

Gardens:

Japan

Japanese gardens may roughly be divided into two types; the "hill garden" or Tsuki-yama which attempts to reproduce hill and mountain scenery, and the "flat garden" or nira-niwa, which represents a level plain, or a mountain valley. Where space is limited, and especially where large buildings might dwarf the scale, the flat garden is used, but as a whole the Japanese seem to prefer the hill garden. One reason for the effectiveness of Japanese gardens is the fine enclosure which is given them. In practically all cases, a garden is given a fine substantial background planting. Usually these are composed of evergreen trees; a traditional rule says it should be four-fifths evergreen and one-fifth deciduous or flowering sorts. In case of a pleasant view from the garden, the Japanese will not exclude this, but rather endeavor to include it in the garden composition by relating the enframing, the planting and the whole design to the view. The major interest is always contained in the garden itself however and the enclosure used to give a background and unity.

Popham: Japan: Aug. '32. p. 24.

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Japan: Univ. of Calif. 1932 p. 22

Landscapes on Trays:

Japan

Bonkei (Tray landscape) art of creating miniature landscapes on trays (mostly of porcelain or bronze) by means of sands, earth and earth substitutes. Tiny plants as well as moss are used to suggest trees and grass. Spatulas are chief implements used.

Tsurie bonkei (hanging bonkei): tiny landscapes on trays to be hung on wall or from ceiling.

Tsui bonkei (twin bonkei): pair of trays with mutually related landscapes to make up one scenic spot.

Takajo bonkei (table bonkei) on a large table instead of tray.

Tachi bonkei (standing bonkei): tray placed askant, gives depth.

Bonseki (Tray stone). Art of making tiny landscape on trays (usually of lacquer) with sands, pebbles and stones: plants and grass not used; plumes are the implements.

Heibanbetsuki (Flower bonseki) uses cut flowers with the others: attention to flower placing; lately developed.

Tonse-ye (Fastened picture): = Kakejaku: sand and stones attached to tray, gummed and stained; hung on wall.

p. 46

As for the brushes and feathers of Bonseki they are employed for various purposes. One kind is used for sweeping the sands together or for removing unnecessary sand from the tray; another is for making mists and fogs; another for creating all sorts of clouds; another for forming distant ranges of mountains; and still

Landscapes on trays: cont.

Japan.

another is for drawing streams, and rivers as well as a variety of waves, ranging from ripples lazily fringing the shore to raging breakers. One of the most difficult techniques of bonsai is the making of waves characteristic of each season of the year. In spring, when tranquillity generally prevails on the sea, waves should be long and continuous near the beach; in summer, ripples usually cover the mirror-like sea; in the windy autumn, waves are as a rule made very rough; for cold winter, a choppy sea with roiling surges is created by the brushes and plumes. p. 47

Included among the implements required are sieves for sifting different grades of sand, hashi for handling small pebbles, spoons of metal for ladling sands, metal forms for creating the stages of the moon, etc. (Forms for making flying-geese, plover, sailing ships, wave crests, etc. are used by some). Hills, mountains and fields made of earth substitute should be painted. This a recent addition. p. 47.

Bonsai stones: vary with season.

Greenish stone and stones with moss	Spring
black	Summer
reddish	Autumn
white	Winter

But black is suitable for any season and contrasts with white sand. p. 46

Fuda-kai: Tempo 12. 1. 10 (1841)

by Utashige

Yatto?

Shibakama

Higashikama

Senyo?

Sue?

Shibuchi

Yoshinetsu

Juin

Choci

Kibito

Saichi

Kakuyasu

Katagen

Takisai

Takana

Aschito

Tsune

Koto

Kosugi

Kana-den

Fujikame

Minatogawa
Festival

No
scutthij

Utashige

miniature birai: 16 samples. (Hasegawa)

nosetsure

To Sawamura Nabeuka -san	white habutai	Musashi Rice 100 sacks	Rice market	To Takemura-san of Naritomaya	A certain one only	Musashi-ken	To Matsushimaya the boss Kataoka -bushi (bonds) sundries Kawabara
To M. Nakamura Toigo	Prothal 100 mattings	Eggs 100	Yokohama-ken	To Horigoshi Shudai- kun	Damask silk	Rokuni-ken	To Suwa Matsushimaya -san Masamune Sake Mutsu-ken
To Youngmaster of Kawakumaya	Banroku -ichi 100 loads.	Fish are helpful	Fish market	To Tanosuke-san of Kins- -kuniga	Sake 100 bottles	Miyazaki-ken	To Fuchibana of Bandōya a Antari one only Goichi-ken
To Shikawa Kodai from Yoshi-cho	Fish are helpful	Fans (folding) 100 boxes	Gundan-ken	To Tanosuke-san of Kins- -kuniga only to Nakamura Shigen	Steaming basket 100 trunks.	Niimi-ken	To Tanosuke-san of Takasago -ya Aguma fans 1000 Tan market

miniature bird: 16 samples. (Enomoto)

nosatan, &c.

Sensei calligrapher and painter	To Swamuraya-san	Only to Gen. Katoya	Results to Tanabe
Fukuro. Kani (papers)	Present	Yedogakura sake	Travellers 100 loads
Jimoto whole ale	Present	Yoshiwara	Yonegishashi Mantechi
To Ogane Taganojo	Mr. Kawadori	Endoshichi of Kanuyakei	To Mr. Bugure
Bride	100 loads of sake	Treasure in abundance	Sekai: ichi
Mine-ren.	Present	From Onigashina	Miyuno-ren
Mr. Customer	Godoun To Koshino	The two persons of Takachina-ya	Only to Shikawall-danji
Fish	100 daikoku umbrellas	not fish	100 sacks
Kanmido	Tai of Ebisuya	Shimba	Rice
To toriya restaurant	Only to Dekikawa- Sadonji	Present	Rice market
Bear	50-ren Rakugo Gundola	just to the story-tellers	To Mr. Terashina Umekichi
Yokohamaya-ren	Long-life (long) tand.	Brothel	a curtain
		100 greetings	Master na
		Dadame-ren	Amos

Chrysanthemums:

colors: { white, yellow
 { red of various kinds
 { compound, or secondary

ohgiku = the large ones

Kogiku } are pot varieties - "craggy,"
noyaku }

— (western varieties) why should these be grown in greenhouses, when hitherto there has been no need of such cultivation in Japan? The answer is that these imported flowers were brought up in their home lands through greenhouse nurturing, and consequently they cannot withstand the outdoor elements as well as the Japanese chrysanthemums. When grown in the open air the resistance power of the leaves and flowers is found to be weak, leading to early decay.

p. 7.

Japan Today & Tomorrow. 1932-3.

color: white, yellow
as p. 100 is found
in Japan, & Korea
origins - the large one

variegata - one for variety - orange

... (variegated) why shall these be grown
in particular when little more can be done
of such cultivation in Japan? The answer is that
these plants are found up to this
time to be of great value in ornamental
- especially for the garden with the autumn
- plants as well as the Japanese chrysanthemum.
When grown in the garden the flowers are found
the leaves and flowers are found to be well, being
a very heavy
Japan Tokyo & Taiwan 1922-23

Chrysanthemums:

1. Thick petalled: The shape is globular or at least hemispherical, and the petals or florets are heaped up like a mound.
2. With tubed petals: all the florets are tubes
3. Monopetalous: the petals are broad, united into one and single-layered. The number of these florets counts from 16 to 22. "Imperial Crest."

Floral diameters of first and third, from 6-9 inches. Second class from 8 to 15. Second and third class almost unknown in Europe and America. Second class most prized by Japanese.

For exhibition purposes seven varieties:

1. Incurved: regular, compactly.
2. Incurved with ruffles.
3. Large-tubed: thick, ends hooked or spoon-shaped.
4. Medium-tubed: best have ends curled
5. Small-tubed.
6. Needle-like: needles terminate in 'rings' p. 6.
7. Imperial Crest.

The reason why the incurving variety was omitted is that the Japanese abhor such. They will never be passed by judges. Only for decoration and arrangement.

To be prized, rings must form a complete circle. If the curls are loose and only hook-shaped, the flower is considered a failure. These rings date back only about 20 years. p. 6

1. Thick petals: The shape is globular with thick
 imbrications and the petals are deeply
 lobed.

2. With tubular: all the firsts are lobes
 3. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink.

4. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white. The
 root system is large and branched. The
 root is of 10 years.

5. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

6. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

7. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

8. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

9. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

10. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

11. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

12. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

13. Involucres: the petals are broad, with lobes
 and imbrications. The number of them varies from
 10 to 12. Deep pink and white.

The reason why the outermost variety was with it
 that the Japanese also said. They will never be
 found of Japan. Only for scientific and economic
 purposes.

To be bright, night must have a complete
 if the world are too and only last night, the
 power is considered a failure. The night
 has been only about 10 years.

Chrysanthemums: cont.

-- from around 1778, chrysanthemum figure shows began to attract holiday-makers in Yedo. It is known that at one time Yedo had more than 50 places where these flower displays were held. p.5.

"Giant", "thousand blossomed". The plant is nurtured so as to bear several hundred regular stems. Only one flower to a branch is the next principle, and the criterion of beauty is to have the big flowers blossom in a well arranged formation. -- In the Shinjuku Imperial Garden these huge plants are shown in splendour impossible to witness anywhere else. Some are exhibited with stems having actually from 800 to 1000 branches, each branch bearing a magnificent large-sized flower. p.5

One finely shaped specimen is figured: 5 ft. in height, 12 ft. in diameter, 212 flowers.

Main classing:

1. Dre-gikeu with slender petals dangling and twisted and of bright and distinct colour hues.
 2. Saga-gikeu: all the petals shoot upward: it is also monopetalous.
 3. Higo-gikeu: monopetalous; beautiful in colour, the petals rigidly radiate outward.
- also anemone, pompon, and decorative varieties.

Roughly the large-flowered are divided into:

Chrysanthemums. Yuku Kikuchi

Kiku-awase and Kiku-no-Kisekata were inaugurated some 800 years ago.

Kikuawase -- genesis of present-day chrysanthemum exhibitions. The program would commence with the tying of a decorated strip of paper, containing a Japanese poem written in praise of the bloom into the stem of each flower. Demean court maidens would then present these selections before His Majesty, to have the judges read the poems and discuss the merits and defects of each flower. p. 4.

- the Kiku-no-Kisekata had its origin in the ancient belief that the chrysanthemum was a medical herb for longevity and that night dew caused reprobation. A handful of crimson and white cotton was rolled into a disk and laid over the blooming chrysanthemum to be exposed to the night dew. By wiping the body with this dampened cotton, the aged were supposed to regain youth and the life of the young to be extended. 4.

One feudal lord became famous for writing Kikukyo (- the Classification of Chrysanthemums and the principles of their cultivation, etc.) in 15 volumes. There was another Daimyo, who in his regular journey to Yedo in the autumn to pay homage to the Shogun, counted on his prized chrysanthemums as "his retinue". He made it a rule to have numerous pots of chrysanthemums especially decorated and each provided with a palanquin for the grand procession to Yedo. 5.

Chrysanthemum and other no. 1881. was made
with some 800 years ago.

