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University of Chicago.

Circular Regarding Collections of Religious Objects.

The University of Chicago desires to secure for its Museum collections illustrating the various religions of mankind. To that end it invites the assistance and coöperation of many workers in foreign lands, but especially of missionaries and teachers whose opportunities for making such collections are particularly good. So little work has been done in such collecting that few persons know just what material is desired and just what information should accompany it. Mr. Edmund Buckley, for some years resident in Japan, gathered, while there, an important collection of objects illustrating Shinto-worship and Japanese Buddhism. This collection is, at present, on loan in the University Museum. That portion which relates to Shinto is perhaps the best illustration of that curious worship in any museum: for that reason, and because such a catalogue would be of value in suggesting to other collectors what to secure in illustration of religions with which they were in contact, it has been decided to print this

Catalogue of the Buckley Collection of Objects Illustrating Shinto-Worship of Japan.

1. **Votive offering:** *panel painting in frame*; the design shows a male worshiper adoring a serpent with a woman's head.—From Shirokuma jinja, Kyoto.
2. **Earthenware:** *pair of foxes*, with long erect ears and curious long and large upright tails; one has a jewel in his mouth, the other a key; painted and gilded; such pairs, varying in size, are frequent at wayside shrines: height 95 mm.

3. **Earthenware:** *two foxes*; white, with tongue and inside of ears red; they are grasping paws, embracing, and have their tongues in one another's mouths; their tails end in gilt jewels: height about 85 mm. The temple from which these came is probably a phallic temple.—From Sumiyoshi.
4. **Earthenware:** *figure of a farmer*, with a carry yoke; a white fox lies on the ground before him: height 100 mm.—From Sumiyoshi.
5. **Earthenware:** *rock, with a white fox* peering out from a cavity in it; gaudily painted: height 93 mm. The fox is associated with Inari, the goddess of rice.—From Sumiyoshi.
6. **Earthenware:** *an upright crotched support, about which twines a serpent* with a gilded jewel on his head; at the base of the upright a second serpent twines with him; three gilded jewels are about; the serpents are white with pink markings and protruded tongues: height 80 mm.—From Sumiyoshi.
7. **Votive offering:** *small wooden pail*, used for offering water before the serpent shrine. This pail bears the name and address of the donor, and the date; it also bears the name of the temple, which is one particularly sought for happy marriages; taken from a rack, where there were scores of others.—From Shirakumo jinja, Kyoto.
8. **Votive offering:** *small wooden pail*; bears the woman's name and an inscription, "*an offering of a woman of the tiger month.*" —From Shirakumo jinja.
9. **Sacred mirror** (*Kagami*): eight-pointed star-shaped, of bronze; polished in front, and bears the name of the sun-goddess on the back: dia. 35 mm. A pocket-charm bought at Isè.
10. **Rope:** used for carrying sacred fire from the temple to the home on New Year's Eve; the rope is about the thickness of a clothes-line, and smoulders when lighted.
11. **Tama Gushi**—"jewel-wand": a rectangular frame of slats supports a stick representing a branch of *sakaki*, to which are hung narrow strips of folded paper; an eight-sided mirror, a necklace, a sword, and silk streamers in green, white, yellow, orange-red, and deep violet colors. (*Miniature.*)
12. **Sacred necklace:** composed of beads, carefully arranged upon a string. There are three forms of the beads: *magatama*, "curved jewel"; *tama*, "bead" or "jewel"; *Kuda-tama*, "pipe

beads." The materials are real or imitation agate, crystal, jade, serpentine, and steatite.

