

Handwritten:
Japan
By Prof. Frederic Starr

9. - The Fox-god's Shrine.

At Haneda is the famous shrine of Anamori no Inari. There is no grand temple, there is no fine scenery, there is nothing to boast of in the way of architecture; there is no antiquity; but there are few more popular shrines in present-day Japan. Street car, electric line, and foot brings one in less than two hours to the bridge over the Tamagawa, at the mouth of which, on the seashore, lies the village. To common people the Tamagawa is usually the Rokugo -- the river of six villages. As we cross the bridge, looking either up or down the river, we see its surface dotted with fishing-boats. Those going toward the sea are propelled by sculling; a long pole handle with a blade obliquely lashed looks like an unfit implement, but the skill shown in its use is remarkable. As we look toward the sea the vessels coming toward us have their square sails raised in order to get the advantage of the light breeze as an offset to the slight current. Scores of the white sails speckle the water as far as the eye can see. § Just beyond the bridge the shops begin -- the invariable accompaniment and approach to every popular shrine. There is of course much sameness -- there are always things to eat and drink, toys, souvenirs and votives for those of religious mind. But most of the great temple approaches have something characteristic. Here, for example, we find blind Darumas -- not to be found on sale at every place. Daruma is perhaps the favorite saint of all Japan; his representation is more frequently offered than that of any other respected being; he has no legs, his rotund body is always clad in red and a red hood surrounds his ever jovial face. He is made in pottery, wood, papier-mache, popped rice mixed with anme -- in fact, almost anything is good for making Darumas. He is generally fashioned in such form that he cannot be tipped over -- in other words, ^{they} Daruma ^{is} the common tumbling toy of the Japanese. It is this fact that, no matter how he falls, he rights himself, ^{which} makes the old saint so great a favorite. His figure constantly calls up hope to the discouraged. He seems to say, "no matter how you fall, pick yourself up and smile." The blind Daruma, however, is special. Darumas with eyes you may find everywhere, ~~xx~~ -- but blind Darumas you meet at only certain shrines. The whites of his eyes are present, but they have no pupil, or colored iris. You buy a blind Daruma when you are in despair or in need of help; you take it to your home and make your prayer. Put the little figure on the god-shelf and await results. If your prayer is answered, you give the saint a black eye with a paint brush, and he is no longer wholly blind. You make another prayer, or express another

The For-gone Shrine

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er wish, and wait to see whether it is fulfilled; if so, you give Daruma a second eye. His duty is now fulfilled. If you have other wishes or new prayers, you buy another blind Daruma. You may take the old one to the temple near which you bought it and leave it as an evidence of thanks, or you may keep it still upon the god-shelf as the evidence of prayers and wishes answered.

Besides blind Darumas at Anamori, you find the little owls made of feather-grass. The stuff is soft and fluffy, quite like downy feathers. The figures, without being great works of art are easy of recognition. The ~~great~~ staring eyes are their most striking feature. Such owls, bought in the neighborhood of potent shrines, protect babies against night terrors. Their great eyes watch through the darkness for every danger. At Anamori one buys little knotted sacks or bags of shell-fish. They are a sort of clam with smooth and polished valves; the living animals are still within, and one ~~carries~~ ^{takes} home the sack with the intention of cooking and eating the contents. The cakes made at Anamori are large flat things six or eight inches in diameter, stamped in the form of the well known sacred jewel, -- so common in Buddhism. But the two most characteristic offerings at Anamori shops are iron-framed lanterns and red torii. The street is lined with lanterns. They are cheap affairs with little iron frames into which four pieces of glass are set. They are placed on wooden posts a few feet high, and are lighted in honor of the god. The torii are more striking, and the things which make Anamori famous. Those offered in the shops are little things made of wood ranging from eight to ten inches to six feet in height, and intended as votives or gifts at the Inari shrine.

As we get nearer to the centre, shops for Darumas and owls, shell-fish and lanterns become less common, and almost every booth is devoted to the sale of strictly religious objects. Here are little shrines, mostly of the Shinto pattern. The Shinto shrine must needs be made of plain white wood, unpainted, and with no attempt at decoration. It has a little roof similar to that of Shinto temples, under which two ^{small} ~~little~~ doors open, revealing a space within for sacred objects. The Shinto roof is ^{characterized} ~~marked~~ by x-shaped riders at the ends and by cigar-shaped blocks or sticks laid transversely across the ridge-pole. Thousands of people yearly no doubt buy their household shrines and their equipment at this place. What shall go into the shrine of course varies with the fancy of the buyer. Usually a plain round mirror forms the central object; a little stand for cakes of mochi (white rice gluten) should be placed before the mirror. At either side of this stand for cake offerings is a vase-like jar of plain pottery for

er wish, and wait to see whether it is fulfilled: if so, you give haruma a second eye. His duty is now fulfilled. If you have other wishes or new prayers, you buy another blind haruma. You may take the old one to the temple near which you bought it and leave it as an evidence of thanks, or you may keep it still upon the god-shelf as the evidence of prayers and wishes answered. Besides blind haruma at Anamori, you find the little owls made of feather-grass. The stuff is soft and fluffly, quite like downy feathers. The figures, without being great works of art are easy of recognition. The staring eyes are their most striking feature. Such owls, bought in the neighborhood of potent shrines, protect babies against night terrors. Their great eyes watch through the darkness for every danger. At Anamori one buys little haruma or bags of shell-fish. They are a sort of clam with smooth and polished valves; the living animals are still within, and one haruma home the sack with the intention of cooking and eating the contents. The cakes made at Anamori are large flat things six or eight inches in diameter, stamped in the form of the well known sacred jewel, -- so common in Buddhism. But the two most characteristic offerings at Anamori shops are iron-framed lanterns and red torii. The street is lined with lanterns. They are cheap affairs with little iron frames into which four pieces of glass are set. They are placed on wooden posts a few feet high, and are lighted in honor of the god. The torii are more striking, and the things which make Anamori famous. Those offered in the shops are little things made of wood ranging from eight to ten inches to six feet in height, and intended as votives or gifts at the inner shrine. As we get nearer to the centre, shops for haruma and owls, shell-fish and lanterns become less common, and almost every booth is devoted to the sale of strictly religious objects. Here are little shrines, mostly of the Shinto pattern. The Shinto shrine must needs be made of plain white wood, unpainted and with no attempt at decoration. It has a little roof similar to that of Shinto temples, under which two small doors, opening a space within for sacred objects. The Shinto roof is characteristically by x-shaped ridges at the ends and by tiger-shaped blocks or sticks laid transversely across the ridge-pole. Thousands of people yearly no doubt buy their household shrines and their equipment at this place. What shall go into the shrine of course varies with the fancy of the buyer. Usually a plain round mirror forms the central object; a little stand for cakes of mochi (white rice gluten) should be placed before the mirror. At either side of this stand for cake offerings is a vase-like jar of plain pottery for

sake for the gods. These four objects will almost invariably be found in every Shinto household shrine, but in addition there may be figures of the gods, of the famous Inari foxes, or other divine symbols. In front of such a shrine one may set up one or two red painted torii.

The torii, of course, is the characteristic entrance to Shinto temples. In its simplest, plainest form it consists of two upright posts, usually slightly converging upwards, with a double ~~single~~ cross piece. ~~This may be developed into a double top piece, and, where Buddhism has influenced the primitive religion, it may be developed into a more decorative and graceful form.~~ The torii is particularly connected with Inari. No great Inari shrine in the whole country lacks abundance of these strange gateways. Nowhere, however, is there such a showing as here. Torii by thousands have been presented to the gods, and they have been set in position, one close to another, alongside the highway until they have formed a veritable tunnel possibly a mile long. They do not make a grand approach such as we had expected, because the individual torii are small, rarely more than six feet high, but the planting of them closely together makes a strange impression upon one. At the end of this great tunnel of torii are shrines to Inari, the god of rice. None of them are impressive or beautiful. The most popular, indeed, ~~are~~ notably mean and poor, scarcely five feet high. It is true that a more pretentious building than any before ~~is seen~~, ^{now in process of building} but even it is no great ~~affair~~. Besides the tunnel of approach there are thousands of other torii stacked up in heaps and piles of extraordinary size. Piety has here run mad.

The great central shrine of the Inari cult is at Kyoto. All other fox-shrines and shrines to the rice god ^{deity} are considered branches or offshoots of the original. There are probably more ~~than~~ Inari shrines in Japan than any other kind. No village is ^{so} ~~too~~ small or ^{so} ~~too~~ poor ^{as} to be without them. Last week we visited a mean and miserable ~~Sta~~ village. The people living in it are despised and looked upon with contempt by their country neighbors. Yet they have their temple and their priest, and their temple is sacred to Inari; not only so, but in every yard there is a little shrine with the fox figures placed before it. The great temple of Inari at Kyoto is situated on a mountain, and presumably for that reason at Anomori we have an artificial mountain built of rockwork. Paths lead to the summit from which one gets a pretty view out on the bay; in its base is excavated a sort of cave or cavern-passage guarded ^{at} the entrance ~~by a guard~~ by the fox figures. In its depths there is the usual grating before a shrine hung ~~with~~ with votive tablets left by the worshippers. ~~Notwithstanding~~ the popularity of Inari, the deity is a vague character, usually considered a goddess.