Chrysanthemum. The genus of present-day chrysanthemums
is divided. The program with communities with the
being of a separate step of paper containing a
figure from within in figure of the same like the
one of each flower. Some work with the
then present their selection before the night, to
have the figure with the poems and discuss
the words and subject of each flower.

The title of Chrysanthemum is its origin in the word
Chrysanthemum. The word Chrysanthemum was a medieval
Latin word for Chrysanthemum and was used to refer
to the plant. A number of varieties and white color
were called into a book and said not to be having
chrysanthemum to be referred to the night that
they were the only with the lamp and other
the night was supposed to refer to the night and the
life of the young to be extended.

One female but became famous for writing Chrysanthemum
(The Chrysanthemum Chrysanthemum and the night
the of the Chrysanthemum, etc.) in 15 volumes. One
was another Chrysanthemum, who in the regular Chrysanthemum
was in the autumn to pay homage to the Chrysanthemum
Chrysanthemum in his Chrysanthemum as Chrysanthemum
He made it a rule to have Chrysanthemum of Chrysanthemum
Chrysanthemum especially the night and the night with
Chrysanthemum for the Chrysanthemum of Chrysanthemum.

Goldfish:

Japan

According to book lore, however, there were no goldfish in Japan until about 360 years ago. History says that the goldfish was first discovered somewhere in Kiangsi Province in the southern part of China and that specimens were brought to the port of Sakai, near Osaka, in the second year of Bunki (1571) for the first time. His human to love anything new and beautiful, and the feudal Lord of Sakai, after receiving the lovely gift ordered one of his retainers to rear them. Caring for goldfish then gradually became the vogue among the Samurai class ---- Japan: Sept. '32. p.5

A different version -- says that some hundreds of years ago a certain Lord of Koziguma, near Kara, -- somehow obtained goldfish from Fun, a smaller specie akin to carp -- p.5.

Through the constant improvements and experiments his successors for generations thereafter -- succeeded in creating the kinds now known as Ryukin (fantail) during Meiwa (1764-1771); the Ranchu during Tenmei (1781-1788); and the shishie Gashira by means of mixed breeding of the Ryukin and Ranchu during Bunkyo (1861-1863).

Ryukin developed in Ryukyos? sent to Shimazue.

Goldfish: cont

(3)

at rate of 3000:1 male:female. Male fish generally smaller, brighter, body firmer. Spawning usually overnight; may be delayed by cold weather. Spawns transferred to new hard-bottom pond and spread. Eggs hatch in 5-7 days. Temperature should be kept at about 20°C. Young are fed with yolks of eggs and then with mijunks (a micro-organism). When they begin to eat mijunks transferred to natural bottom, where it grows. When about a month old they swim actively and may be fed mosquito larvae and small earthworms. Sorted: first by shape - left and right fins well matched, bodies straight, tails well developed and matched; later, by color. Tastes vary - but red around mouth, red about sides of head, head entirely red, Tail red, red about eyes, red about belly, red fins, red about nose usually classed good; all-white are thrown out.

p. 7

Coloring often changes during first year: full coloring during second year. Shade varies with nourishment; undernourishment darkens.

Export to United States, Canada, Hawaii, Australia, Latin America. U.S. statistics:

1926	1 000 000	4 138 000
1927	1 600 000	220 000
1928	2 000 000	276 000
1929	2 800 000	345 000.

With us the Ryugu is most popular: 70%

Centres of production are Tokyo, Chiba, Iatama, Shizuoka, Aichi and Nara Prefectures.

Golafish: cont.

(2)

Five kinds best known:

Wakin: body long, fins and tail short; resembles the funa; differs in the bright coloring, contrasting with dark, blue-black.

Ryukin: = Onaga (long-tail) = Nagasaki. Long fins and tail, body short and plump.

Branchy: no dorsal fin; warts at head; body short and thick. varieties: Shishi-Gashira: notably warty.
Marukko (round body).

Oranda: Shishi-Gashira: warts; dorsal fin.

Shinakin (= Chinese goldfish): characterized by eyes —
= Demekin (goggle-eyed goldfish)
A. eyes project sideways
B. forwards.

In rearing two kinds of pond necessary:

I. Hard bottom — for spawning, hatching; including

II. natural bottom — for bringing up and wintering

The former, smaller, from 1 to 5 tsubo; gravel laid and then cement poured over and aside.

The latter from 20-100 tsubo; depth 1½-2 ft.

Piping systems for supplying fresh water.

New cement ponds dangerous; best made in spring or autumn; should be filled and water changed at least twice a day for several days.

Spawning three or four times a year. About two weeks between spawnings; 30% - 50% - 20% about proportions. Sometimes a fourth spawning. The third and fourth yield the sturdiest fish. In April and May when water warms: spawn amid water plants; parents of three or four years are placed in hard bottom pond

1. Granite: a hard, crystalline rock, composed of quartz, feldspar, and mica. It is the most common of all rocks and is found in all parts of the world. It is a very hard rock and is not easily broken.

2. Gneiss: a hard, crystalline rock, composed of quartz, feldspar, and mica. It is a very hard rock and is not easily broken. It is a very hard rock and is not easily broken.

3. Schist: a hard, crystalline rock, composed of quartz, feldspar, and mica. It is a very hard rock and is not easily broken. It is a very hard rock and is not easily broken.

4. Quartzite: a hard, crystalline rock, composed of quartz, feldspar, and mica. It is a very hard rock and is not easily broken. It is a very hard rock and is not easily broken.

5. Slate: a hard, crystalline rock, composed of quartz, feldspar, and mica. It is a very hard rock and is not easily broken. It is a very hard rock and is not easily broken.

Goldfish: cont.

16

A remarkable improvement in the technique of transportation across the vast ocean is noted in that about 75% of them now arrive at their destination in sound condition. It is from September until April of the following year that the goldfish exportation takes place, for the weather conditions during this period are found to be most favorable for the enterprise. Moreover, the demand for the fish is also active in November and December as Americans buy goldfish in large numbers at the Christmas season.

p. 39.

Goldfish are delicate passengers. -- The man in charge of these aquatic beauties during the trip across the ocean hardly dares take his eyes off them, for if any of the fish give any indication of distress, one third of the water must be changed.

A remarkable improvement in the technique of home-
production across the west coast is noted in that about 1925
the main source of their production in some sections
is a fine limestone with a high degree of purity
the deposit of carbonates takes place for the most part
during this time and found to be most favorable
for the outcrop. However, the demand for the kind
also active in the main and becomes so much
some very typical in large numbers as the kind
is also seen.

Geology are related to geology. In the
in change of these specific features during the
across the ocean level to the sea
of them, but only of the first few and interesting
distance, no kind of the water must be changed.

Kemari: (= "football").

Kyoto: the Peers' Club: "in one corner of the green garden is the shaded court for kemari." It came from China about (B.C. 1) and was at its height 1100.

To this day, costumes of similar design are worn, some of those in the possession of the K.P. Club being three hundred years old. Fans, hats, shoes, even the ball itself are exactly like those which convention has prescribed for centuries:

Loveline E. Kuck: Japan: '32. p. 6.

Several times a year they give semi-public exhibitions, wearing the magnificent robes of former days and observing the traditional forms and conventions,

{ 5. 17
7. 7
10. 20
12. 22

Playing ground: a space of ground about 50 ft. square, was marked at its corners by four forked trees, symbolizing the year-round interest in the game, a pine for winter, a cherry for spring, a willow for summer and a maple for autumn.

Carise and gray silk brocade, with touches of purple and scarlet. -- His trousers, actually a

Remerciements: (=Footnote)

Notes: The "Club" in the corner of the green glass
is the shaded part for Remerciements. It came from
China about 1870 and was at its height 1880.

To this half, sometimes of similar height as was
one of those in the possession of the R.F.C. Club be-
ing this hundred years old. Some, late, others, ear-
lier. It tells itself in a variety of ways which are
various and prescribed for centuries.
Remerciements: 1870. 1880. 1890. 1900.

Several times a year they give their public ex-
hibitions, meaning the magnificent and famous
hang and showing the building forms and ex-
hibitions.

11.17
7.7
10.20
12.22

Playing ground: a space of ground about 20 ft.
square, was marked at its corners by four white
lines, and during the year round interest in the
game, a fine footballer, a clever footballer, a
wicket for summer and a wicket for winter.
Carrots and pumpkins, with baskets of
fruit and vegetables. -- His father, the

Kemari (= "football"): cont

divided skirt, were deeply pleated and gathered tight around his ankles. On his feet were shoes of leather and his ankles were heavily bound with cloth, since the kicking is done with the instep. His house or kimono, which was tucked inside the trousers had huge sleeves of cerise, reaching almost to the ground. On his head was a curious hat, in shape not unlike a large black beetle, which was bound under his chin with a silken cord. p. 6.

The ball is somewhat smaller than a modern volleyball, made of leather on a bamboo frame-work and inflated. It is not perfectly round, but is bound about the middle to produce a slight bulge on either side, and a small string, like a lacing can be used to pick it up. -- He demonstrated how the ball is handled by bouncing it over and over, from his instep to a point somewhat above his head. The object is to perform the feat with graceful ease. -- An individual sport, not a contest. Although several players are required, there are no teams engaged nor do the separate players compete against each other. Those playing stand roughly in a circle and the ball is kicked from one to another; the

Kemari: (= "football") cont.

of Shintoism and Buddhism. Much more is as old as to have lost its original significance. The ball, in a white leather case, had been tied to the green branch of a tree where it hung like a huge fruit. This branch Viscount Kuse carried it ceremoniously before him around the boundary of the playing court. His movements were so deliberate as to make one question at times whether he were really moving at all. Suffi-
-nally he arrived at the centre of the field, laid the branch on the ground and covering it with his huge sleeve, untied with one hand the secret knot which fastened the ball to the branch. Leaving the ball in the centre of the field, he retired, as slowly and stately as he had come, carrying the branch.

p. 7.

x x x x x

And then suddenly it was over. The stick of incense which marked the time of "quarters" in this game today as it did a thousand years ago, had burned out. Slightly ceremonious bows were exchanged and the players filed off the field. Some were to disappear for a hot bath, but others waited for a second or even a third period of play.

p. 46

Remains (= football) club

of children and Gaudissin. That was in
old as to have lost its original significance.
The ball, in a wide. Better was, the ball to
the green house of a tree where it hung like a
bug. This house was not the house of
unusually large dimensions. The house was so
the playing ball. This was not the house of
liberty as to be a position of things.
water to be a really moving whole. Diffi-
culty to be a kind of the center of the field.
and the house of the ground and moving it
with the huge stone, until it was a kind
the great ball which passed the ball to the
house. The ball in the center of the
field, the center, on the left and right side
some carrying the ball.

9.5.9
x x x x x
One then suddenly it was over. The stick of
the ball which was the "game" in
this game. The ball was a thousand years
old, the house of the ball. The house of
the house was in the house. The house of
off the field. One was to be a house in
ball, but the house was for a house in
the house of the house.

Kemari (= "football") court.

object being to keep it going as continuously as possible. The play is active, but never rough and tumble.

(p. 7).

Fujiwara Narimachi could bounce the ball several thousand times without missing.