13. **Magatama:** "*curved jewel*" or "*curved bead*;" this claw-shaped ornament is a copy of that worn by Amaterasu; several good specimens, varying in material and size: (a) small, pointed soapstone, 17 mm. by 8½ mm.; (b) dull, light-blue porcelain, 28 mm. by 13 mm.; (c) old, transparent rock-crystal, 37 mm. by 17 mm.; (d) lacquered, dark-green, stone, 48 mm. by 18 mm.
14. **Tama:** "*bead*" or "*jewel*;" round bead of translucent gray, brown-clouded agate: dia. 15 mm., height 11 mm.
15. **Kudatama:** "*pipe jewel*;" cylindrical bead, of dark soapstone, 20 mm. by 9 mm.
16. **Sakaki:** *Cleyera japonica*; the sacred plant of Shinto; branch of this evergreen tree, bound with hemp. Used by the priests in the *dai kagura* service at Isè.
17. **Chart:** *genealogy of the Imperial Line from Amaterasu*; single large sheet.
18. **Book:** *genealogy of Lord Senge of Idzumo*; he was a high official of Shinto, and is here traced back to Susano.
19. **Boat of straw:** *used in the Bon Matsuri (the Feast of Lanterns)*; miniature boat of straw, with flat wooden bottom, a prow ending in a curved beak tasseled at the end, and with awning and decorations; it is launched at dawn, with light and food, and is supposed to carry the soul of the ancestor on its return to the spirit world after a three days visit to Japan.
20. **The seven gods of luck:** (a) *Fuku roku jin*, (b) *Hotei*, (c) *Daikoku*, (d) *Ebisu*, (e) *Hachiman*, (f) *Furo*, (g) *Benten*; set of small wooden figures, fitting one within another.
21. **The seven gods of luck:** nest of small wooden figures, much like last number.
22. **Gods of luck, etc.:** (a) *Daikoku*, (b) *Ebisu*, (c) *Otafuku*, (d) *Fukuske*, (e) *The Jewel*; nest of five wooden figures: the highest is 138 mm.—From Nikko.
23. **Set of five wooden figures:** nested; (a) *Fukuskē* (good fellow), with great swelled head; (b) *Otafuku* or *Uzume* (much happiness woman); (c) *Red phallus*, with a sacred fillet, *shimen-*

awa, in gilt; (d) *Yellow phallus*, with red line ornamentations; (e) *Hoshi no Tama* (the jewel).

24. **Small figures:** *Daikoku and Ebisu*; the god of rice and the god of fish; these are great favorites among the Japanese people. (a) brass: 7 mm. high; (b) wood, fitting into a pair of rice-hulls, folded in paper and carried as pocket charms; (c) wood, much larger, side by side in small boxes; Daikoku is seated on rice bags and has hammer and sack, Ebisu has line and fish; (d) earthen: larger, 98 mm. high, old and smoke begrimed; (e) solid silver, Daikoku with flat round cap, a bag over left shoulder, a hammer in right hand, is squatted on the two rice sacks; (f) silver, Ebisu with pointed cap, fish under arm, etc.: height 50 mm.
25. **Mask:** of *Uzume or Otafuku* (honorable abundant happiness); made of common porcelain, with the usual narrow forehead marked with black spots, and cheeks puffed out in laughter; fastened by a thread to a whitened saucer of porous ware; dia. 112 mm.
26. **Phallic Representation:** in wood, rudely made, slender, squared at base; bears a ten-line inscription: height 180 mm.; dia. 45 mm.—From temple with attendant, Misusawa.
27. **Phallic Representation:** in wood, plain, round at base: height 160 mm.; dia., at base, 46 mm.—From temple with attendant, Misusawa.
28. **Phallic Representation:** in reddish-brown volcanic rock; very carefully made; large; one, of perhaps twenty *ex-votos* at a shrine in the mountains, consecrated to Kousei myo jin: height nearly 200 mm.; dia. 125 mm.—From Chusengi.
29. **Phallic Representation:** in earthenware; brown, carefully made, but old and smoke-begrimed: height 210 mm.; dia. 90 mm.—From Yamada, Isè.
30. **Shell:** a *spiny univalve*; symbolic of generative organs? Sold at a Shinto-Buddhist temple on Sacred Island.—From Enoshima.
31. **Shells:** *Haliotis tuberculata*; two specimens which had been given as votive offerings at the phallic shrine at Kande; the word *awabi* means at once the haliotis and the female organs of generation.

