

XII. The Fine Arts.

The beginnings of the fine arts of Japan can be traced back fifteen or sixteen hundred years, since when a steady development has been shown, which has never been retarded or lost. There are many reasons to account for this. One is that the country abounds in the beauties of nature, conducive to the growth of art and the artistic temperament. Again, the Japanese are imaginative by nature, a characteristic which fits them for the production of art objects. But the most important cause of all is the protection given to art by the Imperial House, which has not only prevented any decay but has encouraged its growth. This protection of art was one of the duties relegated to the military class in the middle ages by the Imperial House, and the warrior chiefs did not fail in this part of their duty.

Japanese art has, at various times, been influenced by foreign art; chiefly, first, by Chinese art, which, in turn, brought in its train the influence of Indian, Persian, Grecian, and Roman art. The introduction of Indian art resulted from the spread of Buddhism into China, and this is also true of the Persian and old Western arts. In later times Japanese art has been influenced by that of Western Europe, but this goes no further back than the 16th century.

But while the influence of Chinese art was considerable and not to be overlooked in any discussion of the subject, as time went on Japanese art began to develop peculiarities of its own, and at the beginning of the Heian period these peculiarities may be said to have reached a point which distinguished Japanese art from the art of other nations. About the same time there was a similar development in the national literature as a manifestation of the national character, and this in turn reacted on art in the direction of differentiating it from that of other nations. Henceforward Japanese art became independent of religion, to which it had formerly been an appendage.

The following periods in the development of the Japanese fine arts are generally recognized:—

1. — Archaic period, prior to introduction of Buddhism (561 A.D.)
2. — Suiko period (552-645). *Asuka*
3. — Nara period (645-784). *Kyoto*
4. — Heian period (784-889). *Kyoto*
5. — Fujiwara period (889-1192). *Kyoto*
6. — Kamakura period (1192-1333). *Kamakura*

7. — Muromachi period (1334-1573). *Asakusa*
8. — Momoyama period (1573-1603). *Osaka*
9. — Edo period (1603-1867). *Tokyo*
10. — Meiji-Taishō period (1868-1925).
11. — Present time (1926-).

The period previous to the introduction of Buddhism covers prehistoric as well as protohistoric times, when art, such as it was, was of a very inferior character as compared with later times. Even then, however, the native art was assisted by inspiration drawn from the continent and progress was made to such a degree that the highly developed arts of the continent were easily accepted in the following Suiko period.

In the Suiko period the Buddhist influence on art was strongly marked and progress was made in architecture, sculpture, painting and the allied arts. The best examples are to be found in the Hōryū-ji temple near Nara. The art of the period came chiefly from Korea, but its style was that of the time of the Northern and Southern Dynasties of China.

The Nara period is generally divided into the Hakuho (645-709) and Tempyō (710-784) periods. In the Hakuho period Chinese art of the Sui and early Tang periods was imported direct from China instead of coming via Korea, and in the Tempyō period, Kegon kyō (*Aratamsaka-kyō*) Buddhism was introduced, its doctrines tending to encourage the rise of idealistic art, which attained great influence. It was also during this period that the art of the Kai-yuan and the Tien-pao period of the Tang dynasty of China was brought to Japan.

The Heian period began with the removal of the capital from Nara to Nagaoka in 784, ten years before the founding of Heian (now Kyōto) as the capital. During this period esoteric Buddhism (*Guhyanana*) was brought from China by such great priests as Kūkai and Saichō, and a special form of art, derived from the doctrines of esoteric Buddhism, came into vogue. Thereafter the arts of painting and sculpture became a regular part of the study of Buddhism. At the same time Chinese literature, law and politics were introduced into Japan and exercised an influence on her art.

In the Fujiwara period the national consciousness began to be awakened and to manifest itself in art as well as in literature, which began to display characteristics of their own. The applied arts also made remarkable progress, one cause being the adoption of new designs and plans which the progress of the art of painting brought within reach. In religion the doctrines of esoteric Bud-

dhism were no longer in favour and the Jōdo doctrine was forcibly expounded by Eshin-Sōzu (942-1017).