The dean of Kemari players today is the aged Viscount Kuse, whose memory goes back almost to Perry and who learned the sport, while it was still a court pastime. It was he, wearing a costume of brown and cream which complemented his face and ivory whiskers, who headed the opening procession of players and later performed the opening ritual. The "players' bench" on which they took their places was a strip of matting laid on the ground. With Viscount Kuse at their head, one by one the gorgeously clad players sank into position on folded feet, cast down their eyes and their faces assumed the repose of Buddha. Sitting like golden statues, there was a ceremonial pause before the aged Viscount rose to his feet and began the movements of the opening ritual. Each of his actions was prescribed by tradition, they told us, and much of it showed the influence

Shajō:

mythical creatures living near the sea, and who
win an inordinate taste for intoxicants. Their faces
are human in appearance, but with long straight
hairs of a reddish hue, from which a dye can be pre-
pared when fishermen are lucky enough to catch any
of them. They are usually shown in groups, with huge
sake jars or cups, and dippers; perhaps asleep near
a jar, or busy drinking, or even frolicking on the
waves in a huge sake cup, accompanied by the
long-tailed tortoise; intoxicated and dancing with
fan in one hand and dipper in the other, etc.

They have human voices, and sometimes though rarely,
are made to look like monkeys with human faces
and long hairs, or are represented with a monkey
face, especially in Nara netuke. According to
some legend, a shajō was once the solitary
customer of a Chinese innkeeper, but his pota-
tions were so deep and numerous that the man
became very rich.

Joly: p. 322.

"orangutan".

see nosatare by Kyosai: tortoise hides behind a
great eyed red sake bowl and torii is two who
try to escape.

see great ema at Miyajima.

Gion Festival:

I saw the magnificent ancient chariots where high up sat the porcelain-like boys with hand-bells, drums and flutes playing the old tinkling tunes; and the statuesque figures of the men with fans directing with stylized movements the efforts of the uniformly clad mass struggling ahead and pulling the hiko onwards; the Yama, with representations from old legends, originating from China and Japan. There was the gallant enamoured courtier, Hirai Yasumasa, with the red plum blossoms he stole for his beloved from the Imperial garden; and the miserable Ko-chin, who, driven desperate by poverty, resolved to bury alive his son, but while digging the earth found a treasure of gold; and the proud ship of the valiant Empress, who in the third century vanquished the King of Korea. Many more images from ancient Japan filed by on the streets where electricians and laborers had to remove temporarily the disturbing cables of street cars. Twentieth century improvements had to give away for the time being to the legendary past. Claire Holt. Japan: Sept 32

Benten: snake.

Benten is often represented with the dragon; but in some localities she is particularly associated with the Serpent; and it is on the day of the serpent especially that her temples are visited. It is probable, therefore, that this surimono was made for the year either of the dragon or of the serpent; and the torii suggests a choice of the latter, perhaps with reference to the famous temple of Enoshima, on the island which she is said to have raised from the waves in the sixth century. Strange: Hiroshige. p. 102

Bohemian is often represented with the dragon, but in some localities the is particularly associated with the serpent; and it is in the way of the serpent often ally that the temples are visited. It is probable, therefore, that this serpent was made for the purpose of the dragon or of the serpent; and the true symbol of the serpent, perhaps a choice of the latter, perhaps a choice of the former temple of Cuthbert, or the other which one is said to have been for the purpose in the eight century. Bohemian: 1844. p. 102

Three lessons from Japanese gardens: cont. Japan.

- itely a part of the arrangement. Not all parts are of equal value, nor can the whole garden be seen at once, but rather one element leads to another in a pleasing sequence.

A third lesson is that in the infinite perfection of small things. The placing of every rock is a mat-

- ter of long deliberation, of every plant a matter of study, so that their relation to the whole composition is satisfactory. Everywhere is order and everywhere perfection, yet so skilfully is this achieved that one hardly senses that the result is man made. The stones are all weathered with no scarred faces evident, while everywhere grow mosses and lichens, tiny dwarf bamboos only an inch or two high are planted in the seams of rocks, finely clipped shrubs may represent forests or individual trees. But everywhere is order and everywhere perfection; there are no bare spots, and no unfinished corners. In fact, the Japanese garden in a few months achieves a result which we in America would think impossible in less than several years time. Large sized plants are used, the stones have the lichens on them are carefully preserved, and every care is taken to give a finished appearance. There are really only three essential elements of a Japanese garden - plants,

Three lessons from Japanese Gardens:

Japan.

Scale is perhaps the greatest lesson to be learned from the Japanese garden. In a good example, every part seems to be in perfect scale with every other part. Rocks that represent mountains and those that represent boulders are in proper relation to one another. Rocks which represent islands are not all of the same size or shape, nor are they spaced equally distant, but rather their arrangement is so carefully studied that the result is very convincing. In some cases the islands may be so complete that patches of moss or lichens represent forests, and tiny dwarf trees simulate the picturesque pines of the real islands. Again, in composing a view a certain false perspective between the elements in the background and those in the foreground further completes the illusion.

Another great lesson from the Japanese garden is composition. A Japanese garden is not merely a pile of stones, a few straggling plants, a curved bridge and a lantern, as we in America might suspect. Instead of this it is a careful composition of these elements perhaps, but in the final result every part shows a careful relation to every other part. The placing of every stone, of every plant and even of every twig is definite.

Three lessons from Japanese Gardens; cont. Japan
rocks and water. Others, such as lanterns, bridges,
and tea-houses may be introduced but are not so
fundamentally necessary.

Popham: Japan. Aug. '32. p. 24.

These then, are the great characteristics of
Japanese gardens — scale, composition, perfec-
tion of detail in small things. No garden, no
matter how large or how small, but that de-
pends on these for its effect. p. 43.

These leaves from Japanese Gardens: cut. Japan
roots and water. Others, such as tuberoses, etc.,
and tuberoses may be introduced but are not so
fundamentally necessary.
T. Poplar: Japan. Aug. 22. 1894

These then, are the first observations of
Japanese gardens - seeds, propagation, etc.
The first is a small thing, to garden,
as, many of the things in the garden,
are not large or small, but that the
garden in this is of the first.
P. 9. 9

Garden Stones: Ryuan-ji

Japan.

are the very backbone of the Japanese garden. The design is largely determined by the stone at hand. One of the great classic gardens, the Ryuan-ji at Kyoto, is composed of nothing but stones and sand, twenty-seven stones arranged to represent islands in a sea of sand. The result is highly acclaimed by the Japanese and while seemingly queer to a westerner, one must admit it is a masterpiece of composition. For our mind fantastic prices are paid for suitable garden stones, so much so that in the Tempo period (1830-1844) an Imperial edict regulated the amount of money which might be paid for a stone.

Popham: Japan: Aug. 32/24

A curious development is the "dried-up water" scenery, where the water surface is simulated by arrangements of pebbles in the hollowed out surface, which represents a stream of water. These also very closely follow nature, with perhaps isolated rocks or jutting boulders the same as along a real stream. and the result is given a very good representation of water. Sometimes these are even bridged.

are the very best of the Japanese garden. The design is largely determined by the site and the size of the garden. One of the great classic gardens, the Rikyu, at Kyoto, is supposed to contain but three or four, twenty-seven stones arranged to represent islands in a sea of sand. The result is highly acclaimed by the Japanese and while seemingly open to a Westerner, we must admit it is a beautiful composition. Soon most private gardens are built for suitable garden stones, so much so that in the temple period (1700-1800) a private chief would put the amount of money which might be paid for a stone.

Japanese: Japanese

A course is developed in the "chick-up" water "society", where the water surface is simulated by arrangements of pebbles in the hollows and surface, which represents a stream of water. These also very closely follow the natural, with groups isolated from one another. The same is done as along a real stream and the result is a very good representation of the water. Sometimes there are even hills.

Bon Kri

By
Proprietor
of
Sangin-Suiseki-garden
Shimbashi.

Translated
by
K. Noda.

Book No.

by

Reynolds

of

San Francisco

Quintana

Reynolds

by

R. Reynolds

Rules.

1). In accordance with the rules of our school, a picture is in general a foundation; and then three different theories are found. The three theories are as follows:—

- (1) Shin. (True)
- (2) Gyo. (middle)
- (3) So. (brief)

As a principle, ~~these scenes~~ ^{gardens} are divided into three parts — Mountain and water, field, & plane.

There are four different elements in the mountain & water — Zenkei (front scenery), Chukey (middle s.), Enkei (distant s.), & Shukei (Principals).

Index.

1. In accordance with the rules of our school, a picture is in general a foundation; and the three different theories are found. The three theories are as follows:—

- (1) Skin (true)
- (2) Lys. (middle)
- (3) Lo. (brief)

As a principle, these ~~scenes~~ ^{gardens} are divided into three parts — Mountain and water, field, & plane.

There are four different elements in the mountain & water — Rocks (front scenery), Clarks (middle 2), Banks (distant 2), & Clarks (Principal)

This is a general principle. And so, men may as well omit one of those elements.

Be that rule as it may, a secret is ——— whenever men visit a fine scenery, they would remember it so nicely that they may imitate it on a tray. Nature is far superior to artifice.

If they realize the ideals and thoughts of portraits and songs in a tray, it may be quite safe to say, the ^{garden} scenery is the very best.

2). Either a pottery ^{tray} or a copper ^{tray} may be used, but a wooden ^{one} is necessary in case ~~when~~ a larger

This is a general principle. But as
men may as well omit one of these
elements.

But that only as it may, a secret
is — whenever men omit a fine
element, they would remember it is
likely that they may mistake it
on a tray. Nature is far superior
to artifice.

If they realize the ideals and thoughts
of position and scope in a tray,
it may be quite safe to say,
the necessary is the very best.

Either a battery or a copper tray may
be used, but a wooden one is
necessary in case where a larger

(3)

~~scenery~~^{garden} is to be realized. Of course, a pottery tray is the best, a copper one next, and a wooden one the third.

- 3). Firstly, a cleansed earth shall be planely put in a tray and then water is lightly sprinkled; ~~secondly~~, stones as well as trees shall be provided and a provisional mountain and the instruments be nicely provided; thirdly, a moss shall be covered on the places where are prepared to be a mountain and land. A mountain shaped stone may be used instead of a provisional mountain. Lastly, gravel shall be scattered in the places where are prepared to be

(3)

Secondly, a battery tray in the best, a copper
and a wooden one the
third.

3. First, a chamber with shall be
plainly put in a tray and then
water is lightly sprinkled; secondly,
above as well as there shall be pro-
vided and a provisionary mountain
and the instruments be nicely provided;
thirdly, a mass shall be covered
on the place where are prepared to
be a mountain and land. A mountain
shaped above may be used (water)
of a provisionary mountain. Lastly,
granite shall be scattered in the
place where are prepared to be

a sea ~~and~~ ^{or} a river.

4). The tray-gardens must be cared.

From May until October, water shall be sprinkled twice in a day — morning and evening, but the leaves of the trees must never be watered. Rain-water is the best of all, and it is a secret that water shall be sprinkled by a straw broom. If it windy, water must always be sprinkled.

At night, they shall be put in a place where much dew and wind come.

5). Although different mosses are found, the mosses growing on a high land and a stone defence are generally taken away and reserved so that they may not be dried.

a sea ~~and~~ a river.

4) The hay-gardens must be cared

From May until October, water shall

be sprinkled twice in a day - morning

and evening, but the leaves of the

herbs must never be watered. Rain-

water is the best of all, and it is

a secret that water shall be sprinkled

by a steam boom. If it windy,

water must always be sprinkled

At night, they shall be put in a

place where much dew and wind

come.