32. **Shell:** *Cyprea*; offered by barren women at shrine: bought at a toy shop at Isè.
33. **Nanjin:** *Ginseng or mandrake*; used medicinally, probably introduced from China: its curious forms are noticed.
34. **Earthenware:** *figure of Fukuskë*; small squatting, fat, figure of this personage beckoning welcome with his left hand: height 53 mm.
35. **Earthenware:** *small figure of female*, seated, waving hand in greeting: painted on underside in indecent manner: a toy?
36. **Earthenware:** *figure of man*; seated in indecent position: gaudily painted: height 46 mm.
37. **Earthenware:** *phalli*: small, intended as toys or possibly votive offerings: they are gilded and wrapped at lower part with a white bandage: height, 38 mm.
38. **Earthenware:** *small figure of woman*; carrying a large mushroom on her back; gaudily painted: perhaps a toy? perhaps an object of worship? height 73 mm.—Cf. her burden with No. 38.
39. **Earthenware:** *small figure of Samurai*, in ceremonial costume, in *impressed* garments: the head is made in shape of *glans*: old: height 67 mm. Perhaps worshiped.—From Miyajima.
40. **Earthenware:** *small figure of Samurai*; like last but garments not impressed and plainly recent, with bright coloring,—gilt, black, white and flesh: height 65 mm. From shrine of Inari.
41. **Print:** *sketch of male and female stones*=**in yo seki**; represents several stones naturally resembling the sex organs. Excerpt from Hirata's works.
42. **Drawing:** *sketch of phallic stones in North Kiushu*: groups of phallus-shaped stones, 15 to 20 ft. high.
43. **Pilgrim Map** of the district about the Isè shrines: the most important places are indicated by little pictures, the others are named simply; paths are indicated—the regular ones in red, short-cuts in pink.
44. **Model of Temple at Isè:** made to scale, of plain, white wood with brass finishings and thatched roof: Satow has shown that the Shinto temple really preserves in religious use the ancient type of house of the primitive Japanese. Size about 350 mm. X 400 mm.
45. **Household Shrine**=*Miya*; made of plain white wood: a small elevated platform bears a shrine reproducing the end of a Shinto

temple; behind its doors is a *gohei* (Cf. No. 55) covered with a red and tinsel cloth. Before the doors stands a round, polished, bronze mirror upon a wooden support representing clouds. At the sides jars contain artificial sprays of sakaki: small stands of different patterns bear little saucers for offerings of rice and salt, bowl for water, covered jars for *saké*; two little oil cups for light and a slender fancy jar with a thin folded sheet of wood complete the equipment: all the vessels, except the last, are of plain, unglazed, drab-gray earthenware. Size, about 400 mm. X 300 mm. and 500 mm. high.

46. **Offering:** consisting of ten *sen* (coins) and ten little packets of rice placed upon a small plate of unglazed red-earthenware: this is the common offering to Amaterasu.—From Isè.
47. **Offering:** *Rice cakes*; very pretty little oval flat cakes stamped with the jewel, surrounded by sheaves of rice; in sets of three one of each of the colors—rose-red, white, and yellow; length 53 mm.; offered to the goddess of food at Inari.
48. **Chaplets of Straw:** rings of loosely twisted straw-cord, twice coiled and with intersecting cross-bars of straw; dia. 200 mm.; offerings to the sacred rocks at Futami.—From Isè.
49. **Kyosha:** *Votive offering; to obtain easy parturition.* A thin, obelisk-shaped block of wood, thick enough at base to stand alone; inscriptions—on front, *Kyosha*; on back, name and address of giver, etc. Height 116 mm.—From Nikko.
50. **Votive offering:** *panel painting*; a plain board, with black border, bears a tiger (in raised work) vaulting, near a growing bamboo: bears inscription—"an offering from a man of the tiger year living at Terayamachi in the 24th year of Meji."—From temple at Kande.
51. **Votive offering:** *panel painting*: a kneeling woman squeezes milk from her breasts into a vessel which is overflowing: the workmanship is coarse and cheap, the coloring poor. 180 mm. X 125 mm.
52. **Votive offering:** *small panel painting*: a woman kneeling at a shrine: three, irregular, naturally perforated, stones are hung on with string: very poor art. 137 mm. X 100 mm. From a temple grating: Sonobe, near Kyoto.
53. **Votive offering:** *small panel painting*: a woman with a child kneels before a shrine: two stones naturally perforated are

hung on with string: very rude and poor art: 127 mm. X 99 mm.—From Sonobe near Kyoto.

