammar of the Japanese Written Language*. There is no good manual of the Chinese characters as pronounced in Japan.

**Yedo.** See TŌKYŌ.

**Yezo.** Yezo, often incorrectly spelt Yesso, and officially styled the *Hokkaidō*, or "Northern Sea Circuit," is the

northernmost of the larger islands that form the Japanese archipelago. It lies, roughly speaking, between parallels  $41\frac{1}{2}^{\circ}$  and  $45\frac{1}{2}^{\circ}$  of north latitude—the latitude of that part of Italy which stretches from Rome to Venice;—but it is under snow and ice for nearly half the year, the native Ainos tracking the bear and deer across its frozen and pathless mountains, like the cave men of the glacial age of Europe. It is asserted that Yoshitsune, the great Japanese hero, fled into Yezo and died there; but little attempt was made by the Japanese to colonise it until early in the seventeenth century, when the Shōgun Ieyasu granted it as a fief to one Matsumae Yoshihiro, who conquered the south-western corner of the island, establishing his capital at Matsumae, some sixty miles to the south-west of the modern port of Hakodate. His successors retained their sway over Yezo until the recent break-up of the feudal system. They treated the luckless Ainos with great cruelty, and actually rendered it penal to communicate to these poor barbarians the art of writing or any of the arts of civilised life. Frequent rebellions, suppressed by massacres, were the result. In the latter part of the eighteenth century, however, and in the first half of the nineteenth, a few Japanese literati made their way into the island. It is to their efforts—to the efforts of such men as Mogami, Mamiya, and Matura—that our first scientific information concerning the people, the language, and the productions of Yezo is due. The Imperial government has done all in its power to redress the wrongs of the hitherto down-trodden natives.

At one time, the Russians endeavoured to obtain a footing in Yezo; but the opening of Japan nipped this encroachment in the bud. Japanese statesmen eagerly plunged into the

task of developing the resources of the island. With this end in view, they created a special government department, entitled the *Kaitakushi*, and engaged the services of a party of Americans headed by General Capron. Large sums were spent on model farms and other public works, and a fictitious prosperity set in. The bubble burst in 1881, when the *Kaitakushi* was dissolved, and the administration of the island was assimilated, in the form of prefectures, to that of the rest of the empire. It is calculated that Yezo has cost the Imperial government no less than fifty million dollars.

The chief towns of Yezo are Sapporo—the capital—and the ports of Hakodate, Akkeshi, Nemuro, and Fukuyama (the new name of the city of Matsumae, the seat of the former *Daimyō*, but now sadly decayed). It is, however, not these that will attract the visitor. Rather will he seek out the charming scenery of “the Lakes” near Hakodate, whose Japanese names are Junsai Numa and Ōnuma, of the volcano Koma-ga-take situated near the Lakes, and of the shores of Volcano Bay, where the Aino aborigines may conveniently be seen in their native haunts. Most travelling in Yezo is done on horseback.

Yezo is interesting from a scientific point of view. The great depth of the Straits of Tsugaru, which separate it from the Main Island, shows that it never—at least in recent geological epochs—formed part of Japan proper. The fauna of the two islands is accordingly marked by notable differences. Japan has monkeys and pheasants, which Yezo has not. Yezo has grouse, which Japan has not. Even the fossils differ on both sides of the straits, though occurring in similar cretaceous formations. Scientific, or rather unscientific, management played a queer trick with

the city of Sapporo, if the local gossips are to be credited. The intention—so it is said—was to lay out the city à *l'américaine*, with streets running due north and south and due east and west. The person entrusted with the orientation of the plan was of course aware of the necessity of allowing for the deviation of the compass; but being under the influence of some misconception, he made the allowance the wrong way, and thus, instead of eliminating the error, doubled it. It is pleasant to be able to add that the result was a practical improvement undreamt of by the mathematicians. The houses, having no rooms either due north or due south, suffer less from the extremes of heat and cold than they would have done had they been built with some rooms on which the sun never shone, and others exposed to the sun all the year round.\*

**Books recommended.** *Japan in Yezo*, by T. W. Blakiston.—*Reports and Official Letters to the Kaitakushi*, by General Capron and his Assistants.—Vol. II. of Miss Bird's *Ucabuten Trucks in Japan*.