5) Although different mooses are found,

the moose growing on a light land

and a shore defense are generally

taken away and reserved so that

they may not be dried.

The mosses shall be covered on a mountain from its foot, and having done, ^{as} called Negishi red-gravels shall be scattered over the mosses and then they shall be swept with a big Japanese pen.

Of sowing mosses, ~~better~~ ^{good} mosses shall be dried in a day, nicely rubbed and plastered with Keto earth in order to be covered, having dried in a day.

Water shall be lightly scattered sometimes and put under the sun shine, (if not strong) for ^{about} ten days; and then the masses will naturally grow very nicely.

6). It is better to use Keto earth for a provisional mountain. This earth is generally found at the

This earth is generally found at the
 for a preliminary mountain.
 It is better to use red earth
 very nicely.
 The masses will naturally grow
 (if not strong) for ^{about ten} days; and then
 times and part under the sun shine.
 Water shall be lightly feathered some-
 be covered, having brick in a deep
 plastered with red earth in order to
 brick in a day. ^{nicely rubbed and}
 of young masses, ^{good} masses shall be
 shall be swept with a big Japanese fan.
 scattered over the masses and then they
 called Heigiki red-gravel shall be
 from its foot, and having done, it
 The masses shall be covered on a mountain

(6)

Dango-slope in Tokyo. In case the Keto-earth can not be found, river-sand mingled with Arakida earth may be used in the place of the Keto-earth. To make the a Fuji-yama, its foundation shall be made with the Keto; and then pottery-earth shall be heaped up.

To make snow, Riwasankaliki? shall be used and a change made by Hera (spatula).

7). It is advisable to put the Keto in ground, for it is apt to lose stickness when dried. In case it is reserved in a tub, water shall be from time to time sprinkled.

8). To make a snow garden, trees with dead branches (branches with no leaves) shall be specially used; and the trees as

(6)

be especially used; and the trees as
best branches (branches with no leaves) (the
To make a snow garden, trees with
shall be from time to time sprinkled.
In case it is reserved in a tub, water
for it is apt to lose stickiness when dried.
7. It is advisable to put the keto in ground,
made by here (spatula).
shall be used and a change
To make snow, Prunella;
further earth shall be heaped up
made with the keto; and then
-farms, its foundation shall be
keto-earth. To make the a top
may be used in the place of the
sand mingled with Orakida earth
keto-earth can not be found, river-
Rango-slope in Tokyo. In case the

(7)

well as the instruments shall be met.
To make snow, Tinsan caliki ? shall
be scattered by a silk-sieve.

- 9) The more men practice, the better
the gardens ~~produced~~ made. In short,
men must be experienced ^{in practice} but not
by theories only.
- 10) Kind of Stones.

name.	province.
Seikanji	Yamashiro.
Usukine	Bungo.
Bangaku	Hizen (Hirato).
Kumano	Kii
Fumya tan	"
Hirabayashi	Awaji
Setogawa	Fujirida
Kurama	Saikyo.

well as the instruments shall be met.
To make answer, Trussal shall
be scattered by a silk-screen.

9) The more men practice, the better
the gardens ~~footed~~ ^{in practice} ~~growth~~ ^{is} ~~growth~~
men must be experienced but not
by theories only.
10) Kind of stores

name	
Seikangji	pramice
Wan Kine	panashia
Pangokan	Guogo
Kumano	Hofen (Hials)
Tungya tan	his
Hoboyash	"
Setogawa	Gung
Kumano	Tupika
	Seikyo

Kamogawa.

saikyo.

Kuzuki

Yamato.

Kuroishi.

Izu.

Mino.

Gifu.

Iso.

Dobo.

Shira.

China.

11) Kind of Trees.

- (1) Matsu (Pine).

For large gardens but not small ones.

- (2) Tosho (Juniper).

Instead in the place of pine trees. Four seasons.

- (3) Keyaki (
- Zelkova acuminata*
-)

From Winter until the begining of Summer.

- (4) Kirekeyaki (Elm-tree)

The same.

- (5) Shimodzu
- ^t
- ke (
- Spiraea palmata*
-)

Four seasons. Autumn best.

- (6) Iwakotemari ().

Four seasons.

From season.

(5) *Leucostoma* ()

From season. Autumn best.

(6) *Chimaphila* (*sp. palmata*)

the same.

(7) *Chimaphila* (*Edm. tree*)

Winter until the beginning of summer.

(8) *Kyphosiphum* (*gibbosa acuminata*)

about the place of pine trees. From season.

(9) *Doaba* (*juniper*)

For large garden but not small ones.

(10) *Praxin* (*vine*)

(11) Kind of tree.

Chimaphila

Doaba

Chimaphila

Chimaphila

Chimaphila

Chimaphila

(9)

- (7) Yukiyanagi (*Spiraea Thunbergii*).

The same.

- (8) Rakyosho (*Tarix leptolepis*).

Summer best.

- (9) sugi (Japan Cedar).

Different kinds. Four seasons.

- (10) Kaya (*Torreya micifera*)

Four seasons.

- (11) Momii (fir).

The same.

- (12) Tamasugi ()

Four seasons.

- (13) Momiji (maple).

- (14) Ashi (Reed).

Dead autumn best.

- (15) Hakone-Kanchiku (Hakone bamboo)

Smaller better.

- (16) Sankirai (*Heterosmilax japonica*)

The middle and distant scenes.

(1) *Juniperus* (*Spiraea Thunbergii*)

the same

(2) *Botrychium* (*Taraxacum officinale*)

the same

(3) *Aspid. (Fagus sylvatica)*

different kinds. For example

(4) *Aspid. (Ternstroemia)*

the same

(5) *Aspid. (Pinus)*

the same

(6) *Aspid. (Juniperus)*

the same

(7) *Aspid. (Aspid.)*

(8) *Aspid. (Aspid.)*

the same

(9) *Aspid. (Aspid.)*

the same

(10) *Aspid. (Aspid.)*

the same

(10)

(17) Otokiri-so. ().

From the begining of Summer until
the maple season.

(18) Gyumo-so. ().

From the begining of Summer until
Winter.

(19) Kito-so ().

Except Summer.

(20) Chichiko-so (Anemone).

~~Provided~~ Put by Spring and summer
trees.

(21) Mugi-ayame. (Mugi Sweet Flag).

Ponds, marshes, water's edge edges - in
Summer.

(22) Kariyasu (Miscanthus tinctorius).

Put by Summer trees.

(23) Suzume-no-hie (Paspalum
Thunbergii).

(22) *Agave - ca - tie* (*Parapholium*
flavescens)

(23) *Karigae* (*Priscanthus tinctorius*)
Summer.
Out by summer trees.

Paras, marshes, water's edge - in

(24) *Paras - agave*. (*Parasweet* *Agave*)

Paras.
Paras Out by spring and summer

(25) *Chilite - ca* (*Chilite*)

(26) *Chilite - ca* (*Chilite*)
Except summer.

Winter.
From the beginning of summer until

(27) *Agave - ca* (*Agave*)

From the beginning of summer until
the maple season.

(28) *Chilite - ca* (*Chilite*)
(29)

A secret is to use this in the place of *Susuki* (*Eularia japonica*) to represent a field.

(23) *Hiuemo* (*Patamagetom natans*)
Ponds and marshes in summer.

(24) *Hiue-hishi* ()
The same.

(25) *Famukimo* ()
The same.

(26) *Shimeshaga* ()

In May, used in the place of *Yaten-hashi* () and *Ayame* (Sweet Flag).

(27) *Nanakusa* (seven kinds of greens much admired in autumn, already mentioned in my translation for "Modern Customs etc.")

(28) *Kusaashi* or *Michishiba* (Grass growing on the road).

A secret is to use this in the place
of *laurel* (*Eubonia japonica*) to
represent a field.

(23) *Thirum* (*Potamogeton nodosus*)

Grows and branches in summer.

(24) *Thirum* (*Potamogeton nodosus*)

the same.

(25) *Thirum* (*Potamogeton nodosus*)

the same.

(26) *Thirum* (*Potamogeton nodosus*)

the same, used in the place of *laurel* (*Eubonia japonica*) and *Thirum* (*Potamogeton nodosus*) (sweet flag).

(27) *Thirum* (*Potamogeton nodosus*)

much admired in autumn, already
mentioned on *Thirum* translation for
"Garden Cinnamon etc."

(28) *Thirum* (*Potamogeton nodosus*)
growing on the road.

All the grasses mentioned will perhaps - do, but if not, you will look for some, for there are vally valuable and nice greens for the purpose ^{grasses} on the road.

12) Gari for Sea & River.

- (1) Kamogawa.
- (2) Shioakawa.
- (3) Zenjin.
- (4) Tamagawa.
- (5) Mikage sand.
- (6) Kawasuna or Silver sand.
- (7) Negishi.

13) Pottery Things.

- (1) Figures of Men.
Historical men, fishers, farmers,

Historical notes, pictures, drawings,

(1) Pictures of them.

(13) Pottery things.

(7) Vegetables.

(6) Kauri gum or silver sand.

(2) Pitkern sand.

(4) Pannagans.

(3) Benjin.

(5) Brickbams.

(1) Kaurigans.

(18) fare for tea & Quin on the road.

rice greens for the purpose
there are really valuable and
will look for some, for
perhaps do, but if not, you
All the greens mentioned will

(43)

travellers, and Karabito (one of Lo)
old China

(2) Animals.

Cows, horses, deers, rabbit, hares,
monkeys, cranes, water birds, insects,
herons.

(3) Houses.

Shrines, temples, towers, fisher-men's
houses, cottages with mills, Thatched
cottages, and Thatched cottages
with of light.

(4) Vessels.

Japanese ships and boats, Eu-
ropean men-of-war ~~and~~, ships,
and boats.

(5) Bridges.

Kagahashi (long bridge after
old style) and every kinds
of the Japanese as well as

of the Japanese as well as
old style) and every kind
Kogachiki (big bridge after

(3) Bridges.

and boats.

Japanese ships and boats, En-
Japanese men-of-war, ships,

(4)

Parade.

with light.

cottages, and thatched cottages
houses, cottages with mills, thatched

Shrine, temples, towers, fish ponds

(3)

houses.

terrace.

monkeys, cranes, water birds, insects,
Cows, horses, deer, rabbit, birds,

(2) Animals.

(2)

monkeys, and Karabits (see p. 20)
old China

(74)
foreign bridges.

Rules of Making Gardens.

Chapter I Spring.

(1) Norici-bune. (a boat with ~~passengers~~
passengers)

(a) Front scene.

A waiting house, thatched cottage,
pier, posts (piles), trees (yuki-
yanagi).

(b) Middle scene.

A big river, distant mountains,
and a boat or boats with
passengers.

Notice:— Potteries for the houses,
piers, and figures.
Dead branches for the

Foreign bridges.

Notes of waiting garden.

Chapter I Spring.

(1) Horizon-line. (a boat with passengers)

(2) Front scene.

A waiting house, thatched cottage,
pier, boats (fish), trees (apple)
(panorami).

(3) Middle scene.

A big river, distant mountains,
and a boat or boat with
passengers.