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The great central shrine of the Inari cult is at Kyoto. All other fox-shrines and shrines to the rice gods are considered branches or offshoots of the original. There are probably more Inari shrines in Japan than any other kind. No village is so small or so poor to be without them. Last week we visited a mean and miserable ^{at} village. The people living in it are despised and looked upon with contempt by their country neighbors. Yet they have their temple and their priest, and their temple is sacred to Inari; not only so, but in every yard there is a little shrine with the fox figures placed before it. The great temple of Inari at Kyoto is situated on a mountain, and presumably for that reason at Anomori we have an artificial mountain built of rockwork. Paths lead to the summit from which one gets a pretty view out on the bay; in its base is excavated a sort of cave or cavern-passages guarded ^{at} the entrance by the fox figures. In its depths there is the usual grating before a shrine hung with votive tablets left by the worshippers. Notwithstanding the popular-

^{but} ~~This deity is~~ not unfrequently ^{regarded} ~~considered~~ as a male, and represented by an aged bearded figure. Generally, however, there is no figure of Inari, the rice-goddess, in her shrines, but there is always the pair of foxes. Whether Inari is a male or female, human or animal, it is certain that in the popular mind, the fox and nothing else is the real object of worship. The shrine may be empty, but it is always guarded by the two figures. So, too, at every Inari shrine, besides red torii, white foxes are left by worshippers as offerings. At every pottery shop one finds these figures. They are made in pairs, usually seated with the upper body raised on the extended front legs; the tail generally rises straight behind the back, and ends in a gilt jewel; very commonly in the mouth of the animal is a gilt jewel. There has been much discussion regarding the origin of the fox-cult and the worship of the rice-spirit. The most recent writer, Dr. DeVisser, believes that the whole cult has really radiated ~~out~~ from Kyoto as a centre. He assumes that at an ancient date two different deities were worshipped at the sacred mountain, -- ~~one of them being the~~ rice-spirit, and the other ~~being~~ the fox. He ^{believes} ~~considered~~ that the fox cult was the older, and that between the two religions a conflict for supremacy took place. The anthropomorphic deity ~~has~~ gained the day, but the old animal gods remain vital in the popular mind.

Whatever may be the reason for the association of the fox and the rice-goddess, no single being occupies a larger share of popular thought in Japan than the fox. It is an uncanny creature. It can deceive, lead astray, bewitch. If things go wrong, foxes are to blame; if a man is lost on the highway, it is some fox that has betrayed him; ^{if} he goes crazy, a fox is the cause of his bewitchment. Possession by fox demons is as real here as possession by bad spirits ever was in Palestine. Even in this age of doubt, incredulity and foreign influence, it is a common phenomenon. As everywhere, women chiefly ~~are~~ its victims. The woman who has been taken possession of by a fox spirit malicious ~~in kind~~ is an interesting subject. She ^{has} in reality a double personality. She may speak rationally for herself, and uncontrollably for the possessing spirit. She knows what is said of her and frequently she knows the answers that she makes on behalf of the possessing spirit. Such an unfortunate victim of possession can be exorcised, of course; there are various methods. The most successful exorcists are priests of Nichiren. They employ prayers, formulas, sprinklings, conjurations and burnings. Just as in days of old, the spirit frequently objects to leave the body of its victim, and not infrequently has to be argued with by the exorcist. But to go into a full discussion of the possession by foxes would take us much too far afield. Frederick Starr.

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Reverend Dr. DeVosser

XII. The Ainu Bear Feast.

We have again been to Ainu land; and again our journey has been in winter. It was a long hard journey, but we are glad to have made it, and to have seen the Ainu bear feast, - one of the most curious and interesting of ceremonies. We had begun to doubt whether we should see one; inquiry had been started immediately upon reaching Japan as to a time and place where one would occur; one after another source of information failed to produce ^{result} ~~encouragement~~. Finally the Foreign Office (corresponding to our Department of State) was good enough to institute inquiry, and we learned that a bear feast would be held at the Ainu village near Memuro Mura on January 2. It is a long hard journey to Memuro; there is first a railroad journey of twenty-five hours to Aomori; then there is the four or five hours steamboat passage to Hakodate; thence fifteen hours by rail to Sapporo, capital of the Hokkaido, where we were obliged to see the governor of the district in regard to our further procedure; from Sapporo, thirteen hours by rail brought us to Obihiro, headquarters for operations; lastly, a half hour by rail and a five mile ride over the snow in Ainu sleds to the Ainu settlement. There were more than sixty hours of actual travel, and in reality, ~~four days~~ were necessary each way for the journey. When we left Tokyo no snow was on the ground; at Aomori we had expected to find it lying to a depth of six feet on the level, but the season has been unusual, and not more than eight or ten ^{inches} ~~feet~~ were on the

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ground; the Hokkaido was covered with snow, but in Hakodate the air was damp, penetrating and disagreeably suggestive of thawing, ~~and in the middle of the day there was deep mud upon the streets~~; but from Sapporo on we had fine winter weather such as one may expect in Dakota at this season; there was not much snow, but the air was fresh and clear, and each night the thermometer fell to zero Fahrenheit or lower.

We had arranged our plans to reach the Ainu settlement somewhat before the bear feast. This ^{permitted} ~~presented~~ a little leeway in case of unforeseen delays and allowed the ^{Ainu} ~~bear~~ to become somewhat familiar with us and our machines. The early coming was fortunate, as we had the opportunity of witnessing "the sending away of the foxes", a ceremonial analogous to the bear feast and almost as interesting. The Ainu among whom we were now visiting are more filthy, poorer and more degraded than those whom in 1904 we knew in the villages along the Saru river. Ainu are Ainu, however, wherever found. Though the original inhabitants of Japan, they are not Mongolians; all their physical characters ally them to ourselves rather than to the yellow peoples of the world. Men are short or of moderate stature, with white skin, European features, horizontal eye-openings, abundant long and wavy hair -- elliptical in cross section, -- and a dense growth of beard upon the face and hair upon the body. Women are less strikingly Caucasian, their skin being darker colored and their features less conspicuously like our own.

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The Memuro Ainu own a considerable land which they subject to a very imperfect agriculture, and over which their houses are scattered irregularly. The houses consist of a single large room with a little shed or shelter before the entrance door; in the middle of the house is the open fireplace around which the family spend the greater part of their time at this season of the year; opposite the doorway is the sacred window, small and high above the floor; the space between the fireplace and the sacred window is honorable, and only respected guests are seated upon that side of the fireplace. There

is a sacred corner at the left side of the house at the sacred end, in which inao and the family treasures are displayed. The Ainu in this district have little characteristic in the way of dress; both in material and pattern the clothing is much like Japanese; only a few women and ultra-conservative men wear on ceremonial occasions the ancient style of dress made from the fibres of ~~the~~ elm bark. Outside the house, at a little distance facing the sacred window is the sacred hedge or nusa. It is composed of a line of large inao.

We have twice referred to inao; they are characteristic and curious affairs. They are whittled sticks made only by men, at the upper end of which there is a mass of shavings left attached to the stick from which they have been cut. There are different forms of inao, and they serve an important part in the worship of the people. They are at once prayer, sacrifice and deity. At times ~~the~~ of

The Mammie Ainn owned considerable land which they subject to a very imperfect agriculture, and over which their houses are scattered irregularly. The houses consist of a single large room with a fire-

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ceremonials the objects used are hung with or wrapped in inao shavings that they may acquire beneficent influence.

We rode over to the "sending away" of the foxes through a heavy snow-storm. Long before we reached our destination driver, blankets, sled and passengers were covered with a thick sheeting of fresh fallen snow. At the house we found the neighbors gathered, perhaps thirty in all. The two miserable animals which were to be sent away were attached to stakes driven in the ground between the house and the nusa, - a space sacred in character and always employed for these sacrificial ceremonials. Possibly they understood that misfortune lay before them; at all events they seemed to be in a particularly vicious mood, and just as we arrived one of them had bitten the hand of ~~one of the~~^a long-bearded Ainu who had been worshipping it.

There ~~it~~ was an ugly wound from which blood was flowing profusely. *R* All these ceremonial sendings away are of the same kind. All of them are practised upon animals which have been taken young and reared in captivity; in each case, - whether hawk or fox or bear, - when the time for sacrifice arrives, it is teased and harried by the whole populace; finally it is killed, but killed without the shedding of blood, and after worship^{ed}. Once dead, it is treated with great respect, decorated, worshipped, and after being fed, is eaten ceremonially. Curious, is it not, how constantly the god, who has been killed in torture, is eaten in communion and commemoration by his worshippers? The details, however, of the sending away of the fox are ~~so well~~

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Originally at the bear feast the plan was to sacrifice a single bear; we were disappointed, however, in the date, and as a compensation to us for the delay, the Ainu decided to send off two bears instead of one at our bear feast, which finally took place the 5th of January. The day was fine and bright; from early morning spectators were on their way from not only Ainu houses but Japanese houses of the neighborhood. The result was that by noon something like two hundred people (a considerable crowd for a sparingly settled rural district) had gathered. Great preparations had been made. The house was cleaner than it had been probably since the last bear feast; the finest matings had been produced and laid upon the floor; fresh shavings and newly cut inao decorated the sacred corner and were hung up on all the objects to be employed in the ~~sacred~~ ceremony, such as tubs for millet-beer, ceremonial cups, mustache sticks, and the like. The mustache sticks ^{is} ~~are~~ characteristic of the Ainu and serves a double purpose; it is a thin stick about a foot in length and an inch or so in width, generally elaborately and prettily carved with characteristic Ainu patterns; ^{rounded} ~~around in~~ at one end, it is pointed at the other; the under surface is flat, the upper, which bears the decorative carving, slightly convex; the stick is used first to sprinkle libations of the sacred drink; ^{second,} ~~to~~ to lift the mustache of the drinker when the cup is raised to ^{his} ~~the~~ lips.