54. **Gohei:** of peculiar form; seven very slender little sticks bound together by a wrap of paper and with very narrow strips of paper curiously folded fastened at the ends of the sticks.
55. **The Prayer for Purification** (*O barai*); beautifully inscribed upon a silk-backed scroll, which when rolled is packed in a neat cedar box.—From Isè.
56. **The Prayer for Purification:** (*O barai*); in cheap book form.—From Isè.
57. **Book:** "*the five rites outline ceremony*" opened at *Picture*; showing implements used in purification; the objects used are depicted—a straw manikin, bamboo rod, sakaki spray, pot.
58. **Manuscript:** *Song used at annual July festival near Kyoto*; this festival is celebrated at midnight with dancing and song; the song expresses sympathy with a criminal and in the latter half tells the erotic feelings of a woman in terms of fruits and vegetables.—From Gwan-zan-dai-shi near Kyoto.
59. **Charm:** splinter of wood from the old temple, in a folded paper, which bears an inscription, the name of the sun goddess and the seals of the temple stamped in red: the splinter is wrapped about near one end with a very narrow strip of paper: the splinter is about 240 mm. long.—From Isè.
60. **Charm:** similar to the last but in a rectangular envelope bearing an inscription: the whole is enclosed in a neat wooden box. Size 340 mm. high: 101 mm. broad.—From Isè.
61. **Charm:** small wooden tablet, with temple seal on one side and inscriptions on both sides; it is inclosed in a close-fitting cover of red cloth, with a purple cord and a small brass hook for suspension under the clothing.—From Isè.
62. **Charm:** *for cattle*; a strip of paper upon which is a picture of two trees bearing gifts, connected by a grass rope to which are hung gohei, also a horse and a cow: there is a printed inscription Cf. *tamagushi* and *shimenawa*.—From Idzumo.
63. **Charm:** *against fire and flood*; strip of paper bearing picture of a rope, with gohei a trefoil and a coiled serpent upon a stand: below is an inscription.—From Idzumo.
64. **Pocket Charm:** consists of a wooden box with a sliding cover which bears the name and crest of the temple: within is a little

circular mirror of bronze covered in front by a bit of thin gauze. Box 103 mm. × 61 mm.; mirror dia. 33 mm. The mirror has the name of the sun goddess on the back.—From Miyajima.

65. **Charm**: "*protecting against evil*, promoting happiness at home;" a strip of paper with inscription and the brown seal of the temple; the temple is dedicated to three demon deities,—*oni*—bad and fierce, with horns on their heads.—From Miyajima.
66. **Charm**: a cylinder of bamboo curved at ends with brass caps bearing purple silk tassels; the body of the cylinder is wrapped with red cloth with gilt thread symbol *tomo*ye and the crest of the temple: the cylinder encloses a slip of paper bearing the name of Susano.—From Kyoto.
67. **Charm**: (a) strip of paper, with a spray of *Asarum* stamped upon it in black, the temple seal in red, and an inscription "*honorable ancestor's great god honorable charm*."—From Shimogamo, Kyoto.
(b) quite similar, but on yellow paper, is a protection against thunder.
68. **Charm**: *against lightning*; a package of roasted beans done up in paper and tied with a bit of yellow and red twine: the beans are eaten on hearing thunder.—From Kyoto.
69. **Charm**: *against pestilence*; strip of orange paper, bearing an inscription in red—"pestilence god purification."—From Kyoto.
70. **Charms**: *Sarutahiko* = the monkey-field-god (the long nosed god).
(a) large piece of paper, folded, with inscriptions outside and inside; bears god's name.
(b) small paper; inscriptions: for easy birth.
(c) small folded paper, bound with gilt band; inscription reads, *michi-moto-kami*, = "way-beginning god."—From pond, where thrown, when the phallic cult of Sarutahiko near Sendai was suppressed.
71. **Charm**: a strip of paper bearing an inscription relative to Sarutahiko, and with a rayed jewel stamped upon it.—From temple of Sarutahiko at Yamano uchi.
72. **Charm**: *for women in childbirth*; a small, black, triangular pebble, enclosed within a triangularly folded paper stamped