Notes: - Pottery for flowers,
pines, and figures.
Lead branches for the

piles.

(2) Sonraku-Shinnen (a new year
at a (remote) village).

(a) F. S.

A long gate with matukazari;
(village-head's house)

within the gate there ^{are} a thatched
cottage and Tosho or Keyaki;

outside the gate there are torii,
manzai, & shishi-mawashi;
and the side of the gate there
are fields and distant
mountains.

erotic;—

Patterns for figures &
houses.

files.

(3) Dourak-Blumen (a new year)

at a (remote) village.

(a) F. 2.

A long gate with rusty (village-fence) rusty;

within the gate there are a thick
cottage and books or papers;

outside the gate there are trees;

marginal, oblique-marginal;

and the side of the gate there

are fields and distant

mountains.

Notes: — Pottery for figures & bricks.

(3) Ume-yashiki (plum garden)

(a). F. S.

A Thatched cottage with a fresh-wood fence and Gekiyonagi in the place of plum trees.

(b). M. S.

A Distant mountains with San-kirai or Iwakotemari in the place of p.t.; ^{with a ~~plant~~ gourd} A figure, representing a gentleman at large, rests on a bench; a foot-path on the rice-field dyke or a field.

(4) Hanami (Cherry blossom).

(a). F. S.

Tsuga-sakura in the place of

(12)

(3) Thunbergia (plum garden)

(a) F. 12.

A thatched cottage with a front-
wood fence and fruiting
in the place of plum trees.

(b) M. 2.

Thunbergia montana with 20
thunbergia in the
place of plum; a figure, 20
with a figure

presenting a garden on a large,
wide on a bank; a foot-path on
the rice-field side of a field.

(4) Thunbergia (plum garden)

(a) F. 12.

Thunbergia in the place of

Sakura; a pic-nic boat in a river;

(b). m. s.

a Field, and distant m. with Chaya (tea-shops) and figures.

Chapter II Summer.

(1) Tamagawa-be (The shore of the Tamagawa).

A broad tray; Jari in a river; two or three bamboo baskets along the shore; trouts made of shells;

Yukiyanagi, Kito-so, Gya-mo-so; a raft in the river;

d. m. or the Fuji-san.

(c) Hotarugari (Hunting fire ~~flies~~ ^{flies}).

(a). F. S.

batana; a fire-ice boat is a

mine;

② m. 2.

a Field and distant m. with
Chays (ice-chaps) and figures.

Chapter II Summer.

(1) Tamagans-be (the name of the Tamagans)

A broad tray; fair is a mine;
two or three bamboo baskets along
the shore; two rows of shells;

Yukigamagi, kita-so, Yga-

mo-so; a raft in the river;

d. m. or the Puffin-see.

(2) Hotorogan (Hunting fire ~~the~~)

③ F. 2.

A cage for fire-flies; ~~few~~ two
or three figures with fans; Yuki-
yanagi and Shitakusa (greens).

(h). M. S.

A river and D. M.

Notice:— The fire-flies are made
of shells and put here
and there among the
grasses.

(3) Hashihita - no - sugumibune.

(A summer boat by a bridge).

(a). F. S.

Yukiyanagi and other trees.

(h). M. S.

A river; a boat by the
river with lights, so as to

(16)

A cage for five-fives; ~~four~~ two
or three figures with four; Yuki-
Yamagi and Whitaker (names)

(17) 2. 2. 2.

A river and 2. 2.

Notice: — The five-fives are made
of shells and put here
and there among the
grooves.

(3) Habitat — no — or submarine.

(A summer boat by a bridge)

(18) 2. 2. 2.

Whitaker and other names.

(19) 2. 2. 2.

A river; a boat by the
river with lights as in 2

(19)
represent the darkness.

(C) D. S.

A bank will do.

(4) Ugai^K (Cormorant fishing).

(a) F. S.

Trees, a big river, and
fishing boats here and there.

(C) D. ~~M~~S.

D. M.

(5) Suzumi (Getting out cool).

(a) F. S.

Trees.

(b) M. S.

A thatched cottage with a light
by the a river; a moon-shadow
on the river.

(C) D. S.
D. M.

(17)
represent the bank.

2. 2. 2.

A bank will do.

(4) W. Fair (Common fishing).

2. 2. 2.

Fishing boats here and there,
Trees, a big river, and

2. 2. 2.

2. 2.

(2) W. Fair (Common fishing).

2. 2. 2.

Trees

2. 2. 2.

A thatched cottage with a light
by the river, a moon-shaded
on the river.
2. 2. 2.

(78)

(b) Today-tōnie (Distant view from
a light house).

(a) F. S.

Two or three rocks by the shore.

(W. M. S.)

An isle with a light house;
a man-of-war.

(C. D. S.)

D. M.

Notice:— Foreign style best.

Chapter III Autumn.

(mushi)

Insects:—

- (1) Kugihibari (~~Kugi-lark~~)
- (2) Kinhibari (~~Kin-lark~~)
- (3) Kantan ()
- (4) Kaproge ()
- (5) Kanetataki ()
- (6) Umai ()

① Tobac-taric (Kilbuck wine from a light tank)

② F. 2.

Two or three racks by the shore.

③ M. 2.

Our side with a light breeze.

a man of - war

④ 2. 2.

2. M.

Notes: - Foreign style best

Chapter III Continuum.

(Gumbel)
Insects: -

(1) Kugikibari (Kugikibari)

(2) Kugikibari (Kugikibari)

(3) Kugikibari

(4) Kugikibari

(5) Kugikibari

(6) Kugikibari

(1) Sankai-bōken (Cottage in the mountains).

A thatched cottage with insects;
~~In~~ Water coming down from
 a pipe; trees and greens.

(2) Kosen-jō (Ancient battlefield)

(a). F. S.

Trees, representing the darkness;
 an old tile over in grasses;
 an bushi-cage in the tile.

(b). M. S.

A river.

(c). D. S.

D. M.

(3) Suishō (Mill).

(a). F. S.

A mill-cottage with mushi

(1) Banker - (book) (Cottage in the mountain)

A stacked cottage with unlocks;

for water coming down from

a pipe; trees and grass.

(2) House - (ancient battlefield)

(2) F. 2.

Three, representing the darkness;

an old tile over in grass;

an unlocked - the cage in the tile.

(2) M. 2.

A river

(2) B. 2.

B. M.

(3) Unlocks (Mill)

(2) F. 2.

A mill - cottage with unlocks.

(20)

under trees; different grasses;
a foot - pass in a rice-field;
a heron.

(C) D. S.
D. M.

(4) Anshiten (^{Priests' house} Temple room).

(a) F. S.

A priest's house cottage by
cedars; a Travelling priest stands
listening the song of ~~the~~ mushi.

(b) M. S.

Grasses

(c) D. S.

D. M.

(5) Furnido (Old well).

Trees as a f. s.; an old well;
a ~~the~~ mushi cage in the well; all
field.

under trees; different grasses;
a foot - from in a rice-field;

a barn.
Q. Q. 2.
Q. M.

(4) Chickadee (Great house
Temple room)

Q. F. 8.

A peasant's home cottage at
cedars; a travelling priest stands
listening the song of the muscle.

Q. M. 2.

~~Grass~~

Q. Q. 2.

Q. M.

(2) Thrush (old well)

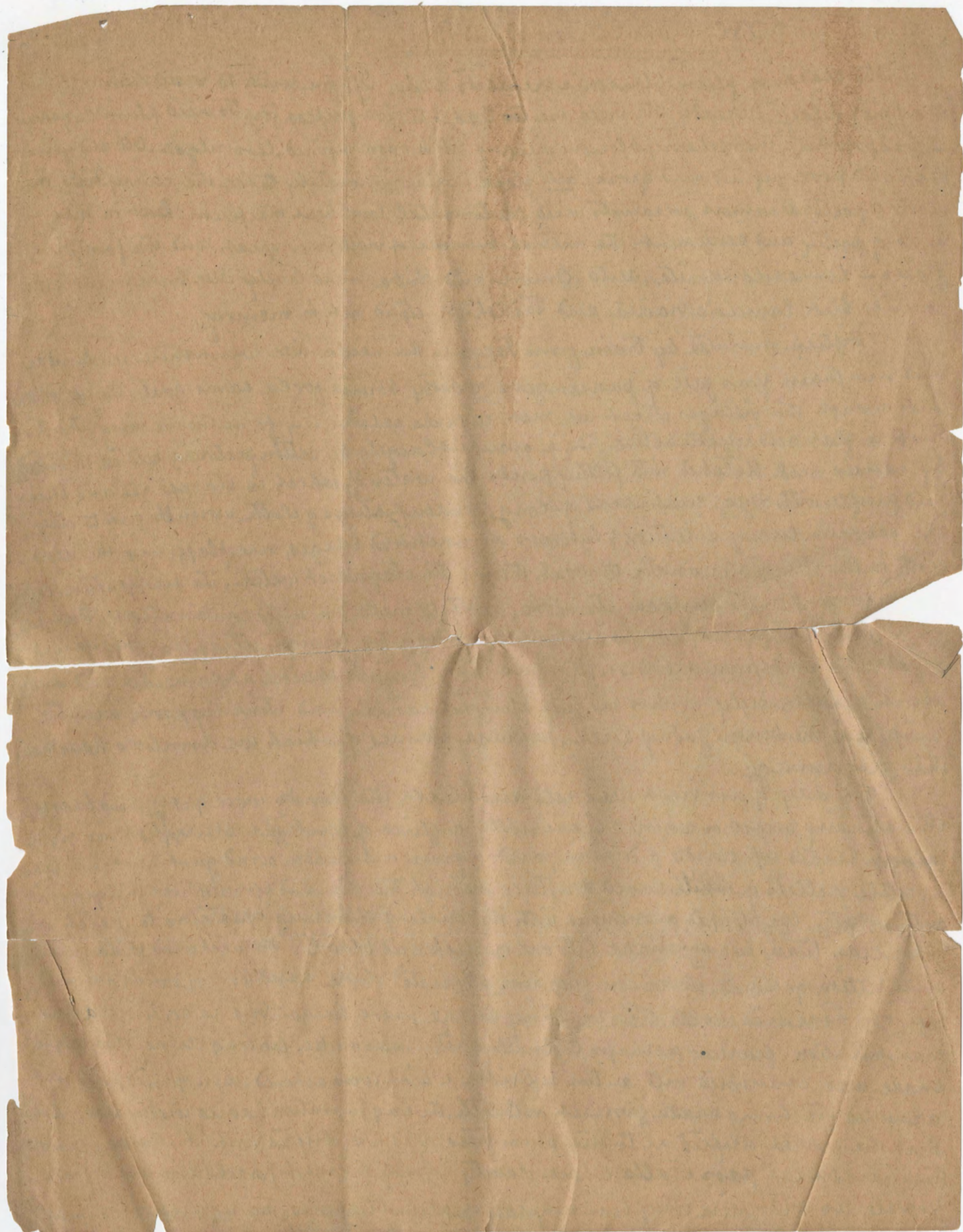
There are a f. 2. in old well;
a muscle cage in the well; a
field.