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Outside the house, ~~too~~ great preparations had been made. The nusa was gay with fresh and cleanly cut inào of large size; a beautifully decorated mat of rushes was laid against the lower part of the sticks composing the nusa to serve as a ~~back~~ ^{or shelter} background behind the old men who ~~were~~ to conduct the ceremony. A similar beautifully decorated mat was laid flat upon the ground before the nusa as a seat for them to sit on. The two bears that were to be sacrificed were about a year and a half old. They had been taken when little cubs by the hunters; carried to the village, they had been suckled by the Ainu women at their breasts; later they had been fed with carefully cooked food served in special troughs by a man who was set apart as the bear-feeder. They had been treated all their lives with ~~the~~ greatest kindness by old and young; they had been the darlings of the people. Both had been dragged forth from their heavy cages before we reached the place, and were staked out at the side of the house for the crowd to look at. They were playing and rolling in the snow quite unconscious of their impending fate. **I** Meantime indoor ceremonies were in progress. These consisted of the repeating of prayers, and the performance of elaborate ceremonial salutations; the women who had suckled the infant bears were weeping and showing signs of real grief. A good deal too much millet-beer had been already taken by the old longbeards, who showed sadly its effects. When the indoor ceremonial ^{were} over, cups of millet beer with mustache sticks carefully laid across the top were passed out through the sacred window

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to younger men who carried them over to the mattings before the nusa and placed them in position. Meantime the women of the village (except the mourners in the house) were dancing with hand-clappings and every sign of joy in a group around the bears. As the old men came around the house each worshipped before the little bear, going through with prayers and ceremonial salutations. They all seated themselves with great dignity upon the matting by the nusa with the cups of millet-beer before them. One bear was now taken to the sacred place between the house and nusa and fastened to ~~the~~ central stake which was decorated with a tuft of leaves and masses of mas nusa shavings. A driver with a pole began to prod and irritate the bear, who now for the first time began to feel that aught but play was meant. After some prodding and driving, a bunch of ceremonial arrows with long curiously carved and colored blunt wooden tips ~~were~~ ^{was} brought out from the house and distributed by the long-beards to the young men and the children, most of whom had bows with them. Now began a wild scene of torture. Boys, from big fellows of sixteen or eighteen down to children of four or five, tried to shoot their blunt arrows into the now furious animal. Fathers brought babies of two or three years in their arms and helped the little creatures draw the bow and shoot the arrows; it was ~~to be~~ desired that every child should have its part in the fictitious killing of the god. Special joy was felt if for a moment ^{an} ~~the~~ arrow penetrated and [^]stuck in the enraged animal; as soon as it fell from ~~it~~, it was picked up and kept, perhaps for luck, by him who shot it.

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After this shooting,teasing,driving and pelting of the animal had been conducted for some time,it suddenly ceased; the bear was dragged forth ~~on the ground~~ to the very edge of the matting on which the long-beards were seated. As it was held down,sprawling on the ground,a pole was forced between its jaws to gag it; a billet of wood was ~~then~~ put under its throat and a heavy pole across its nape; the instant these were placed,all the young men in the village threw themselves with their full weight upon the upper pole or log in order by their weight to strangle the divine beast; the desire was that it might die without the shedding of its blood; one of the men seated on the mat before it stroked the head of the animal carefully between his palms to receive its dying ~~gasp~~ ^{breath},at the same time praying to it. At last the mountain of human weight had done its work and the poor beast had given its last gasp. When the man before it ceased his praying and announced the fact,the pole was lifted,the body of the dead bear carefully washed and laid out with great respect. Millet cakes were placed below its head,libations of millet-beer were made to it and prayers were offered. The same operation was carried through with reference to the second bear. It was now evening and the crowd dispersed. Of course a feast ensued; the flesh of the bear and millet cakes were ~~certainly~~ ^{ceremonially} eaten and much millet-beer drunk. The bear ~~itself~~ ^{himself} was offered his share of his own flesh and soup. He had been decorated meantime with inao shavings,with ~~the~~ heavy strings of beads which the dancing women had worn about their necks,and with

After this shooting, teasing, driving and pelting of the animal had been conducted for some time, it suddenly ceased; the bear was dragged forth ~~to the ground~~ to the very edge of the clearing on which the long-pole was seated. As it was held down, sprawling on the ground, a pole was forced between its jaws to gag it; a biller of wood was then put under its throat and a heavy pole across its nape; the instant these were placed, all the young men in the village threw themselves with their full weight upon the upper pole or log in order by their weight to strangle the divine beast; the desire was that it might die without the shedding of its blood; one of the men seated on the mat before it stroked the head of the animal carefully between his palms to receive its dying ^{prayer} ~~prayer~~, at the same time praying to it. At last the mountain of human weight had done its work and the poor beast had given its last gasp. When the man before it ceased his praying and announced the fact, the pole was lifted, the body of the dead bear carefully washed and laid out with great respect. Millet cakes were placed below its head, libations of millet-beer were made to it and prayers were offered. The same operation was carried through with reference to the second bear. It was now evening and the crowd dispersed. Of course a feast ensued; the flesh of the bear and millet cakes were ^{ceremoniously} ~~carefully~~ eaten and much millet-beer drunk. The bear ^{himself} ~~itself~~ was offered his share of his own flesh and soup. He had been decorated meantime with two shavings, with heavy strings of beads which the dancing women had worn about their necks, and with

other prized and precious things. His skin and head were kept, and ultimately his head was fixed upon the nusa, carefully lashed in a covering of sacred shavings.

On our way home we stopped at ~~the~~ Asahikawa. There is an Ainu village close by the city. In that village we saw one nusa on which were the heads of four bears killed this season at bear feasts. One of these we secured, and our readers can see the way in which it was ceremonially wrapped and placed upon the nusa. Dozens of such bear heads are bleaching every year upon the sacred hedges of the Ainu.

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Frederick Thorpe

10. Food shops of Tokyo.

In the changes which are taking place so rapidly in Tokyo even the shops are being crowded out of existence. There are still, indeed, plenty of them to be seen, but the occidental conception of stores with closed fronts and windows for display is more and more inevident. The old fashioned shop is far more picturesque. It is small, crowded, and during the daytime open to the street. Sliding screens form the whole front in wet and cold weather, and heavy sliding shutters of wood serve to secure the place at nightfall. In the early morning the outside shutters are ~~pushed back~~ ^{removed} and the little inner screens pushed aside. The result is that the shop and all its contents are entirely exposed to the view of the passerby. The things for sale are displayed in trays and piles to the very edge of the sidewalk. The master or mistress of the shop sits within on a platform with the ~~the~~ helpers kneeling around them. **P** One of the most striking features of the whole affair is the immense number of helpers who seem necessary for the conduct of even a very small establishment. Thus the shop where we buy our towelling measures perhaps twelve feet along the front with a depth of ten^{feet}. It carries a great stock of goods which are hung around the walls and from the ceiling. At least ten boys are employed in this little place as clerks and helpers. So in the drugstore near us, -- which with us would be more than fully manned by two persons, -- has a proprietor and half a dozen boys and young men for the conduct of its business. At this season of the year artificial heat is necessary in these shops, and it is usually furnished by a pair of hibachi, the regular heating apparatus of Japan. It consists of a round or rectangular box or casing of wood which is lined with metal and contains a neatly heaped up mass of fine ashes, at the top of which are carefully arranged a few bits of charcoal which give forth a little heat. There is usually, as we have said, a pair of these in every shop. The master and his helpers, grouped in two clusters, huddle closely around these little heaters, warming their hands over the glowing coals. Only when a purchaser enters is this favorite occupation suspended for more serious business.

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In shops where manufactured goods are sold the stock itself is frequently made in the same room in which it is exposed for sale. Thus in bamboo-ware shops one sees the ~~basket-maker~~ ^{bamboo-worker} hard at work; in the shops where fish and curd cakes are sold, the whole operation ^{of making them} goes on before the passerby; in shops where musical instruments are sold, the makers are busily at work producing wares as rapidly as clerks and master sell them.

While all shops of the old fashioned type are picturesque and interesting, none are more attractive than those in which the food supply of Tokyo and Japan is handled.

It is difficult for strangers to realize the important place in the diet of this people occupied by fish and other marine products. The shop where fresh fish are sold is always interesting. To the Japanese taste no fish compares with tai. It is a large fish with firm thick flesh; the common tai has meat of brilliant red, and this is the most prized; there is, however, a black tai which is less sweet, and a striped tai, of which the flesh is streaked with greyish brown. Bora is a long and slender stick-like fish, the flesh of which is delicate in flavor, and a favorite. Carp, too, is common, and much prized; but the red, or golden carp is not desired. A true tunny of large size and dark blue flesh called meguro is greatly prized. These are all fish of high quality, considered delicacies; but in every fish-shop there are less desirable species, like the bony conishero and the poor-flavored angler, - the Japanese name of which, anko, is curiously like our English name. Eels are favorite, and both large and small species from fresh and sea water are generally offered. Besides ~~the~~ ^{proper} fishes ~~purchased~~ ^{purchased}, great quantities of shell-fish and crustaceans are utilized; oysters, clams, large snails, the awabi, - the animal of the famous abalone shell - are among the common species offered. Lobsters, crabs, shrimps and the like are everywhere present. Just now the most conspicuous forms sold in the fresh-fish-shop is the octopus, with its strange body, staring eyes, and eight great arms covered with suckers. The creature has a reddish-purple color, which on boiling becomes pronouncedly red. The Japan-

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ese themselves distinguish between the redness of a boiled lobster and the redness of a boiled octopus; it seems that the octopus, when put in to the boiling water struggles and fights with his long arms in his effort to escape; hence they say the octopus in boiling becomes angry, while the lobster remains peaceful. A favorite fresh fish in restaurants is the eel; it is boiled with rice, and visitors who wish to test Japanese dishes with some chance of enjoyment are recommended to try fried eel and rice. Even in the fish-shop the eels are generally kept alive in tanks of water; in such restaurants as have a special reputation for eel and rice they are always kept alive until the moment when they are used for cooking; the guest is taken to the little tank in the kitchen and allowed to select the unfortunate creature upon which he wishes to make his repast. Everyone knows, of course, that the Japanese are much given to the eating of raw fish. Many kinds are eaten raw, but the four most famous are perhaps the tai, meguro, bonito, and sawara. They are offered, of course, in the fresh-fish-shop whole or cut into large pieces; when they are to be prepared for use, the large masses of flesh are cut transversely into thin and delicate slices for eating. Thus prepared, they present a really attractive appearance; delicate slices of bright red, of fleshy white, of almost transparent whiteness, they are appetising to look at. ~~Of course~~ Americans generally are prejudiced against the viand; it is a senseless prejudice for people who do not hesitate to eat raw oysters. There is a difference, of course, - the raw fish is clean and sweet, the raw oyster is not only not clean, but uncleaned. In fact, raw fish is actually a delicacy, and one who cares to do so quickly becomes fond of it as a food.