**Yoshiwara.** When the city of Yedo suddenly rose into splendour at the beginning of the seventeenth century, people of all classes and from all parts of the country flocked thither to try their fortune. The courtesans were not behind-hand. From Kyōto, from Nara, from Fushimi, they arrived—so the native accounts inform us—in little parties of three and four. But a band of some twenty or thirty from the town of Moto-Yoshiwara on the Tokaidō were either the most numerous or the most beautiful, and so the district of Yedo where they took

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\* A specialist in such matters calls our attention to the fact that the story has, as the common phrase is, "not a leg to stand on," for the reason that the deviation of the compass is so slight in this part of the world as to be practically insignificant even when doubled. We leave the story, however, as an instance of modern myth-making.

up their abode came to be called the Yoshiwara.\* At first there was no official supervision of these frail ladies. They were free to ply their trade wherever they chose. But in the year 1617, on the representations of a reformer named Shōshi Jin-emon, the city in general was purified, and all the libertinism in it—permitted, but regulated—was banished to one special quarter near Nihon-bashi, to which the name of Yoshiwara attached itself. Later on, in A. D. 1656, when the city had grown larger and Nihon-bashi had become its centre, the authorities caused the houses in question to be removed to their present site on the northern limit of Yedo, whence the name of *Shin* (i. e. New) *Yoshiwara*, by which the place is currently known. Foreigners often speak of “a Yoshiwara,” as if the word were a generic term. It is not so. The quarters of similar character in the other cities of Japan are never so called by the Japanese themselves. Such words as *yūjōba* and *kuruwa* are used to designate them.

Japanese literature is full of romantic stories in which the Yoshiwara plays a part. Generally the heroine has found her way there in obedience to the dictates of filial piety in order to support her aged parents, or else she is kidnapped by some ruffian who basely sells her for his own profit. The story often ends by the girl emerging from a life of shame with at least her heart untainted, and by all the good people living happily ever after. It is to be feared that real life witnesses few such fortunate cases, though it is probably

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\* The weight of authority is in favour of this account of the origin of the name. According to others, the etymology is *yoshi*, “a reed,” and *kara*, “a moor,” and the designation of “reedy moor” would have been given to the locality on account of its aspect before it was built over. There is another Chinese character *yoshi* meaning “good,” “lucky;” and with this the first two syllables of the name are now usually written (吉原).

true that the fallen women of Japan are, as a class, much less vicious than their representatives in Western lands, being neither drunken nor foul-mouthed. On the other hand, a Japanese proverb says that a truthful courtesan is as great a miracle as a square egg.

In former times, girls could be and were regularly and legally sold into debauchery at the Yoshiwara in Yedo and at its counterparts throughout the land—a state of things which the present enlightened government has hastened to reform. When we add that a weekly medical inspection of the inmates of all such places was introduced in 1874 in imitation of European ways, that each house and each separate inmate of each house is heavily taxed, that there is severe police control over all, and that, since 1888, the idea has been mooted of doing away with licensed prostitution altogether—a plan eagerly advocated by zealous Christian neophytes, but frowned on by the doctors—we have mentioned all that need here be said on a subject which could only be fully discussed in the pages of a medical work.

**Books recommended.** Mitford's *Tales of Old Japan*, Vol. I. pp. 57—69 (a postscript to the story entitled *The Loves of Gompachi and Komurasaki*).—A letter by Mr Henry Norman, entitled *The Yoshiwara*. This appeared first in the *Pall Mall Gazette*—of what date we cannot say—and was reprinted in the *Japan Daily Mail* of the 8th November, 1888.

**Zoology.** Japan is distinguished by the possession of some types elsewhere extinct—for example, the giant salamander—and also as being the most northerly country inhabited by the monkey, which here ranges as high as the 41st degree of latitude, in places where the snow often drifts to a depth of fifteen or twenty feet. But in its main features the Japanese fauna resembles that of North China, Korea, and Manchuria—one indication among many that the ancient land

connection of Japan with the Asiatic continent must be sought in the north, not in the south. The Japanese fauna, both terrestrial and maritime, is unusually rich. Take a single instance:—there are already a hundred and thirty-seven species of butterflies known, as against some sixty in Great Britain, and over four thousand species of moths, as against some two thousand in Great Britain.

The chief mammals are the monkey (*Inuus speciosus* Tem.), ten species of bats, six species of insectivorous animals, three species of bears, the badger, the marten, the minx (*itachi*), the wolf, the fox, two species of squirrels, the rat, the hare, the wild-boar, the otter, a species of stag, and a species of antelope. Most of our domestic animals are also met with, but not the ass, the sheep, or the goat. Other missing animals are the wild cat and the hedgehog. No less than three hundred and fifty-nine species of birds have been enumerated. We can only here call attention to the *uquisu* (*Cettia cantans* T. and Schl.)—a nightingale having a different note from ours—to the handsome copper pheasant, and to the cranes and herons so beloved by the artists of Japan. The cocks with tail-feathers ten or fifteen feet long, which have been depicted in books of travels, are an artificial breed produced by careful selection.