XIV. Plum-Blossoms and Poems.

The season of plum-blossoms nears its end. If you wish to view them you may not delay. Already the trees are too loaded to give perfect joy. To view plum-blossoms is less popular than cherry-blossom viewing; it is more refined, less vulgar. Old and young, rich and poor, refined and gross, all flock indiscriminately to see the cherry-trees in bloom; poets, dreamers, idealists and sentimental love best the plum. But in this land of poetry and sentiment the actual number of visitors is great and the famous places - Kameido, Narita, Mito, Omori and Shiba - are lively. We have made the round but Kameido, Narita and Taikoh-en stand out in memory.

Fifteen minutes by train from Tokyo is Kameido. We went there one Sunday and our train was full of passengers mostly bound for the same goal. As we walked out through the village street we met crowds returning from the viewing. The district is flat and unattractive; it is occupied largely by cotton factories and is intersected by canals and blotched with filthy ponds, the water of which is stained red and blue and purple with dyes; great racks of long, pendent strips of cloth, wound out to dry, are seen in every direction; laborers on anchored barges are flapping the dyed cloth in the sluggish canals to wash them; the stagnant water, its suggestive colors cuming upon its surface, its odors, unite to make an ugly combination. But, in the midst of these unpromising surroundings lie famous temples. Few sacred buildings in Japan are more famous than Tenjin's shrine at Kameido and scattered about perplexingly in this maze of sluggish canals and stinking pools are the temples of the Seven Gods of Luck, popular shrines of which we ourselves have made the pilgrimage.

The day of our visit was cold and bleak; the clouds were gray and heavy threatening snow or rain; occasionally a glint of sunlight struggled through the gloom heaped up clouds and once and again a sudden wind-gust sent a flight of little pellets of ^{dry} white snow drifting through the air and sprinkling the ground with white. We stopped a moment with the circle of shivering spectators to watch a magician turn a rag-snake into one of flesh and blood. He declared that for the contribution gathered, eleven sen five rin ($5\frac{1}{4}$ cents), little could be expected; not unless fifty sen appeared should the resulting snake prove large; but he continued his manipulation, fearing perhaps to chill enthusiasm by too long delay; the rag-snake was crammed into a tin cylinder, which was covered, then opened, and out crawled the living snake four feet in length, the rag imitation having totally disappeared. But the crowd drifted on to the plum-trees and we drifted with it. As we approached the garden we pass stalls where dainty cups of thinnest porcelain are offered for sale as souvenirs; they bear a spray of plum-blossoms, the requies (inghinsale).



the moon, in varying combinations.

The garden? A mass of tangled and sprawling gnarled and twisted bare trunks, branches and twigs; of blossoms scarcely any. But that is more beautiful. The plum-tree loaded with full-blown flowers is not ideal - it is vulgar profusion; real beauty is the gnarled and knotted trunk, whose leafless branches bear twigs bordered with the little round button-buds, a few only being open. A tree one third, or less, in bloom gives promise; a tree full-blown suggests decay. As this judgment is uttered the mind drives pitilessly against us and we foolishly observe that it is a bad day for the viewing; a look of resigned contempt greets the remark and we learn that most good plum-viewings, those to which the mind looks back with greatest joy, are bleak ones; and we begin to understand. Here the oldest plum-tree is in the midst of others and is garlanded ~~with~~ above with a rope of straw from which hang folded white papers, signs of respect and reverence. As we look, a troop of young men dressed for hard tramping come trudging lustily; they stop and view the rope encircled ancient, lovingly; each come the notebooks and they jot down what - a list-name, a comment, a poem? They are out for a day of it, from early morning until nightfall, tramping from tree to tree, from grove to grove, from shrine to shrine. The most famous tree, however, Kameido is the "dragon-plum"; its trunk sprawls along the ground in fashion to give to it and to the garden.

The great temple at Kameido is to the god Tenjin, one of the many deified men in the Japanese pantheon. His life name was Sugawara no Michizane; he was a gentleman and scholar; of great ability and strong ambition, he became Minister; but enemies brought about his ruin and he was sent to Kyushu as governor - in reality a degradation, amounting to his elimination from public life. There, at Dazaifu is his original and chief temple. He so loved plum-blossoms that, on his banishment from Kyoto to Dazaifu, his favorite plum-tree flew after him; that it was a thousand years ago but the tree may still be seen! A few nights since I attended a meeting of "The Old Boys", a society of toy-collectors. The subject of the meeting was Tenjin. He is god of calligraphy and his figure is a common child's toy. In it he is represented in the old ceremonial dress, which is sprinkled over with his crest, the plum-blossom. In his exile, he was wont to ride about upon a black bullock; the figure of such an one is commonly to be seen at his temples. Curiously his favorite bird was not the uguisu, so regularly associated with plum-blossoms in popular poetry and popular fancy, but the tsurumaru ("bullfinch"). One of the curia's festivals of the year is held at Tenjin's temples and is known as the "exchange". Theoretically everyone goes there with a bird in his sleeve and at night exchanges his for some one else's, neither showing his offer; who gets a larger or finer bird than he gives is sure of luck for the ensuing year; a bird is said to be of gold, but who would let it go?

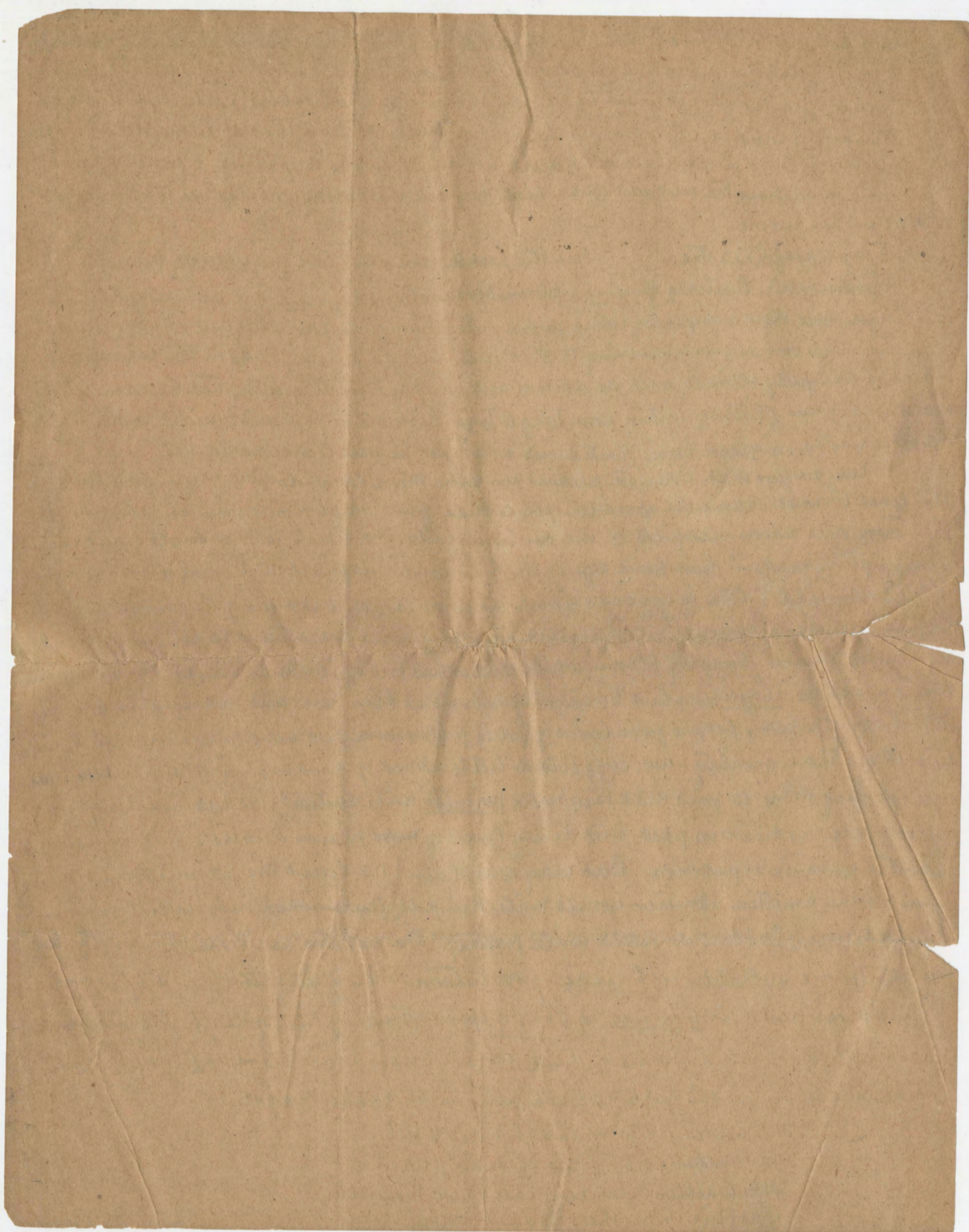


In practice, the birds today are openly sold and the exchange is made at the temple itself; one turns in the bird he buys (of willow wood, conventionally cut and painted) with a small money offering and receives back from the priest another bird, usually better than his own, in proportion to the amount he gives. Such is the method at Kameido. Perhaps the priests at Osaka give out a golden bird; at all events they issue a paper slip with some notes regarding the celebration, in which they ask the person who receives the bird of gold to send in his name.

Tenjin preferred the ume (plum-blossom) but the people generally love the uguisu (usually translated nightingale). Pictures of ume and uguisu are commonplace. He is a singer, but there are grades; there is one outside my window as I write. He is a little creature and comes every morning to flirt with our canary; he settles in the cedar tree, which is carefully clipped and so dense and compact in its growth, that he can only be seen as a form flitting within from twig to twig; his note is full and liquid but they tell us he is a rustic, a "green-horn", untrained and bad; he will learn no doubt.

We confess that Nanka pleased us more than Kameido. The plum garden is on the level terrace, above the great temple to Fudo, from which a fine view extends out over the town and across rice fields to the bounding hills. The trees are not so old as at the "dragon-plum garden" but have age enough to twist and gnarl the trunks and they are finely clumped; there is an occasional red-flowered one and a few of the weeping sort, but most are the true favorites, simple whites. There were flowers to suit all, some trees being almost a snowy mass of bloom, while others had but a few buds opened. There were few visitors and no uguisu; but human singers had been here and many twigs bore twisted strips of paper, poems from lovers of ladies or blossoms. We were mean enough to take two, to see their quality; we suffered a little shock of disappointment on opening them to find that they were printed and identical; we had thought of seeing Japanese as his own poet and every lover of maids and trees as original and spontaneous in expression. But why complain! No doubt the printed poem was as good as the emitted admirer would write himself. And — when need really arises — almost every Japanese does write poetry. The poems are little things, tanaka of thirty-one syllables or haikai of seventeen. They deal with every subject; of plum-blossoms and uguisu, of love, of springtime, of life, of death. Old Sugawara-no-Michizane (Tenjin) sang of the ume and others have kept it up ^{the practice} to the present. Here is one by the old governor, recently in the Japan Magazine:

The snow cloth make it hard to tell
The modest plum-tree's blossom pure;
The warbler chance may seek the dell
And find it in the shade obscure.