The dried-fish-shop is quite as interesting. Its immediately conspicuous feature is bonito; dried bonito as offered for sale looks like irregularly fusiform chunks of brown wood. Different qualities of this strange substance are carefully distinguished, and each is displayed in its own box or tray. The differences depend upon the original size and character of the fish, and upon the part of its body from which the pieces

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come. To the stranger, all look alike, and one would hardly think that they were meat for eating; they look far more like whetstones. They are scraped upon a special shaver into long threadlike shavings which, added to greens and soups, give a good flavor. Smoked salmon dried codfish, herrings and quantities of small sardines are also much in evidence. Curious, and sure to attract attention, are the dried cuttle-fishes which have been flattened by pressure during their drying. There are baskets or trays or boxes full of dried sea-cucumbers and sea-slugs; the former, of course, is a world-famed delicacy, chiefly eaten in China, where it is called trepang; both the sea-cucumber and the sea-slugs when dried look very much like ~~striped~~ ^{warty} caterpillars or large worms. There are dried clams and dried awabi (ear-shell or haliotus or abalone) in all such shops. There are also great quantities of seaweed, both in loose and tangled masses and in carefully packed bundles.

One scarcely knows the possibility of vegetables as food until he has seen a vegetable shop of Japan. The other day in a country village we picked up a sheet of gaudy pictures meant for children. In Japan everything is turned to purposes of juvenile instruction. Half of the toys and games have some serious purpose in view. Ah well, the gaudy sheet in question represented one hundred kinds of vegetables; each was represented by its picture, and each accompanied by its Japanese name. It is not my purpose to describe one hundred types of vegetables, so have no fear. First and foremost of course in such shops is the daikon or giant radish. Tourist writers never weary of expressing their dislike of its bad odor. It is true that it has a dreadful odor but it is also true that it is actually a radish with genuine radish quality and flavor, and that the taste, whether eaten raw or cooked, is far from disagreeable. It appears probably on every Japanese table; at many houses it undoubtedly appears at every meal. It varies of course in form and size, but not uncommonly it measures two feet in length and two inches or more in diameter. Japanese onions are quite

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different from our own; the white underground portion, instead of being a round tuber, is a long and slender stalk. As offered in the market, the subterranean white part and several inches of the above-ground green portion are offered; it is comparatively little used in its raw form, and is chiefly used in soups and stews. The egg plant is perhaps more significant in Japan than among ourselves; it is round, elliptical in form, and of the same dark purple color as our own. Squashes in variety, cucumbers, melons, turnips and string beans are among the "hundred varieties" which the greengrocer offers. At some seasons of the year the most conspicuous objects in these shops are pickles. To the Japanese pickles are any vegetable material, which are put up in brine. Half a dozen kinds of pickles appear at every dinner. Leaves, flowers, stalks, fruits and roots, - all are grown for pickles. They ~~represent~~ present a range of colors. Just now they are but little in evidence, but a few weeks hence all these shops will have a gay display. One may see perhaps forty or fifty different kinds displayed side by side in little trays, presenting colors ranging from black to dark greens, through browns and purples to yellows and reds. It is hard at first to realize that these are nothing but pickles.

The seed shop may be an independent establishment, but not infrequently seeds are sold in the same place with dried fish. Whether sold independently or in connection with piscine dessications they are worth attention. Beans in great variety of form and color are of great importance. They are carefully separated according to kind and great tubs or boxes of the different varieties are displayed to view. Peas are less noticeable. Dried chestnuts, without the shell, both large and small, are to be seen in every stock; boiled with mashed sweet-potatoes they are fine. Wheat, oats and sesame are always present, as, indeed, are millet, panic-grass, hemp, - but these last three are bird food, not food for men. That is not to say, however, that these ~~and~~ seeds are never eaten in ~~rustic~~ districts by human beings. Rice,

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The fruit shop is found in every block. There is little in its stock to call for special attention apart from certain kinds of oranges, nashi, and persimmons. Grapes are common and good; apples have more beauty usually than flavor; fresh figs in season are conspicuous, but dried figs are little cared for. Shaddocks occur of course, but most of them have not been as much improved by cultivation as our own grapefruit. In oranges there is a green-skinned variety that is as sour as a lemon; the commonest orange in Japan is the tangerine, ^{of which} ~~Certainly~~ there are some seedless kinds. Most curious of all and prettier to look at than to taste are little oranges no larger than medium cherries, the flesh of which is sour but the skin well flavored; this little orange, called kin kan is sold in small sacks of open mesh which, when hanging in the shops look like clusters of yellow grapes, and are mostly bought and eaten by small children. The nashi is commonly ^{called} ~~translated~~ "pear"; ^{in English} its form is really nearer ~~to~~ to an apple than to a pear; it has a beautiful russet color and looks ~~most~~ attractive; it is extremely juicy, but the juice is watery without sweetness or distinct flavor; the flesh, too, is stringy to the uneducated taste; most foreigners never come to like the nashi, but to one who has had experience with the jicama in Mexico, it soon gains favor. The fruit of Japan is the persimmon, or kakke. It is a true persimmon, but much larger than ^{our} ~~the~~ native form; it varies in size and color. Some are pointed like peaches, some round like apples; some elongated; some tomato-form; they are usually orange in color, but some varieties have a tint of red or crimson; the skin is tough and leathery, the flesh sugar-sweet, at first somewhat hard, but becoming of mushy softness. The persimmon is often dried, and dried persimmons are a favorite food long after the season of fresh ones has passed.

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Japan are served with tea to every visitor. For the most part they do not appear upon the table at ordinary meals. There are two chief varieties,- dry cakes and moist ones. Dry cakes are quite commonly made of rice flour; they are thin wafers of ~~every~~^{known} whiteness, pink, brown, green or yellow; they are generally stamped and pressed by machinery into beautiful shapes; nowhere does the fancy of the Japanese for working common things into artistic form show itself more strikingly than in these little dry cakes. Thus one can see them made into the form of maple leaves, crysanthemums, cranes, the hairy-tailed tortoise, and a score of other dainty forms.)

(Most of the moist cakes, and their name is legion, are composed for the larger part of a sweet bean mass. This mass may be crushed into an unrecognizable paste, or it may consist of beans the form of which is still quite clearly ~~recognizable~~^{distinguishable}. This bean ~~paste~~^{mass} is usually brown or purple in color, and is commonly covered with an exterior paste or envelope of white color looking like dumplings. Foreign influence has affected the cake shop, and one finds everywhere pieces of actual sponge cake (learned from the Portuguese) and a curious modern cream tart or puff; often a jam tart or puff. Besides ~~dry~~^{dry} cakes, and moist cakes, and cakes affected by European customs the cake shop always offers squares of rice gluten white or pink in color.

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11. The Japanese New Year.

~~The Japanese New Year.~~ The end of the year is the busiest time in Japan; everyone is preparing for the New Year, rushing and hurrying to bring the affairs of the old year to a conclusion. No new enterprises are undertaken; no new business is solicited; in fact, every proposition is postponed until after the New Year shall have come in. The tailors are busy making new clothing; the wise ^{man} order^d early, but whenever the delivery of the clothes may be made, they must under no circumstances be put on until the new year itself actually comes. Employes in commercial establishments, in banks, and in newspaper offices are anxiously wondering how great the success of the year will have been, and how large may be the ^{dividend} present which they will receive from the company when accounts are fully made.

The season's markets begin on the 13th of December. A series of them are held one after the other in different parts of the city. The same things are offered for sale at all, and the same sellers go from one to another in succession. Perhaps the most crowded and popular is the one at Asakasusa; it is, at least typical, and a description of it will serve for all. The most popular temple in Tokyo is the great Kwannon temple of Asakusa. From every part of Japan pilgrims and visitors throng to it daily. The approach to the main entrance is bordered on both sides by little booths where fancy articles, toys, paper-books, cakes and sweets are offered. These booths are

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~~present~~, but between them and the main entrance and in the great enclosure around the temple itself there is open space. When the New Year's market arrives, however, all these open spaces are occupied by booths closely massed with narrow and tortuous passageways between them. The things offered for sale are characteristic of the New Year. It is well to begin the New Year with fresh household equipment — pails, buckets, tubs, rice-pounders, and other ^{household implements made} ~~instruments~~ of clean fresh wood are here conspicuously ^{dis} ~~re~~played; whole booths are devoted to the sale of figures of the two favorite gods of luck, Daikoku and Ebisu, and ^{of} ~~to~~ little shrines of clean white wood; other booths are crowded with luck symbols. Among the most common of these are little bales of straw suggestive of sacks of fresh ^{by} ~~harvest~~ ^{ed} rice; small wooden boxes marked to indicate that they contain thousands of ~~yen~~ ^{of} yen in gold and silver; little wooden trays on which are heaped up ~~thin~~ mochi cakes, lobsters, folded paper gohei and oranges -- each of which has its significance and meaning. Here and there amid the booths are stands and ^{tables} ~~trays~~ upon which are heaped masses of black seaweed and red boiled lobsters, symbols of long life and extended prosperity. Most characteristic, however, certainly are the booths of shimenawa and hagoita. The shimenawa immediately suggests the new year; it is a rope of rice straw; the typical form is cut squarely across at ^{one} ~~an~~ end which is thick, while the body of the rope gradually tapers to a point at the other end. Besides this typical form of shimenawa there are other