with the temple seal and inscribed "easy-birth charm."—From Sumiyoshi.

73. **Charm**: *for barren women*; a paper cone containing rice and seaweed and bearing inscription "*honorable god offer*"; broth made from these materials should be drunk by a barren woman.—From Sumiyoshi.
74. **Charm**: a strip of paper stamped on both sides with temple seals and enclosed in a paper bearing inscription "*well temple divine ticket*."—From Sumiyoshi.
75. **Charm**: paper; inscription "*the seed lend temple divine ticket*."—From Sumiyoshi.
76. **Charm**: a gilt elliptical coin-like piece, carried in a small box as a pocket charm.—From temple of Ebisu.
77. **Charm**; *figures of Daikoku and Ebisu*; carved in wood and attached to a red cloth background; the whole is wrapped in a folded paper which bears on the outside the temple seal and the inscription—"wishing change of fortune for the better."
78. **Charm**: a folded strip of paper bearing a print representing the god Ebisu.
79. **Charm**: two folded pieces of paper enclosed in a common wrapper; one bears three jewels stamped in red and the inscription "*honorable seal of protection*"; the other bears a black jewel and the inscription "*the divine card of accomplishment of every desire*."—From temple of Ebisu.
80. **Charm**: a folded strip of paper bears a print, portrait of Tenjin, a deified scholar and martyr; it also bears printed details regarding his life. This is enclosed within a paper bearing an inscription.—From temple of Tenjin.
81. **Charm**: strip of paper, with pictures of the Soza brothers, almost deified heroes, stamped upon it.
82. **Charm**: a fossil univalve shell.
83. **Charm**: the budding horn of a deer, with natural perforations.
84. **Shimenawa**: a coarsely twisted large rope of straw; at one end a diminishing strand, at the other, cut squarely across; the free ends of strands (three in number) form pendant clusters. Length 300 mm. Hung at gateways, upon houses, etc., to keep away harmful influences.
85. **Shimenawa**: brush-like bunch of straws cut square across the ends and bound about at top by a small strand rope; the upper

part of the brush is made up of the free ends of the rope straws.
Length, 163 mm.

86. **Hito-gata**:—"the man-shape"; a paper doll, cut from a piece of yellow paper once folded; burned on a bonfire on New Year's Day to rid one of the sins of the old year: with inscription—"a male of 36 years."
87. **Box of wooden rods**, for use in divining: (*mi-kiyi*—"honorable lot"); the box is a plain, upright square-sectioned box of wood, with a small hole in the upper end piece; twelve numbered rods of wood bear notchings as numbers from 1 to 12.; upon shaking, the number upon the rod that falls out gives the lot: height 210 mm.
88. **Divining Schedule**: a plain board set in a frame, bearing the responses to the numbered rods of the divining box: No. 87.—From Kyoto.
89. **Pebbles**: of different materials; they are piled up, one on another, in divining.
90. **Toy Drum**: Bearing the symbol *tomoye*, in red, black and blue: 110 mm. X 75 mm.
91. **Scroll**: bearing prints representing buildings at Isè; hotel, houses of ill-fame, etc.—From Isè.

Kakemono: a scroll of paper or cloth, rolled upon a cylindrical stick, and intended for hanging upon the wall; a picture or an inscription is painted or printed upon one side; the designs are very commonly religious; the picture occupies but a part of the scroll and is therefore surrounded by a background, usually colored; narrow transverse bands of a different color border the design above and below: the combination of colors varies with the temple selling the picture.