A little book has lately come into my hands bearing title Poetes et Soldats; it is a lecture in French by a M. Peri and is based upon a Japanese collection of poems written by soldiers in the Russo-Japanese war. I have seen nothing else, which shows so well the naturalness of poetic expression in the Japanese. These are swansongs of men about to die; they were actual all written by men who did die. Three will suffice as samples:

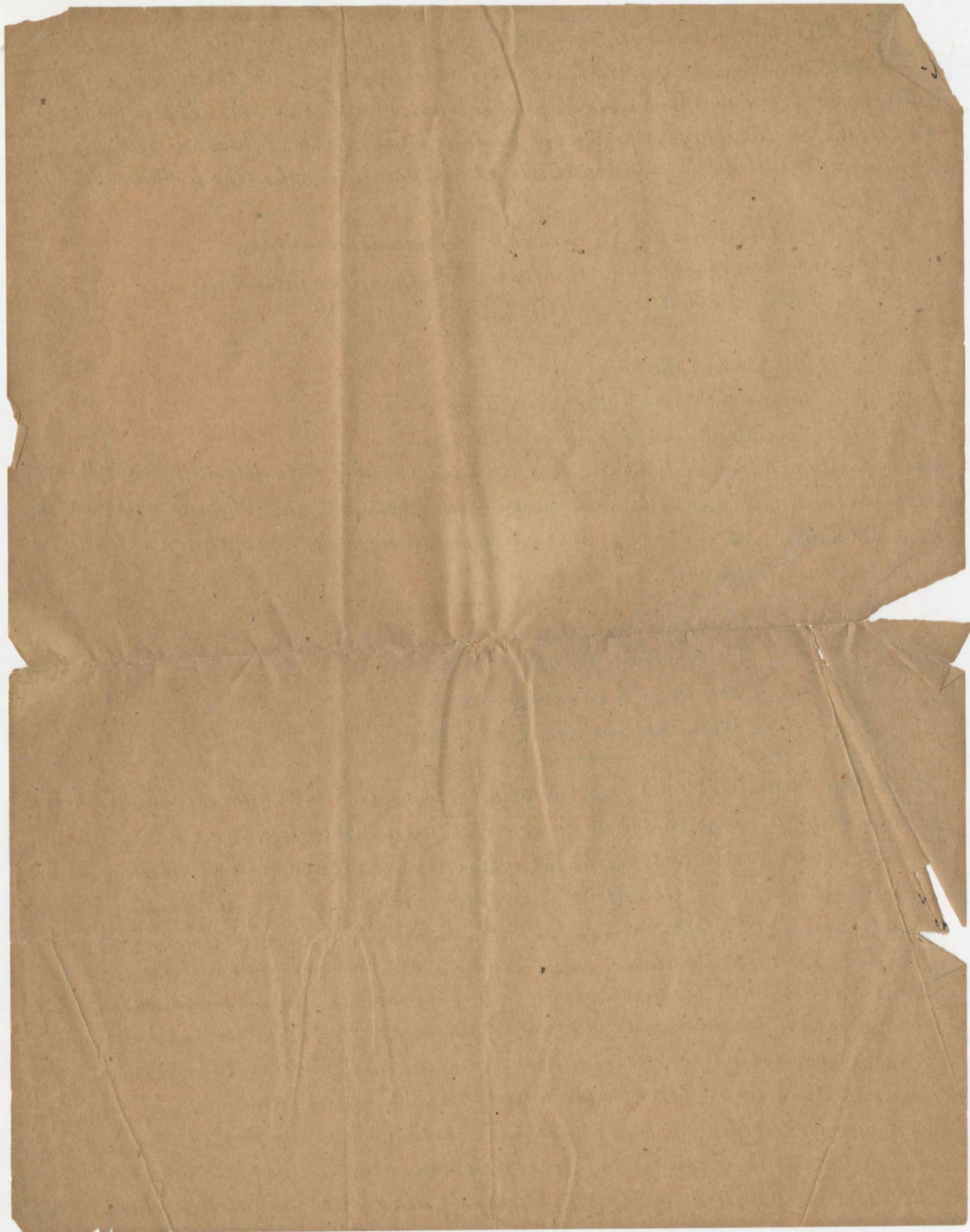
Humble soldier I, whose existence counts for naught.
Ah! how great my happiness! At the assault of Port Arthur
I am about to give my life for my Emperor!

The flags! the breeze!
Before the rising sun mounting in the sky
The dew disappears.

This is pretty expression but there is a deeper meaning, dependent upon word play; the rising sun is Japan - the word asahi means both; the dew is Russia and the word has actually both meanings. The double meaning needs no explanation to the Japanese but is immediately evident.

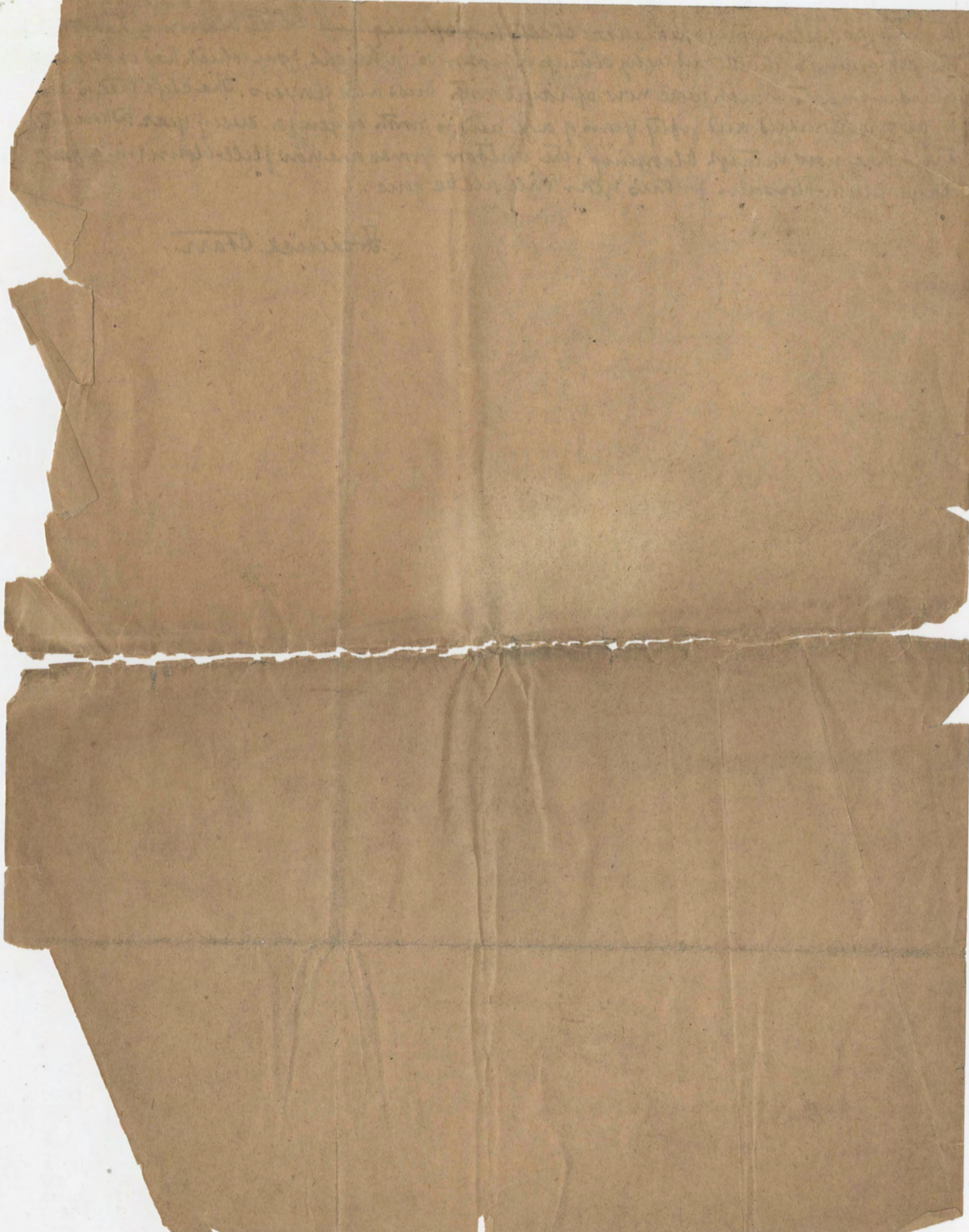
The Spring has come
Time when the cherries blossom;
The hour has also come
When soldiers are to fall, as fall the flowers.

When I am tired and want a change I go to Taikoh-en, here in the heart of Tokyo. It is a garden where there are always beautiful surprises. On January 28th we saw there a table-bench of Spring tray-gardens in full glory. There were quantities of the dull yellow fukuyjiso, symbol of longing and typical flower of the early Spring; they look like crocuses, but have fine-cut leaves. But the attraction of the occasion were the little plum-trees - quaint, wee, gnarled trunks and leafless twigs with a shower of white bloom. So early in the season, we had not expected a fine display and had left our camera at home. Three weeks passed before we could go again. The show was past; only a few inferior things remained. But the old gardener, who loves me, took us indoors where a few choice trees had been purposely delayed. Two of them were old; one was about three feet in height and its old trunk had been cunningly cleft in twain years before I was born and the two parts, separated had continued their parallel growth; they looked as if dead for a century past but from the



^{and branches}
trunks, so lifeless in appearance ~~shoots had sprang~~ and white blossoms had app
The other was a thick and ugly stump a foot or so in height, from which had shot up
slender shoots, which were now sprayed with buds and flowers. The cleft tree is said
to be one hundred and fifty years of age and is worth a yen for every year. These little
trees are now through blooming; the outdoor groves are now full-blown; in a few
days plum-blossoms for this year will all be gone.

Frederick Starr.



There were three Apicii, who flourished, if I may so call it, at different periods. The first lived before Rome had lost her freedom; the second under the Emperor Augustus, and the third under Trajan. According to the testimony of Pliny, he was remarkably skillful in the preparation of ragouts: and the Apician receipt for preserving oysters, which he contrived to send fresh five hundred leagues, was long considered, as an inestimable piece of culinary knowledge. *The second Apicius, however, appears to have been, without competition, the most ingenious epicure of the three. He reduced eating to a system, and gave lectures at Rome, on the various methods of pleasing the palate, and preparing delicacies for the table. *The sums expended by Apicius, in the indulgence of his palate, were enormous. When his affairs became embarrassed, in consequence of his excesses, he was driven to the inspection of his accounts; and finding, that of his large possessions, only seventy or eighty thousand pounds remained, he concluded his many delicious repasts, with a dose of poison. -- While staying at Minturnæ in Campania, he cat a delicious species of lobster --; and being informed, that on the coast of Africa -- were found of uncommon magnitude; he instantly set sail for the spot, -- When he arrived there the fishermen brought the largest they could procure, but he, finding they were much smaller than he imagined --, instantly hoisted sail in rage and disappointment, and never once set his foot on shore. (Athenæus). Warner: Antiq. p. vi. The book probably not his: Coelius Apicius probably took advantage of his fame. At least as old as later Emperors.