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types of New Year's ropes; common are rings or coils from which hang two or three twisted tails of straw; common, too, are the great luck-boats, shaped like old-fashioned junks, made by twisting three or four great shimenawa together; from them hang pendant shimenawa three in number; such ^{luck} ~~like~~ ships are loaded with all sorts of symbols cut from bright colored cardboard, - the jewel, mochi cakes, the coat of invisibility, Daikoku's hammar, and the like. Equally striking with the shimenawa booths, but far more brilliant are those where hagoita are displayed; these are the battledores used in playing the good old-fashioned game of battledore and shuttlecock; with us the battledore is a plain and unattractive bat or racket, but in Japan it has been developed into a work of art. There are all sizes and all prices from half-a-cent up to ^{four dollars} ~~\$4.00~~ in our money. Those offered in the season's market are gay affairs, upon one side of which is developed in pressed-cloth-work, painting, and gilding, a figure or figures representing famous actors in their ~~representation~~ of scenes from the national folk-lore and tradition. As offered for sale, the hagoita are massed closely so as to cover the whole background of the little booth or stall in which they are offered. ¶ The New Year season is the time for play for children in Japan. Girls play battledore and shuttlecock, and bounce a ball. Boys fly kites. Curiously, kites are rarely offered at the season markets, but during the whole month of December kite-shops are busy turning out thousands and hundreds of thous-

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ands of gaudy and curious creations.

Every one of course sends annual presents. The period for sending these begins December 10 and ends December 26. There are certain presents which are standard and appropriate; thus, it is common to send a sack of sugar, ^a ~~and~~ dried salmon and two chunks of dried fish, - bonito. It is probable that hundreds of thousands of people in this city ~~sent~~ these presents to their friends this year. The sugar is done up in a paper sack upon which is marked a New Year greeting, and to which is stuck the visiting card of the donor and the little mark or sign which throughout Japan indicates that the object to which it is attached is a gift. The sack of sugar and the dried fish are placed upon a tray which should be carried by a servant or by the giver to the house of the recipient; the dried salmon is carried in the hand, and all is presented formally, ~~at the house of the recipient~~. While sugar, dried salmon, and bonito is the common combination, there are many other things which ^{may} ~~might~~ be sent as annual presents, among which perhaps sea-weed is the most popular. All of these special gifts have significance and symbolism. In sending out our own presents we used the combination above described. In discussing with advisors as to what was proper, some interesting suggestions were made. Our own idea was to have sent a selected present to individual friends, but we were told that such would be unwise. For instance, if we sent a present to a husband, the wife would be dissatisfied; it would be proper to send a present to a wife, even if we

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had not met her, as the husband was bound to be pleased with such a gift; but it was far better to send something which would appeal not only to the husband and the wife but to the children as well; and what could ~~by~~ better ~~it~~ appeal to a whole family than sugar, chunks of dried fish and a smoked salmon? It seems that with commendable thrift and economy it is quite possible that the presents one receives may be distributed to others. Thus it was suggested, in looking over our own short list of recipients that two upon the list, not thinking that we would remember both, were quite as likely as not to send the present we had given to the other. Such an exchange certainly would be no robbery. Some surmise was indulged with regard to the ultimate fate of the present sent to one gentleman, a married man with a considerable family of children; we were ^{assured} ~~sure~~ that in all probability he would send the sugar to one friend, the bonito to another, while the smoked salmon would really touch the hearts and stomachs of himself and children. It seems that it is a mean custom to mark the gifts with some private mark not likely to attract attention, in order if possible to recognize it should it turn up again in one's own household or at a friend's. It seems, too, that impecunious persons wait until late about ~~the~~ ^{our} sending ~~of~~ their New Year's presents, in order that they may have a stock on which to draw in the gifts from other friends. Shops where sugar, smoked salmon, dried fish, seaweed and other year end stuffs are sold practically do no other business during this period; at such shops, however, one may find curious and interesting decorations, - symbolic, of course, for placing in the tokonoma at this season.

Mochi appears in every house during the New Year season. Formerly it was a common thing to have it pounded upon the premises. Today this practice is less frequent, and the mochi cakes necessary for the household are bought in shops like other merchandise. We ourselves followed the old fashion and hired pounders to prepare mochi at the house; they came the day before to build a little furnace of bricks and clay in the yard. Work began early the following morning. A fire of wood was kindled in the furnace; a curious little steaming apparatus filled with rice was placed above it; a great mortar and pestle stood on the ground near by. As soon as the rice was thoroughly steamed, it was emptied into the mortar and new rice set steaming; one man with the pestle rapidly bruised ~~this~~ steamed rice into a

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sticky dough; Another man standing by kept it constantly turning, with his hand dipped in water to prevent adhesion; when it had been thoroughly pounded and reduced to a solid mass of gluten it was taken from the mortar and shaped into large round cakes or loaves. The two largest of these, of course, were intended for our own tokonoma, but quantities of lesser cakes were made for use on the kamidana, or god-shelf or for sending to the neighbors, for it seems that the person who has mochi pounded at his house should send samples of the product to the whole neighborhood. Two forms of mochi gifts for neighbors are ~~suggested~~ ^{appropriate}. The gluten may be cut into small square cakes or it may be worked up into a sort of dumpling with a mass of sweet beans inside. We made both kinds and sent to all the neighborhood. After mochi has been pounded and through the New Year season it is customary to serve it to all guests coming to the house. Square lumps of it are served in daikon sauce or black syrup. It is sticky stuff, adhering badly to the teeth until one knows just how to use it.

No sooner has the period of presents ended than it is time for the gateway decoration or kadomatsu. This is universal. In its fullest form it combines the three fortunate plants, - the pine, the bamboo, and the plum-tree. Ours was built December 26. It consisted of three long stalks of bamboo carefully pointed at the upper end and firmly set into the ground below; the three were of different lengths, - short, medium and long, - and were bound about with a cord. With them ~~was~~ ^{was} set a little pine-tree planted in a cone or hillock of white sand. In lieu of plum-blossoms, not quite in season, an artificial plum-blossom of black rope was garlanded upon the bamboo poles. Such a combination as this was set at each side of our gateway. ~~There are certain reasons why~~ ^{kadomatsu} such a ~~kamidana~~ should appear before every gateway; in front of shops and stores a rope with pendant fringe is hung the full length of the front; over doors of houses rings and pendants shimenawa, oranges and gohei of folded paper are the proper thing. All these gateway and doorway decorations are symbolic and intended to suggest the desire for long life, prosperity and happiness.

The decoration, however, does not cease with the kadomatsu. Upon every tokonoma is a hohrai. The hohrai recalls the "blessed isles of fortune." Everything in its position is symbolical. Never

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lacking are the two mochi cakes upon a white-wood stand; to these may be added such objects as oranges, seaweed, lobster, dried fish, etc. Above the tokenoma may be hung a shimenawa. We were away during the New Year's season; leaving the 26th, the New Year was well under way before we reached our home. The old people, however, had not been idle and we found our tokenoma ^{will} ~~properly~~ adorned with hohrai properly constructed. Above the little alcove they had hung a thin strip of In the alcove was the white-wood stand with the two mochi cakes. In our case, the mochi cakes indeed are slightly inappropriate, as their symbolism is expressive of a wish for conjugal felicity during the year; on the stand at both sides of the cakes were jars with white-wood, symbols of purity; upon the cakes were grouped some fern, an orange and a lobster. Upon the floor of the alcove were seaweeds and ferns and oranges. The symbolism of all is easily understood, - long life, happiness, prosperity.

At the same time with the tokenoma, the kamidana or god-shelf is decorated; a typical shimenawa is hung above it horizontally. Mochi cakes are placed before the gods, and jars with symbols.

The New Year's day is given up to visiting and the receiving of visits from one's friends. The finest clothing, - new, if possible, - is worn. Garments made perhaps a month before have been carefully guarded until this date. Everywhere feasting is general. Children are playing, and the girls everywhere are seen with their ^{hagorita} ~~hagorita~~ in their hands, or bouncing their New Year's balls, while boys upon the streets and in the fields are flying kites, the humming of which, - for Japanese kites ~~can~~ hum, - is everywhere to be heard. Through the New Year's season ~~the~~ manzai dancers go from house to house performing for trifling gifts of money. Special foods mark the New Year, and each and all have meaning. Very commonly the New Year's feast is served in a series of four square lacquer trays, one arranged above another. What each shall contain is regulated by old custom. There are side dishes also, and sweets. Among these foods are black beans which mean health, herring roe, which means many sons, shredded vegetables, which means long life, ~~the~~ the shred, perhaps indicating the beard which characterizes old age, - and kimigayawa, which expresses the desire for an imperial reign of peace.

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From the first to the fifteenth of the New Year each day has its own significance and custom. On the seventh day people eat a stew of seven different vegetables and remove the decorations from the gateway. On the fifteenth day the mochi cakes -- long since dry and cracked, ~~a~~-- are broken up and served in a sort of broth or stew indicative of long life and health. With the 15th the celebration ends and the humdrum of ordinary life begins again.

Frederick Starr.

From the first to the fifteenth of the New Year each day has its own significance and custom. On the seventh day people eat a stew of seven different vegetables and remove the decorations from the gateway. On the fifteenth day the moon cakes -- long since dry and cracked, -- are broken up and served in a sort of broth or stew indicative of long life and health. With the 15th the celebration ends and the humdrum of ordinary life begins again.