The Kamakura period begins with the inauguration of the Shōgunate Government at Kamakura, when the cultivation of art was in the hands of the Court nobles at Kyōto, under the encouragement of the military rulers at Kamakura.

The Muromachi period extends from the establishment to the downfall of the Ashikaga Shōguns, among whom Yoshimasa (1443-1474) is celebrated as a patron of art. It was he who encouraged the cult of the tea ceremony, which was developed by him into a refined social entertainment, in which the art of incense burning and flower-arranging were included. Zen shū Buddhism became popular in the Kamakura period, with the result that towards the close of the period the simplicity and refinement characteristic of the faith had affected the arts of the country.

The Momoyama period, although short, was pregnant with new issues, for Oda Nobunaga and Toyotomi Hideyoshi by their military policy endeavoured to promote a new and vigorous civilization, which resulted in freshness and boldness and the elimination of religion as the motif except in architecture, although at the same time there were some noteworthy attempts to revive the old style of the Heian period.

The Edo period covers the time of the Tokugawa Shōgunate, in the early years of which the Tokugawas were very assiduous in persuading scholars and artists to migrate from Kyōto to Edo (Tōkyō), this resulting in Edo becoming a rival art centre to Kyōto. Almost all branches of art showed great activity, and besides architecture and painting, the applied arts of lacquer work, metal work, ceramic work, weaving, etc. all made striking progress. The art of the Ming and Ching dynasties of China also had great influence on painting, as shown in the development of the Bunjinga (literati) and Nanga (Southern) schools. The influence of Western art also became noticeable after the middle of this period, owing to the reading of Dutch books, particularly on the art of painting.

The Meiji-Taishō period commenced at the Meiji Restoration and went down to the end of the Taishō era, its chief feature being the tendency to adopt Western ideas, so that at one time it was feared that the old traditions of Japanese art would be lost. In time, however, there was a gradual revival of feeling for the ancient arts, and this has hindered a senseless imitation of everything Western and promoted the progress of a healthy national art. The branch of art which showed the greatest progress

during this period was painting, architecture being mainly concerned in the production of large structures in the Western style.

The chief art organization is the Imperial Fine Arts Academy (founded in 1919), which has for its object the promotion and development of national art. Its members are distinguished Japanese artists, who are appointed for life, and the most important of its activities is the holding of an annual art exhibition in the autumn.

A rival exhibition is held annually by the Nihon Buntsu-in, or Institute of Japanese Art, and another rival exhibition by the Nika-kai, a society organized by a number of artists who are dissatisfied with the attitude towards art of the committee of the Government institution. Besides these, the Taiheiyō-ga-kai, the Shun-yō-kai, the Kokuga-kai, and the Kōfū kai hold annual exhibitions for the encouragement of the Western style of painting.

Painting.

Characteristics of Japanese Painting.—Whereas in the West painting in oil-colours has received the largest amount of attention, in Japan attention has been chiefly directed to painting in water colours, the colour being dissolved in liquid glue, as in the case of Indian ink (*sumi*), which is made of vegetable lampblack mixed with glue. Pictures made of Indian ink only are called *sumi-e*, but the pigment is often used side by side with other colours.

In figure painting Western art strives to bring out the beauty of the human form, but Oriental artists, on the other hand, try to portray figures merely in the abstract, especially if it is desired to represent a Buddha or a god, when something superhuman is aimed at. Oriental art excels in depicting action rather than form, and it is for that reason that among Japanese productions there are many historical and *genre* pictures.

Japanese landscape-painting dates back to the Heian period (8th and 9th centuries), when there were produced many charming scenes on the screens of the palaces of the time, and may therefore be said to precede the same art in Europe, where all the great works in landscape-painting have been produced within the last two centuries. Oriental landscape-painting takes a wider view than that favoured by artists in the West, where the field of vision is purposely narrowed, and has for its guiding principle the "three distant views," namely "far and high," "far and profound," or "flat but far." Mountains soaring high above the clouds and mist at a distance, or a scene characterized by vastness and profundity, are favoured. This

naturally gives a completely different appearance to the paintings. Again, in pictures of animals and plants, Western painting, in most cases, depicts the objective features of the thing itself, whereas in the East the artist endeavours, as far as possible, to convey his feelings and sentiments in addition to the mere outer form of the things themselves.