Anglo Saxon gastronomy:

Gastronomy

Among the delineations on ancient manuscripts, which Mr. Sturt has taken the trouble to publish, and explain, we find two, that represent a Saxon feast. The number of personages in the more remarkable one, are five. Three appear to be sitting at ~~the~~ table, while the two others, are serving on their knees. The banquet consists of a large fish, on a kind of platter in the middle, and two deep dishes, probably filled with boiled meat and broth on both sides. The attendants seem to hold spits in their hands, transfixing joints of meat, from which, one of the figures is employed in cutting a piece. The table has most of the modern decorations appertaining to it; such as a cloth, plates, dishes, knives, etc. Forks we know were not in use till ages afterwards; accordingly one of the personages has a fish in his left hand, and a knife in his right, which he is about to cut it with; while the third, who sits in the middle, and has a goblet in his hand, appears to be drinking the health of him at his left side.

Warner: Antiquitates. p. x.

Sturt would probably say that the middle one is requesting the other to pledge him. (See note)

The first thing I noticed when I stepped
 out of the train was the cold. It was a
 first time, but I was not a stranger here. The
 language of the people was so familiar to me,
 as if I had been living here for years. The
 people were so kind and so friendly. I
 felt at home. I was not alone. I was
 part of a great people. I was part of a
 great nation. I was part of a great world.
 I was part of a great life. I was part of a
 great future. I was part of a great hope.
 I was part of a great dream. I was part of a
 great vision. I was part of a great destiny.
 I was part of a great destiny. I was part of a
 great destiny. I was part of a great destiny.

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 great life. I was part of a great future. I
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Monks' luxury: reign of Henry II

Gastronomy

Giraldus Cambrensis says: Their table (Canterbury) consisted regularly of sixteen covers, or more, of the most costly dainties, dressed with the most exquisite cookery, to provoke the appetite and please the taste; they had an excessive abundance of wine, especially claret, of mulberry wine, of mead, and other strong liquors; the variety of which was so great in these repasts, that no place could be found for ale, though the best was made in England, and particularly in Kent. Of the prior and monks of Saint Dunstons, Winchester, he says: They threw themselves prostrate at the feet of King Henry II and with many tears complained to him, that the bishop of that diocese to whom they were subject as their abbot, had withdrawn from them, three of the usual number of their dishes. Henry enquired of them, how many there still remained, and being informed they had ten, he said that he himself was contented with three, and imprecated a curse on the bishop, if he did not reduce them to that number.

Warner: Antiquitates . p. xiii

Peacock:

Gastronomy

The peacock also, generally made a distinguished appearance at these baronial entertainments. That ingenious investigator of our national antiquities Mr. Gough, has given the following account of the ceremonies which were observed in serving up this bird - - : Among the delicacies of this splendid table one sees the peacock, that noble bird, the food of lovers and the meat of lords. Its dishes were in higher fashion in the thirteenth century, and there was scarce any noble or royal feast, without it! They stuffed it with spices and sweet herbs, and covered the head with a cloth, which was constantly wetted to preserve the crown. They roasted it, and served it up whole, covered after dressing with the skin and feathers on, the comb entire, and the tail spread. Some persons covered it with leaf gold, instead of its feathers, and put a piece of cotton dipped in spirits, into its beak, to which they set fire as they put it on the table. The honor of serving it up, was reserved for the ladies most distinguished for birth, rank, or beauty, one of whom, followed by the others, and attended by music, brought it up in the gold or silver dish, and set it before the master of the house, or the guest most distinguished for his courtesy and valour; or after a tournament, before the victorious knight, who was to display his skill in carving the favourite fowl, and take an oath of valour and chivalry on its head. The romance of Lancelot, adopting the manners of the age in which it was written, represents King Arthur doing this office to the satisfaction of five hundred guests.

Richard II: Prodigality.

Gastronomy

The prodigality of Richard was enormous. Two thousand cooks, and three hundred servants were employed in his kitchen. — Ten thousand visitors daily attended his court, and went satisfied from his table. To furnish food for this numerous company, twenty eight oxen, three hundred sheep, and incredible number of fowls, and all kinds of game were slaughtered every morning.

Warner: Antiquities. p. xxxii

There are few instances recorded by history, of such extensive hospitality as that of King Richard. — The daily consumption of the Jewish monarch's (Solomon's) table was "thirty measures of fine flour, and three ecore measures of meal: ten fat oxen and twenty out of the pastures, and an hundred sheep, besides harts and roebucks and fallow deer, and fatted fowls. 1 Kings: iv. 22. Mallett mentions an Egyptian king who fed fourteen thousand guests. The quintals of meat, butter and sugar, which he daily consumed for the pastry work alone, were so numerous as to appear incredible.

n. p. xxxii

Henry V.

Gastronomy

1421 brought his queen, "Fair lady Katharine", to England. Dinner. In reading the account of these feasts, the observation occurs, that the tables of our ancestors must greatly have exceeded those of modern days, in the splendor of appearance. Every decoration was added to the different dishes, that the cook's imagination suggested, to gratify the eye. The peacock we have already seen made a brilliant figure on the table; and the frequent use of gold and silver, the splendid representations of armorial cognizances, and the grand devices in pastry and sugar, which they termed sotelties, must have given a magnificence to the ancient English table of which we at present have no idea.

Warner: Antiquitates p. xxxvii.

The Forks:

Gastronomy

Another great convenience of which our ancestors knew nothing, is the fork, an instrument not in use at the English table, till the reign of James I. Conyest in his crudities, mentions the fork, as being used only by the Italians, among all the nations of Europe in his time. --- Here I will mention a thing, that might have been spoken of before, in discourse of the first Italian town. I observed a custome in all those Italian cities and towns through which I passed, that is not used in any other country that I saw in my travels, neither doe I think that any other nation of Christendome doth use it, but only Italy. The Italians and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke, when they cut their meate. For while with their knife which they hold in one hande they cut the meate out of the dish, they fasten their forke, which they hold in their other hand upon the same dish, so that whatsoever he be that sitting in the company of any others at meale, should unadvisedly touch the dish of meate with his fingers, from which all at the table doe cut, he will give occasion of offense unto the company, as having transgressed the lawes of good manners, in so much that for his error he shall be at the least browbeaten, if not reprehended in wordes. This form of feeding I understand is generally used in all places of Italy, their forkes being for the most part made of yron or Steele and some of silver, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any means indure to have his

The Fork: cont.

Gastronomy

dish touched with fingers, seeing all men's fingers are not alike cleane. Hereupon I myself thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also in Germany and oftentimes in England since I came home: being once gripped for that peccieit using of my forke, by a certain learned gentleman, a familiar friend of mine, one M. Laurence Whitaker, who in his merry humour doubted not to call me at table Furcifer, only for using a forke at feeding, but for no other cause.

Warner: Antiquitates. p. liii

Clay. eating:

-- j'aperçus tout à coup devant moi, en chair et en os, l'homme au masque de fer. C'était un nègre qui portait de l'eau et dont le visage était couvert par un masque de fer-blanc que fixaient derrière la tête deux branches réunies et fermées par un cadenas.

-- mon ami B. à qui je demandai ce que cela signifiait me dit que ce masque était la punition des buveurs d'eau-de-vie et des geophages incorrigibles, qui de cette manière ne pouvaient manger et boire que ce que leur maître leur faisait donner lui-même. J'appris avec étonnement que des nègres, ainsi que certains enfants blancs, sont quelquefois possédés de la manie de manger de la terre, de la chaux chaux et des ordures, et que jusqu'ici on n'a trouvé aucun remède contre ce goût dépravé. Toutefois je dois dire que, pendant mon séjour à Rio, je ne vis que ce seul exemple d'une punition aussi terrible.

Heine: Voyage autour. ii. p. 208

Saracenic Feast:

Gastronomy

Abdomelek the caliph, upon his entering into Cusab, made a splendid entertainment. When he was set down, Amrou the son of Hareth, an ancient Mechze-mian, came on; he called him to him, and placing him by him upon his sofa, asked him what meat he liked best of all he had eaten. The old mechmuzian answered, an ado's neck well seasoned, and well roasted. You do nothing says Abdomelek; what say you to a leg or a shoulder of a sucking lamb, well roasted, and covered over with butter and milk.

Ockley's Hist of the Saracens. vol 2. p. 277.

Warner: Antiquitates. ii.

Don't think that:

the travelling the light upon his counting not back,
was a splendid entertainment. When he was at
home, Quincy the son of Harriet, an ancient Prophet,
Quincy, Quincy, he called him to him, and hearing
him by him upon his sofa, asked him what was the
best book of all he had ever seen. The Prophet
answered, an old book with many, and with
many. You do not find very good things, what you
for to a life of a Prophet, well.
Prophet, the book was not with the book and with.

Quincy the book was not with the book and with.

Quincy the book was not with the book and with.

Patriarchal Feast:

Gastronomy

And abraham hastened into the tent unto sarah, and said, make ready quickly three measures of fine meal, knead it, and make cakes upon the hearth. And abraham ran unto the herd, and fetched a calf tender and good, and gave it unto a young man, and he hastened to dress it. And he took butter, and milk, and the calf which he had dressed, and set it before them; and he stood by them under the tree, and they did eat. Gen. xviii. 6.7.8.

Warner: Antiquitates. p. ii.

and children, and
 which, when used, will
 wash, brush, and
 remove from the
 teeth and gums
 all the dirt and
 decay, and will
 keep the teeth
 white and healthy.
 For sale by
 J. W. Smith, New
 York, N. Y.

Spartan simplicity:

Gastronomy

-- ; the prudent lawgiver of Lacedaemon, banished every appearance of delicacy from it (the table). His συσίτια, or public tables, presented nothing delightful to the eye, or pleasing to the palate — all was coarse and homely. The name of one of their dishes has been handed down to these times. The μελας

ζωπος, or black broth of Lacedaemon, will long continue to excite the wonder of the philosopher, and the disgust of the epicure. What the ingredients of this sable composition were, we cannot exactly ascertain; but we may venture to say, it could not be a very alluring mess, since a citizen of Syracuse having tasted it, declared it was no longer a matter of astonishment with him, why the Spartans should be so fearless of death in battle, since any one in his senses, would much rather undergo the pains of dissolution, than continue to exist on such execrable food.

Warner: Antiquitates. p. iii

Was it blood, thickened in a certain way? Hog's blood?
cf. black pudding.

Roman luxury:

Gastronomy

It was customary with many of the Romans, to indulge in eating not less than five times a day. Their meals, however, were not all equally substantial, or luxurious. The caena, or supper, particularly claimed the exertions of the cook, and the attention of the epicure. This meal was considered as the most important; and immense sums were expended, and indefatigable pains exhausted, in providing for it. Crowned with garlands, bathed with essences, and clad in the convivial robe; the luxurious Roman reclining on his couch, partook of the brains of peacocks and pheasants, the tongues of nightingales, and the roes of the most delicious fish.

Warner: Antiquitates. p. iv

Vitellius in little more than seven months, contrived to expend in feasting alone, the enormous sum of seven millions of our money. (£). p. v.

Vedius Pollio, we are told, hung with ecstasy, over lampreys, that had been fattened with human flesh. p. v.

It was not until the year of the revolution, 1776, that the people of the United States began to feel the necessity of a new form of government. The old system, which had been in force since the first settlement, was no longer adapted to the needs of the new nation. The people were tired of being ruled by a few men, and they wanted a government in which every man should have a voice. This was the great principle of the new government, and it was the first step towards the establishment of a republic.

General Summary

It is in this sense that the word "republic" is used. It is a government in which the people are the sovereign, and the laws are made by the people or their representatives. This is the principle of the new government, and it is the first step towards the establishment of a republic.

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