Frederick Stone

11 #

Usually I hate the tourist attraction. What delights their crowd may or may not be lovely but the expression of tourist satisfaction in itself takes away from even the most charming place. Nara bears the seal of tourist approval; everyone who has one day to spare goes up to its mountains to day later. We were there just now, however, winter's grip is on all things; the air is cold, the ponds are frozen, and the tourist is elsewhere. One American indeed was at the door of the Hikurui when we arrived. We were told that his Japanese woman and her mother were with him; with Indian moccasins on his feet, he came almost immediately to our room to see if he could aid us; he is no tourist having been nine years in Japan; he arranged our business details so that we were not treated as tourists. Japanese visit Nara in winter as well as summer but even of them there were few. They were people out for a holiday or on pilgrimage and did not spoil things. So we saw Nara almost deserted and were happy.

It was Japan's old capital. Japan's capitals are rather confusing. Of course properly speaking the capital is where the Emperor lives and holds his court. But for a period of almost seven centuries, from 1192 to 1868, there was a second capital in Japan, the seat of actual power, the headquarters of the Shogun or his equivalent. When in 1868 the Shogunate fell and the Mikado reassumed real power, the Imperial capital at Kyoto was abandoned and the Shogun's capital of Yedo, under the new name, Tokyo, became ^{sole} the capital of New Japan. ^{Seven} ~~Seven~~ ^{Eight} different cities have then been "capital".

Mikado's capital.

Shogun's Capital.

Nara. 709-784.

Nagaoka. 784-793.

Kyoto. 793-1868.

Kamakura. 1192-1495.

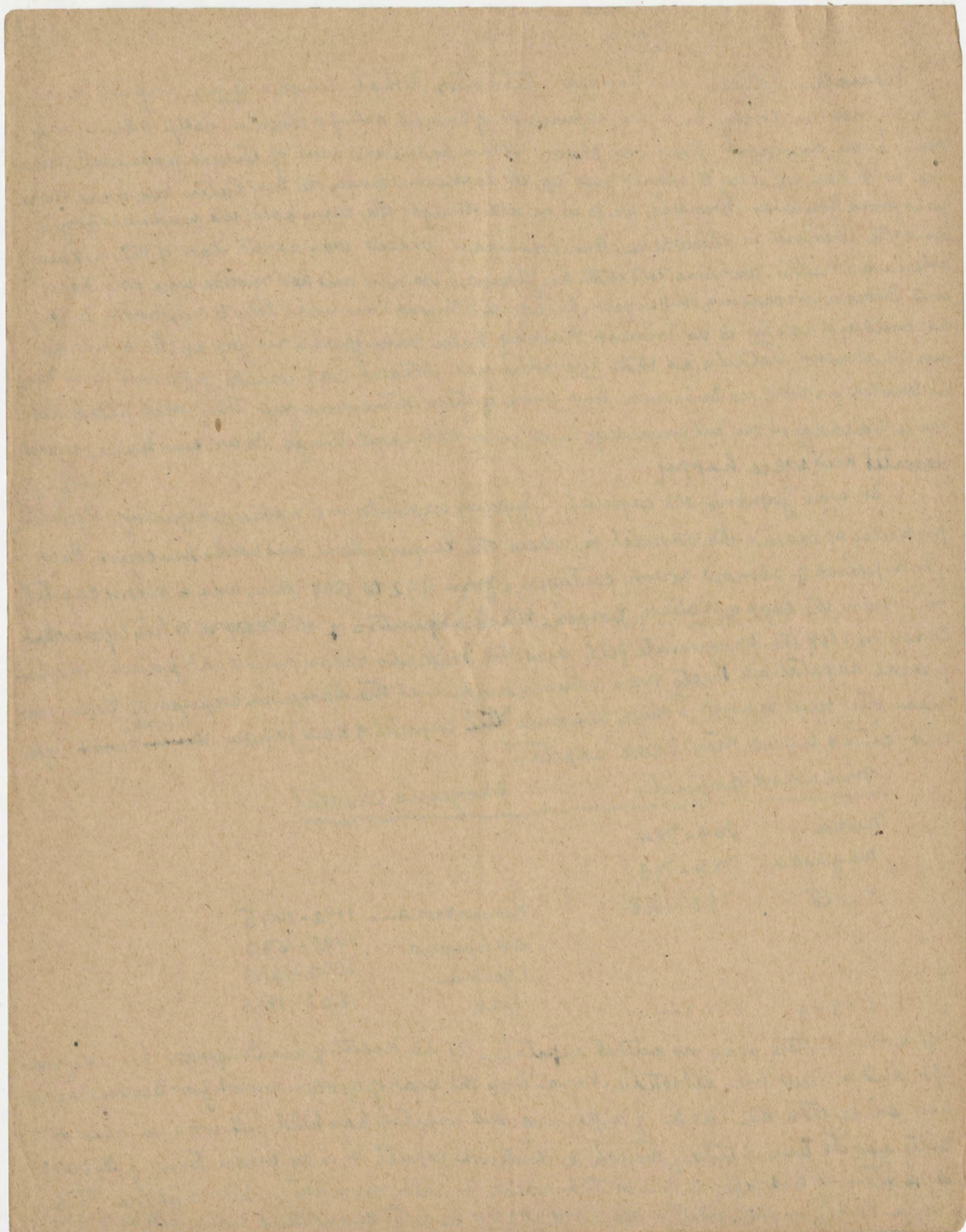
Odawara. 1495-1590.

Osaka. 1590-1603.

Yedo. 1603-1868.

Tokyo. 1868—

Before Nara there was no settled capital. At the death of an Emperor his city was left and a new one selected. Nara was the seat of government for seven reigns and since then the idea of a permanent capital has held. It was a great city for its time; today, though a district capital it is a mean town of 35000; it is strung out along one street which finally mounts a hill and loses itself in a lovely grove; in the old days it was a city of one-third of a million souls.

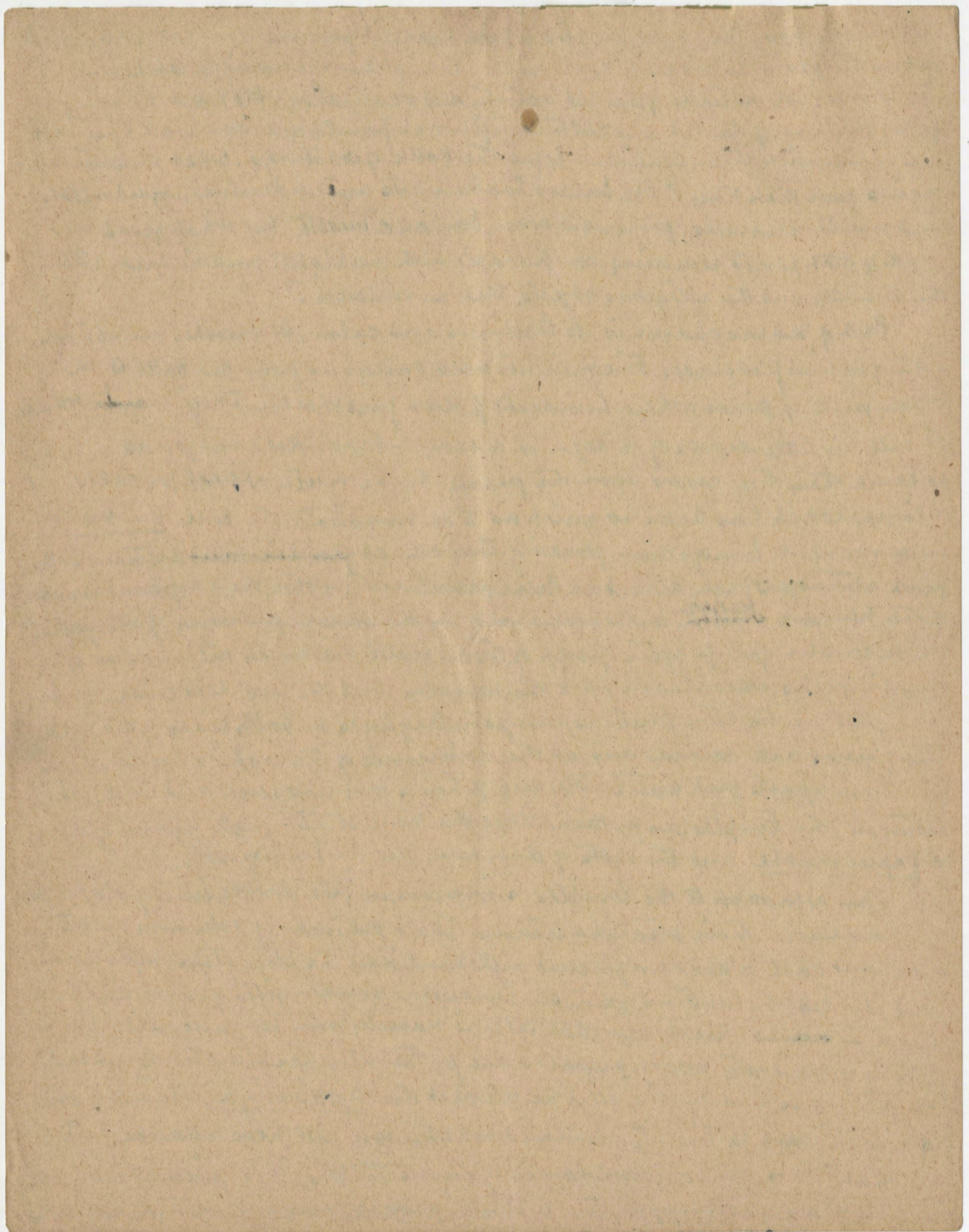


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and stretched from the great temples which make it famous down the slope and across the plain to modern Koriyama. Today there is farming land between the two towns with no trace of the old activity and occupation. Old Nara was the first fine flowering of the art and culture influence from China. Here was splendor and refinement three centuries before the battle of Hastings. What in Britain remains from that time? The Saxons had their arts and industries, worked metals and made enamels, possessed some barbaric wealth, but what great art work of that period remaining comparable with the big bell and the great statue, the temples and the religious objects here in evidence?