92. **Kakemono**: *Shrines at Isè*; print of the two temples of *Amaterasu* and *Toyokebime*.—From Isè.
93. **Kakemono**: *Treasures at Isè*; Some one hundred and nine sacred objects are represented, including weapons, musical instruments, weaving implements, clothing, etc.
94. **Kakemono**: *Dai dai Kagura*: a gaudy picture of the dance, below which is a picture of the sacred rocks at Futami.—From Isè.
95. **Kakemono**: *The Ondo at Isè*; a dance by prostitutes, with spec-

tators, men and their wives, sitting around on three sides of a square.—From Isè.

96. **Kakemono**: *Procession at Isè*; transportation of the emblems to the new temple at the time of the regular destruction of the old one.—From Isè.
97. **Kakemono**: *Amaterasu series*.
- (a) The sun-goddess alone, standing upon clouds and surrounded by rays: her hair hangs free, and she wears the magatama, sword and mirror. Simple.—From Isè.
 - (b) The sun-goddess with head against the red rising sun: at her sides stand Izanami and Izanagi, and below is the food goddess Toyouke; below her are Kosuga and Hachiman, with deer and horse; between them Sarutahiko, carries the sakaki bound with hemp: narrow scroll and very gaudy design.
 - (c) Ditto: variant.—From Isè.
 - (d) Amaterasu, Daikoku, Ebisu.—From Idzumo.
 - (e) Amaterasu, Jimmu Tenno, Toyouki.—From Isè.
 - (f) Amaterasu, Hachiman, Kasuga: the names only are written on the scroll.
 - (g) Amaterasu, Kasuga, Hachiman: the goddess stands on clouds with head against a gilt sun: the others below, mounted.
 - (h) Amaterasu, Hachiman, Kasuga: the head of the goddess is against a great sun-disk: the background, etc. are gaudy.
 - (i) Amaterasu; plain gray-black print: the sun-goddess in clouds, with rayed head, bears the mirror and magatama: design neat and simple and plainly modern.
 - (j) Amaterasu, Izanami, Izanagi, Toyouki, Hachiman, Kasuga, Saruta; names only.—From Isè.
 - (k) Amaterasu and Toyouki above and about forty lesser gods below: names only.
98. **Kakemono**: *Gods of Luck*;
- (a) Daikoku and Ebisu: the two gods with inscription recording their history and names.—From Idzumo.
 - (b) The Seven Gods of Luck: caricatured: the picture runs the broad way of the scroll.
 - (c) Daikoku and Ebisu supporting Hotei.
 - (d) Benten and Jurojin: with symbols—tortoise, storks, and pine; gaudy.—From Isè.

99. **Kakemono:** *Futami*; carefully made print of the sacred rocks, rising sun, etc.—From Isè.
100. **Kakemono:** *Plan or diagram of pilgrimages.*
101. **Kakemono:** *Shinto Pantheon from Idzumo Dyashiro*; on long narrow scroll—representations of the primal trinity, Izanami, Izanagi, Amaterasu, Susano, Daikoku, Ebisu, Sarutohiko (the long-nosed god.)
102. **Kakemono:** *Snake*:(=the dragon god); coiled, as if ready to strike, on a stand.—From Idzumo.
103. **Kakemono:** *Matsuri*; the great procession is represented in much detail in a five sectioned picture.—From Kyoto.
104. **Kakemono:** *Three Gods*; names only upon an unusually large scroll.—From Miyajima.
105. **Kakemono:** *Iyeyashu (military hero)*: the large figure of the hero is in full armour. Large.—From Nikko.
106. **Kakemono:** *Daikoku* and two other deities. The names of the deities are the only design.—From Nikkosan.
107. **Kakemono:** *Goddess of Sericulture*: standing on a cloud. Incription. Narrow.
108. **Photograph:** *temple at Inari*: showing avenue of *torii*.
109. **Photographs:** *temple at Inari*. Beautiful series showing details.
110. **Photographs:** *temple at Isè*. Series similar to last.
111. **Photographs:** *temple at Nikko*. Series similar to last.
112. **Photograph:** *temple island—Myajima*; beautiful mountain scenery, place of great sacredness; a temple built on piles: *Ryobo Shinto*.
113. **Photographs:** *shrine at Nikko*; showing *torii*, a stepped platform with votive obelisks of wood, two worshipers, and a protecting roof upon which are stones thrown there by worshipers.
114. **Photograph:** *sacred grove at Shimogamo; near Kyoto*. Showing a fine pathway and *torii*.
115. **Photograph:** *temple to Susano, at Kyoto*; showing great stone lions (dogs?) at gate.
116. **Photograph:** *temple to Susano, at Kyoto, (interior)*; showing the court, with pine trees and flowering shrubs.
117. **Photograph:** *votive hall in Gion-Temple at Kyoto*; showing votive pictures, etc.