Of reptiles and batrachians there are but thirty species. Of these, the already mentioned giant salamander is by far the most remarkable, some specimens attaining to a length of over five feet. There are also some large, but harmless, snakes. The only poisonous snake is a small species of adder (*Trigonocephalus Blomhoffi*), known to the Japanese under the name of *mamushi*. The country folk look on its boiled flesh as a remedy for most

diseases. The peasants of certain thickly wooded districts also harbour an inveterate belief in the existence of a kind of boa, which they call *uwabami*. As late as the summer of the present year, a circumstantial account of the swallowing alive of a woman by one of these monsters in the province of Tamba near Kyōto appeared in the vernacular press. Zoologists, however, have not yet given the Japanese boa official permission to exist. Another creature undoubtedly mythical is the bushy-tailed tortoise so often depicted in Japanese art. The idea of it was doubtless suggested by nothing more recondite than the straggling water-weeds that sometimes adhere to the hinder parts of a real tortoise's body.

With regard to fish, Dr. Rein remarks that the Chinese and Japanese waters appear to be richer than any other part of the ocean. The mackerel family (*Scomberoidae*), more particularly, is represented in great force, the forty species into which it is divided constituting an important element of the food of the people. But the fish which is esteemed the greatest delicacy is the *tai*, a kind of gold-bream. The gold-fish, the salmon, the eel, the shark, and many others would call for mention, had we the space to devote to them. Altogether, the number of species of fishes inhabiting or visiting Japan cannot fall far short of four hundred.

Insects are extremely numerous, but excepting the beetles, moths, and butterflies, are not yet even fairly well-known, so that a rich harvest here awaits some future naturalist. There are two silk-producing moths, the *Bombyx mori* and the *Antheraea yamamai*. Of dragon-flies the species are numerous and beautiful. There are but few venomous insects. The



gadfly torments the traveller only in Yezo and in the northern half of the Main Island; the house-fly is a much less common plague than in Europe, except in the silk districts, and the bed-bug is entirely absent. On the other hand, the mosquito is a nightly plague during half the year in all places lying at an altitude of less than 1,500 feet above the sea, and in many even exceeding that height; the *bugu*—a diminutive kind of gnat—infests many mountainous districts during the summer months, and the flea is to be found everywhere at all seasons.

The chief crustacea are fresh-water and salt-water crabs, together with crayfishes, which here replace the lobsters of Europe and are often erroneously termed lobsters by the foreign residents. One species of crab (the *Macrocheirus Kampferi* Sbl.) is so gigantic that human beings have been killed and devoured by it. Its legs are over a yard and a half in length. There is another species—a tiny, but ill-favoured one—which is the subject of a singular superstition. The common folk call it *Heike-gani*, that is, the Heike crab. They believe these creatures to be the wraiths of the warriors of the Heike or Taira clan, whose fleet was annihilated at the battle of Dan-no-ura in the year 1185.

Of mollusks, nearly twelve hundred species have been described by Dunker, the best authority on the subject; and his enumeration is said by Dr. Rein to be far from exhaustive. Of sea-urchins twenty-six species are known, and of star-fishes twelve species. The coral tribe is well represented, though not by the reef-forming species of warmer latitudes. There are also various kinds of sponges. Indeed, one of the most curious and beautiful of all the many curious and

beautiful things in Japan is the Glass Rope Sponge (*Hyalonema Sieboldi*), whose silken coils adorn the shell-shops at Enoshima.

**Books recommended.** The above article is founded chiefly on Rein's *Japan*, p. 157, *et seq.* Rein's treatment of the fishes is specially full, but a good *résumé* of the other classes is given, together with references to the chief authorities on each.—See also Blakiston and Pryer's *Catalogue of the Birds of Japan*, printed in Vol. X. Part I. of the *Asiatic Transactions*; Pryer's *Catalogue of the Lepidoptera of Japan*, in Vol. XI. Part II. and Vol. XII. Part II. of the same, with Additions and Corrections in Vol. XIII. Part I., and the same author's beautifully illustrated work entitled *Rhopalocera Nihonica*.

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*Postscript to Article on Earthquakes.*

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After the foregoing pages had passed through the press, there occurred on the morning of the 28th October, 1891, an earthquake second only—if second—to the great earthquake of 1855. Felt in Tōkyō as a severe, unusually protracted, but not disastrous shock, it seems to have had its centre in the province of Mino, where the towns of Gifu and Ōgaki were completely destroyed. At Ōsaka, at Ōtsu, at Fukui, at Toyama, and almost the whole way along the Tōkaidō—especially at Nagoya—incalculable damage was done and thousands of lives were lost.



***CORRECTIONS.***

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Page 156, line 2, for *July 1*, read *July 7*.

Page 335, last line but one, for *Lock*, read *Loch*.

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(When several references are given, the most important is placed first.)

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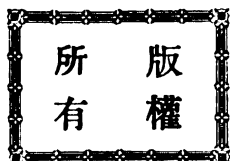
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