Part of Nara's charm is its loneliness and calm. It breathes an atmosphere of the past as few places. Five minutes walk brings us from the Hotel to the lovely park of pines where hundreds of deer find shelter. They wander and wander at will in little droves of a dozen or a score - bucks, does and fawns. They are so tame that they crowd upon the passer-by in mute appeal for cakes. If one's approach has been so quiet as to be unnoticed, the call "Ku-Ku-Ku", in a moment brings them flocking. They are so familiar and obtrusive that most strangers are scared at their familiarity. Often the half-timid shrinking of the human ~~heart~~ ^{body} is as amusing as the eager pressing of the feed. We encounter group after group of them until we reach the avenue of cryptomerias, which leads up to the temples. Here the live deer cease, or become rare, but on the stone lanterns, ranged in long lines on both sides of the road, deer figures are carved and at the divergence of the road a bronze deer fountain sports forth water. The suggestion is omnipresent and in the shops between the temples, as in those along the town street, ugly figures of deer in paper mache and trinkets of deer horn are displayed for sale.

The approach to the temples is impressive; the double line of old cryptomerias raise their straight trunks like a palisade of columns on either side and cast a shadow flecked with sunlight; the stone steps, moss-grown and shaded, the lanterns of stone - hundreds in number, gifts of worshippers long dead - ~~so~~ so thickly set that there is scarcely room for more, all give a feeling of solemnity which prepares one for the religious structures ahead. The feeling is rudely dispelled on reaching the Wakamizaya, where the priests lying in wait for tourists demand whether you will have a dance for "only a dollar." It is the common dance of Shinto temples. It is given almost at the wish of any worshipper. The pious approach, make a contribution and

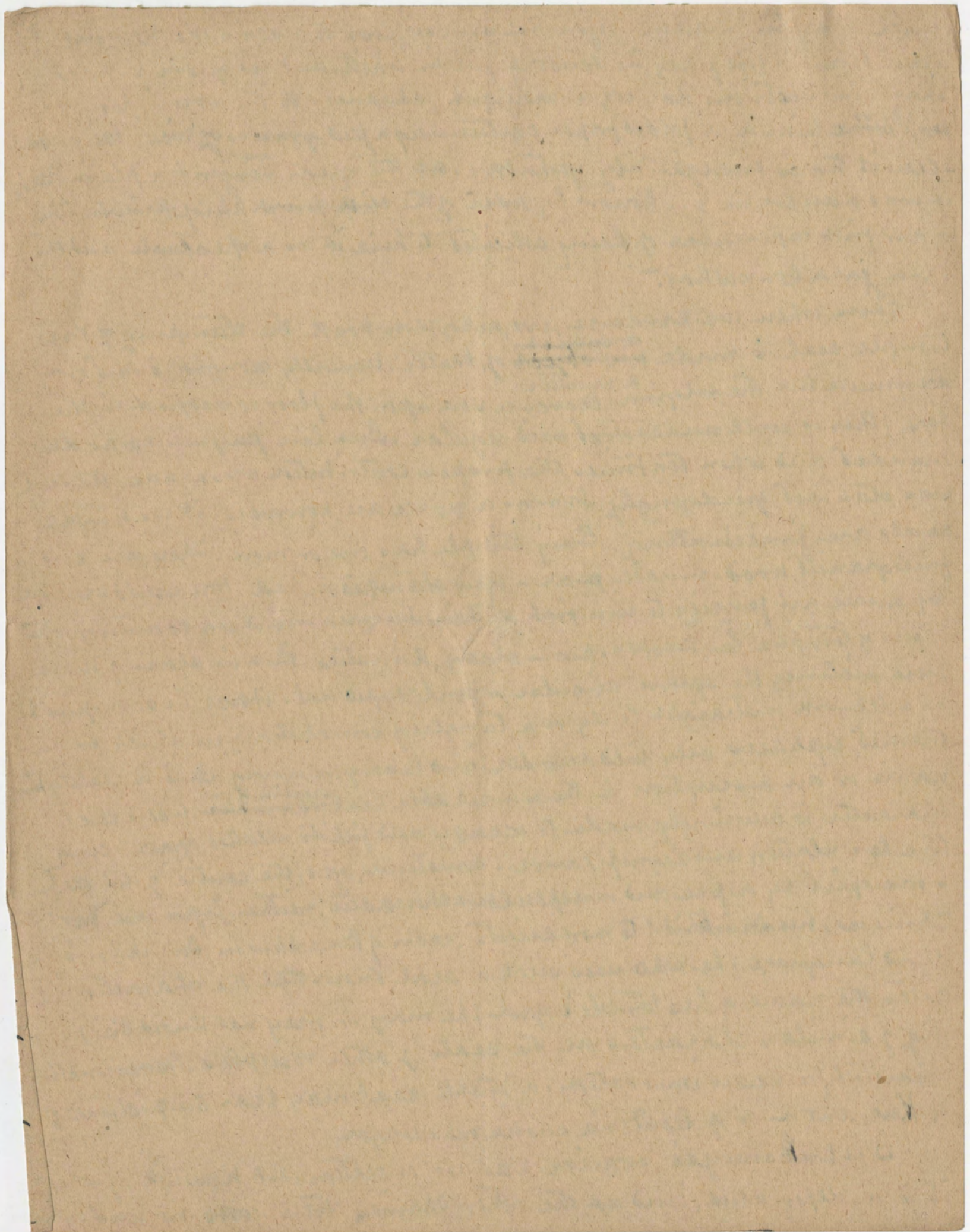


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kneel upon the matting before the dance-floor to receive the blessing. A drum-beats, a fife pipes, the dancing girl in white and red glides forward, shakes her distaff, dances a moment, advances to the worshipper and ~~lays~~^{offers} before him a folded paper containing a few grains of rice. We have seen it times enough. Only yesterday, at the great Tenjin temple in Osaka it was danced in our honor by order of the ~~chief~~^{chief} priest. This is our first experience of being solicited to hire it as a spectacle and the idea jars somewhat.

Even when we produce our pilgrim-book, the stamping of the temple-seal is made ~~an object~~^{a matter} of barter. Usually nought is said of payment but the pilgrim leaves a sen upon the floor or drops it in the box; this is well understood and regular. But here payment was demanded and when ten fimes the proper contribution was made, the seal was stamped grudgingly. It was a noble one, however. These temple seals are fascinating. Every temple has one or more. They are cut in fine-grained wood - usually pear - and stamped in red. One would expect Japanese art-fancies to run riot in their designs - and would anticipate views of temples, landscapes, pious ideas, divinities. But in place of these mere pictures the square, circular, or jewel-shaped seal's space is occupied by a quillwork of straight lines or a tangle of convolutions in which an untrained eye sees only wild disorder and lack of meaning. It is in reality the name or an inscription in the remarkable seal-character, where each character is cunningly made to occupy and fill its allotted space; every line has relation and significance. Sometimes, yes, the centre of the seal is occupied by a free and independent character, neither Japanese nor Chinese, but Sanskrit; to most priests, even of Buddhism, Sanskrit is a dead language; he who uses such a seal knows that the character indicates the name of his temple's god; he may or may not know the meaning of similar characters on the seals of other temples. Occasionally, apparently a recent innovation, a temple seal may bear the picture of a Kwanon or of Benten's snake messenger.

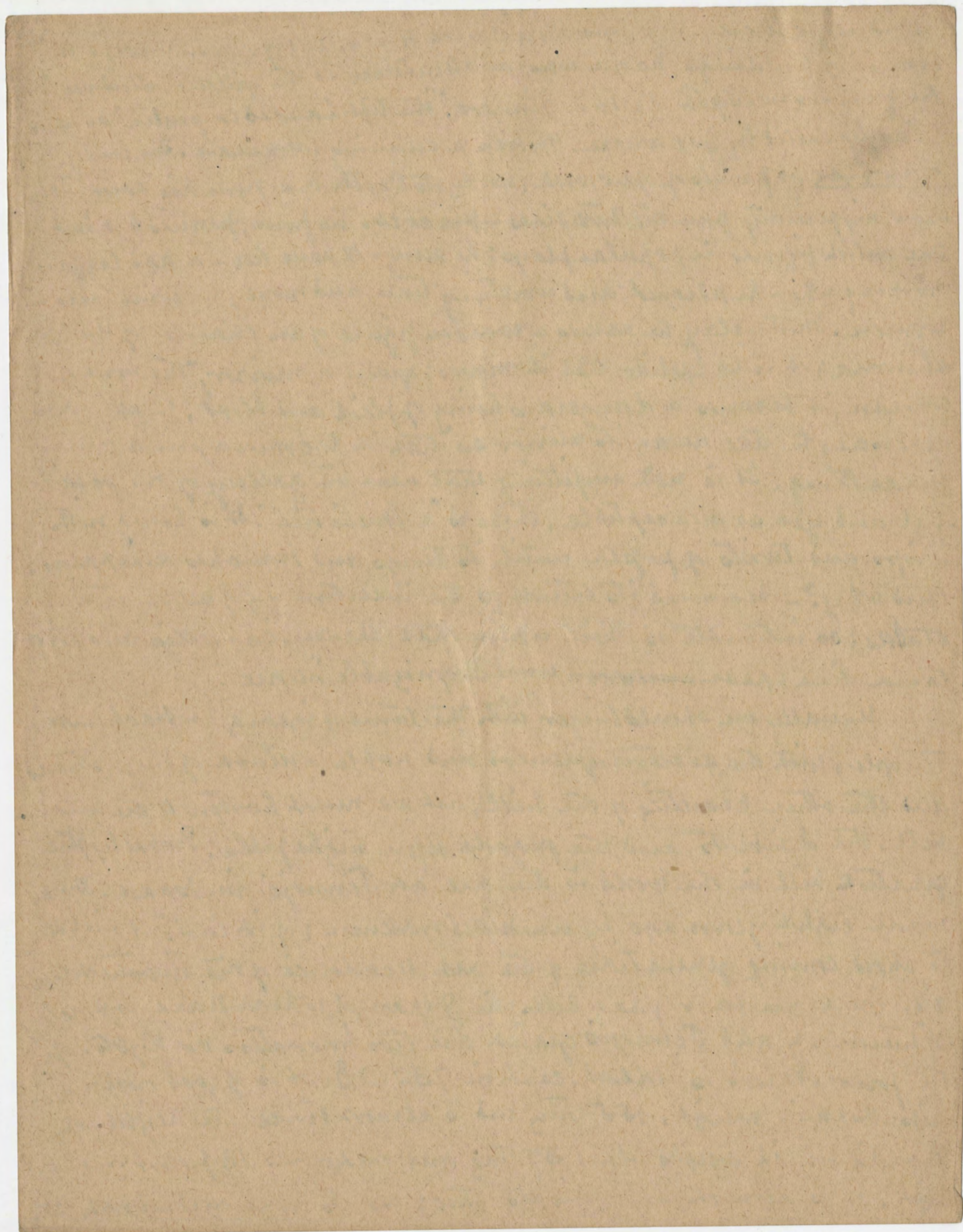
But Wakamiya's avaiice was an exception. At Kasuga, of which it is a dependent, and at the other shrines there was no undue