118. **Photograph:** *shrine at Kande*; a stone fenced enclosure containing an old stone phallus; votives, mainly shells of *Haliotis* are numerous. The stone worshiped is about 1.2 mm. long, and $\frac{1}{2}$ m. in dia. Near this shrine is a group of natural rocks, which are worshiped as representing the passive generative element.
119. **Photograph:** *temple to Kasuga, at Nara*; with a worshiper. This temple shows Buddhist influence.
120. **Photograph:** *New Year ceremony at Gate*; bamboo, pines, and *shimenawa* (the protecting grass rope), are shown.
121. **Photograph:** *group of pilgrims to Fujiyama*; showing the straw hat, straw cloak, pilgrim staff, fan bearing name of the last hotel visited, etc.
122. **Photograph:** *portion of a religious procession*; showing an attendant leading the sacred horse.
123. **Photograph:** *dancing girls*. Eight girls dressed for dancing the *Kagura*: they are in white and red garments, wear artificial flower head-dresses, and carry *sistrums*. The building behind bears a rope with *gohei* pendent from it.
124. **Photograph:** *group of prostitutes*; showing the elegant but characteristic dress, *obi* (sash), great hairpins, etc.: also the little girl apprentices or pupils.
(b) *Ditto*: two women, two little girls, and dark male servants carrying parasols.
125. **Photograph:** *religious procession at Kyoto*; showing men dragging a car bearing celebrants. The car is gaudily decorated and is surmounted by the sacred *sakaki*.
(b) *Ditto*. The car is surmounted by a man made up to represent the Japanese Methusaleh.
(c) *Ditto*. The car is surmounted by Amaterasu and contains musicians.
126. **Photograph:** *religious procession at Kyoto*; showing a car drawn by boys, many of whom are painted. The car is decorated with lanterns and flowers and bears a figure with beard.
(b) *Ditto*; car of small size, open, with *toriwi* in front; drawn by little boys.

This collection is, so far as Shinto is concerned, almost complete: it should be supplemented by a series of articles and photographs showing the dress of priests and of pilgrims. Shinto

has no rosaries or other aids to prayer. Where such objects are used they should be carefully collected. There are in Shinto few sacred books ; such should always be secured where they occur.

Certain general suggestions may not be amiss. Every specimen should be numbered as soon as secured and a note should be made regarding it: the purpose, mode of use, time of use, person using it, all should be jotted down. To postpone such note-making and numbering leads to certain confusion. Collect the cheap, insignificant objects used by the common people as sedulously as the costly, rare and impressive ones ; too many collectors have neglected them. Where objects are used or sold in sets secure the whole set. Do not neglect any objects or data from over-modest sentiment. Often-times religion becomes, to our ideas, brutal and obscene: yet, in a collection for study, objects illustrating such phases are of great importance and should not be neglected. Collect closely, carefully, studiously ; do not fear to note down the most trifling details.

In gathering data regarding Eastern religions Mr. Buckley distributed a series of questions to missionaries and others. These in a revised form are here printed : it is hoped that some will use them as an outline to gather helpful information for the University. These questions are *not* of universal application, but are best adapted to civilized peoples with a pretty highly developed religion, closely connected with a code of morals. Students who are dealing with savage and barbarous tribes may, however, find them suggestive in working out an outline for themselves.

Hierological Questions.

General Remarks.

Refer to question simply by letter and number, *e. g.* B9.

Answer as definitely and fully as may be, but attempt no essay.

Specify degree wherever admissible, as high, medium, or low.

To some questions the respondent will be unable to give ready answers, or perhaps any answer at all, because he has never entertained the ideas involved. If cross questioning and

suggestion fail, note the inability, since that is itself an interesting fact.

Always record any definite opinions expressed on suggestion of the questions, though not in answer to them.

Prefer old men as informants, and if possible, secure a consensus of three or four.

The questions in D must be answered according to the observation of the writer.

Cult.

- A. (Worship, ceremony, ritual, dance, game or rite, in temple, house or open).
 - 1. Name and why?
 - 2. Place and why?
 - 3. Time and why?
 - 4. Deity in whose honor the ceremony is performed.
 - 5. Officiator, priest or lay, male or female, old or young? Why?
 - 6. Mood or manner, in order and detail? Why?
 - 7. Means, material, or instrument, such as temple utensils, flags, stones, plants, flowers, amulets, fetishes, images, phallic representations, pictures, wheels, instrument of divination? Why?
 - 8. Does this means work by its own power or quality?
 - 9. Or does this means work by some spirit resident therein?
 - 10. Literature? Purchase.
 - 11. Story, legend, myth, song, ritual, formula or proverb, found only in oral form? Write down.
 - 12. Origin, or founder?
 - 13. Purpose?
 - 14. Any relation to other rites in sequence, dependence, inclusion, or the like?
 - 15. Any further details?

Creed.

- B. (Story, legend, myth, song, proverb, scripture).
 - 1. Name, and why?
 - 2. Place of use, and why?
 - 3. Time of use, and why?
 - 4. Officiator, and why?
 - 5. Text (words)? Purchase or write down.
 - 6. Purpose?
 - 7. Composer or author?
 - 8. Can it be understood by laymen?
 - 9. Cost of printed or written copy?
 - 10. Relation to other beliefs?
 - 11. Actual effect on conduct?
 - 12. If there is any heterodoxy, what is it?
 - 13. Further details?

Consciousness.

- C. (Religious ideas, moods, feelings, purposes, &c.)
1. Is there any sense of sin (against God, as distinguished from crime against government, &c.)?
 2. Is there any sense of offence against individuals?
 3. If 1 or 2 are found, is it accompanied by repentance?
 4. If 3 is found does any sense of pardon follow?
 5. If 4 is found, has any amendment followed?
 6. Is any Scripture or prayer read or recited daily?
 7. How often is any sermon heard?
 8. What is prayed for—natural or spiritual good?
 9. What notion of the future life is held?
 10. What is held to be the chief duty to God?
 11. What is held to be the chief duty to man?
 12. What is held to be the chief duty to oneself?
 13. What is the chief purpose in life? (Or what the best thing or enjoyment)?
 14. On what quality or practice does the person most pride himself?

Conduct.

- D. (Morality, habits, character, disposition).
1. What in respect to truth?
 2. What in respect to honesty?
 3. What in respect to sexuality, as in marriage, concubinage, divorce, and prostitution?
 4. What in respect to suicide and murder?
 5. What in respect to humility?
 6. What in respect to treatment of strangers?
 7. What in respect to benevolence, or charities?
 8. What is the dominant vice?
 9. What is the dominant virtue?
 10. In what degree are the injunctions of the ruling religion followed?

Persons who can and will help the University, either by collecting specimens or by sending in original written material, should address Prof. George S. Goodspeed, University of Chicago, who is in charge of the Department of Comparative Religions. Are there not many who will do this? Nowhere before has a Christian University undertaken such an enterprise, broadly, as this gathering a great series of objects illustrative of the world's religions; yet nowhere, so much as in such an institution would a collection of this kind have as true a value or as real a use.

FREDERICK STARR.

Curator of the Museum.

UNIVERSITY OF CHICAGO,
February, 1894.