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demand for lucre. Nor was there much to see (out of season) except the exterior of buildings. No one was in attendance at the gallery "attributed to the famous sculptor Hidari Jingoro," "the left-handed carpenter" as he is lovingly called by Japanese. He was a cunning workman. The lovely rammas, or panels of openwork, at Kyoto Castle are from his hand. They show differently from the two sides - peacocks in front, peonies behind. The artist figures in popular plays; he seems to have been a sad laggard, working when he pleased and wasting time and money on wine and women. In the play he carries a wooden figure of his charmer of the Yoshiwara; it is so lifelike that it moves; given a mirror, "the soul of a woman, it becomes a dangerous being of flesh and blood; finally it is necessary to take away its mirror so that it becomes again a mere made thing. It is not unfitting that near the gallery of one so skilful and yet so susceptible, there is "a love's tree". It is hung with wisps and twists of paper until its twigs and branches disappear. And why? - because its trunk is the intertwining of seven tree stalks; so intimate is their union that cherry, camellia and virentaria disappear ~~and~~ unrecognizable in one.

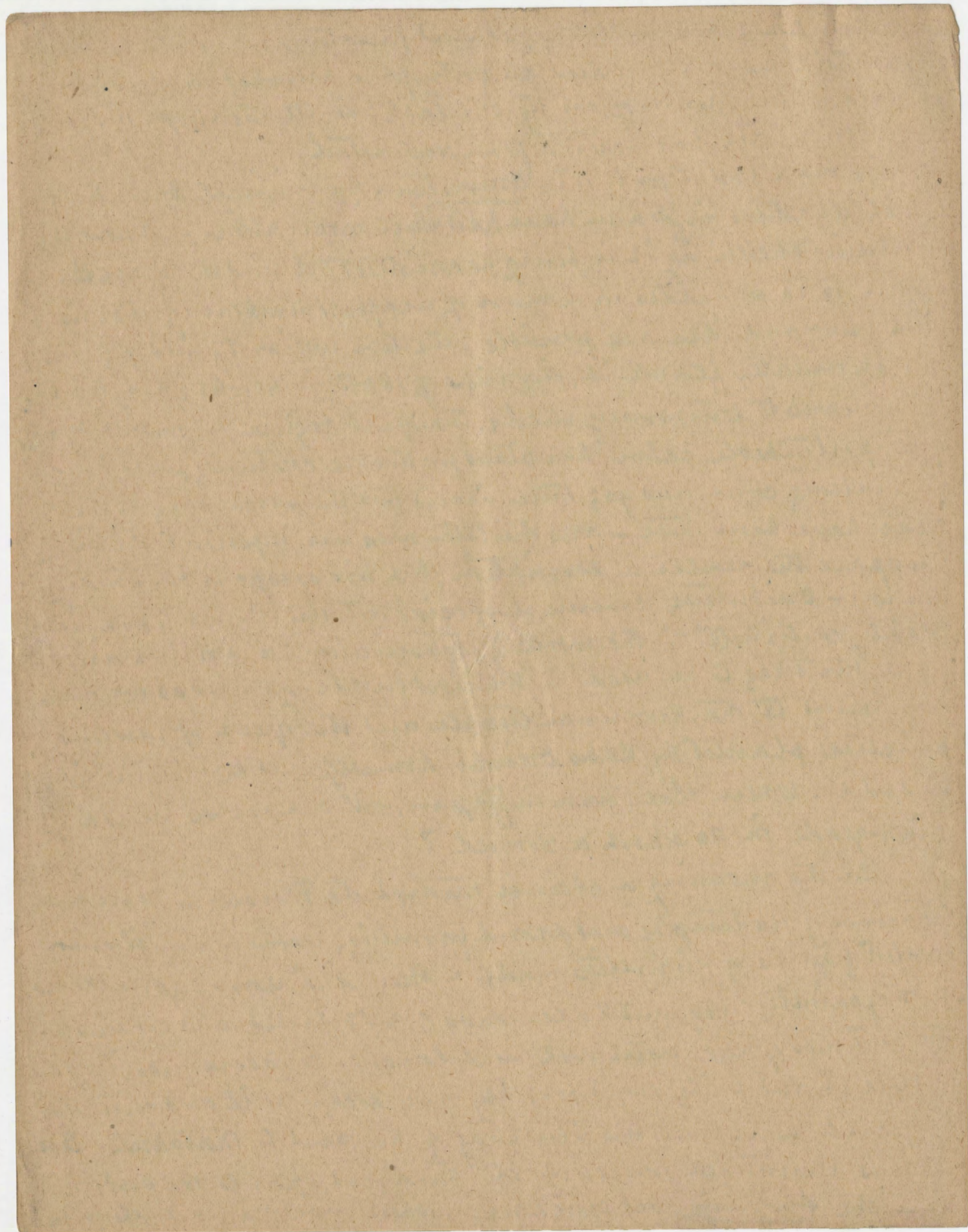
Usually we should linger with the tame pigeons at Hachiman's Temple, with the picturesqueness and noble outlook of Nigwatendo, and the other beauties of the hill, but we must hasten to the great bell, the Daibutsu, and the pagoda before night falls. Probably the greatest bell in the world is the one at Tennoji in Osaka. It was made eight years ago by unskilled workmen; if it lasts it will serve to show coming generations of the oak decadence of the twentieth century. There are four great bells in Japan, of which Nara is smallest. Between it and Tennoji's giants are two monsters at Kyoto. Of the four Nara's is oldest, cast in 732 A.D. It is of good workmanship. Osaka's weighs 155 tons and is almost twice the height of Nara's which weighs about 37 tons and measures 13 feet 6 inches high. It is almost nine inches thick at its rim and about 9 ft.



in diameter; it is well-shaped and fine-toned; upon the zone of its upper third are one hundred and forty-four ball-shaped knobs arranged in rectangular groups of thirty-six each; in all the shops they sell miniature bells, bad copies in form and detail.

It is but a few steps to the Daibutsu, the original Daibutsu from which all others in Japan have had their inspiration. Just now the building sheltering it is being reconstructed and the great Buddha figure is so imbedded in a mass of scaffold timbering, that no just view and idea are possible; the two brilliant gilt figures which usually flank it, pignons of 18 ft. in height, are temporarily removed to temporary sheds. The great figure, a favorite symbol of imperturbable calm, has stood for twelve centuries, watching generations come and go; true indeed not the same eyes or the same head have been there - and the later ones are inferior to the original. We spare the reader a description, but his escape is temporary. The four Daibutsus deserve a special article. As we leave, we gladly contribute to the work of preservation and paint air names upon two tiles to be used in the new building. And so we make our round to the Kwanon temple and the great sprawling pine tree planted by Kobo Daishi himself and to the fine stone pagoda. Where else, even in Japan, will one see so much of high-grade in so short a round?

In the morning a glance through the Museum. Here are treasures of old temples and proud families; wooden and plaster-coated figures of divinities made a thousand years ago; makemono of faintly living and kakemonos of gods faded and cracked by the centuries of age, metalwork and lacquer, and ceramics. They are well-cased and fairly cared-for; they may escape peril and destruction for years to come and tell their story of the past to thousands. But there is a stranger museum at Nara, not open to the public. It is the Shosoin, old storehouse, where more than a millenium



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go were put away thousands of objects used in Nara's court. Few even see the articles, which reproduce the life of the 8th Century. Most of the great temples have a storeroom of ancient treasures. Once and again a stranger sees their contents; thus we once saw the treasury of a Shinto temple at Yamaguchi — richly embroidered garments, magnificent brocades and a great series of ancient No-dance masks. On the treasures of such temples, even on the contents of the Shosoin, human eyes look at times. But there are hundreds of sacred objects in Japan upon which no living human being has ever gazed. They are the traditional objects of Gods, of heroes, and of divine ancestors. They are carefully kept in temples wrapped in silk coverings; when the covering is old and worn a new one is reverently drawn over it. Some of them must be swathed in as many wrappings as Egyptian mummies. Would one wish to see them opened? Think of unwinding the wrappings one by one until there came to view, rusted and eaten by time, the mirror of the divine ancestors or the sword of the first Emperor! For my part, I have no wish to see the sacred objects. Only when the spirit of old Japan is dead and when Shinto fails to maintain the respect due to the ancestors, can the profane eye look upon those ancient insignia. May that day never come.

Frederick Starr.

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