From the point of view of art or technique, the difference between Oriental and Occidental painting is that, while in the West the artist uses a model in the atelier, painting from nature is unusual in the East, both in figure and landscape-painting. It is true that the Japanese artist sketches from nature, but this is merely for purposes of reference in preparing the real work. As a rule the Japanese artist draws freely on his imagination and his memory.

Another point of difference between Western and Eastern art is that, whereas in the West colour is thought to constitute the life of a painting, in the East "black-and-white" art (*sumi-e*) is held in higher esteem. It is not that colour-painting has not developed in the East; it has, but it does not take a higher level in popularity than "black-and-white". Both in China and Japan it was only after colour-painting had reached its full growth that black-and-white art reached the stage of perfection.

Finally, whatever the object painted, Japanese art endeavours to convey a sense of action or movement. This is done by means of the movements of the brush, or, in other words, by the way in which the strokes are made.

Religious Paintings in the Early Period.— Previous to the introduction of Buddhism the art of painting in Japan had made but little progress. It was from China, through Korea, that Japan derived her first inspiration in art, along with her first lessons in Buddhism, and naturally therefore her first efforts in the art were of a religious nature. The pictures painted on the doors and panels of the Tamamushi-no-Zushi, or "Beetle-wing Shrine," in the Main Hall (*Kondō*) of the temple of Hōryū-ji near Nara are the finest example of the early paintings, which were inspired by the introduction of Buddhism. The mural paintings in the same Hall, representing the Buddhist Paradise, are unique examples of the style developed in the early Nara period and bear a close resemblance to that prevailing in Central Asia. Indeed, these mural paintings have been compared by some critics with the fresco paintings in the celebrated temple cave of Ajanta in India.

In the Tempyō era painting made a remarkable develop-

ment under the influence of the Tang dynasty in China. The figure of Kichijō-ten, or Goddess of Beauty, on view in the Nara Imperial Museum, and the painting on a folding screen known as "Lady under a Tree," preserved in the Shōsō-in at Nara, are good examples of the paintings of the Tempyō period.

The Heian and Fujiwara Periods.— Japanese painting entered upon a stage of great development in the Heian period, one reason being the growth of esoteric Buddhism, which, for purposes of invocation, made use of the *Mandaras* (*Mandalas*) of the Holy Worlds, besides pictures of Buddhist divinities and other religious paintings. The effect thus attached special importance to painting. Furthermore, the new doctrine of Amida (*Jōdo* Buddhism), propagated by Eshin Sōzu, came to the fore in the Heian period and had a profound effect on the art of painting. Among the Buddhist paintings of this period, the pictures representing the Buddha Amida and his Bodhisattvas coming down from heaven to welcome the faithful are the most important. There is an excellent work of this kind at the Kōya Monastery. It is attributed to the priest Eshin.

A notable development of the period was the progress made by secular art as distinguished from religious painting. This may be seen in the *nise-e*, or portraits, and in the scrolls illustrating stories (*monogatari*). One of the most celebrated of the latter is the series by Takayoshi (portions which are in the possession of Marquis Tokugawa and Baron Masuda), illustrating the *Genji Monogatari*, a novel written by Murasaki Shikibu, a celebrated woman writer of the Heian period.

The demand for landscape-paintings grew in the Heian period, and many scenes from nature were painted on the sliding doors of the Imperial Palaces and on folding screens.

The decline of Chinese influence during the period is to be noted, the development of Japanese art culminating in the Kamakura period in the creation of a purely Japanese style (*Yamato-e*) in contradistinction to the Chinese style (*Kanga*).

Kamakura and Muromachi Periods.— The Kamakura period may be regarded as an extension of the Fujiwara period, with its technique polished and refined. Both secular and religious paintings of the period show an improvement in their artistic quality, and the Japanese style gradually came to perfection. At this point, however, the new style of Chinese art, known as the style of the Song and Yuan dynasties, began to influence Japanese art,

resulting in a still wider separation between the Yamato-e and the Kanga schools. The paintings of the two schools may be distinguished at a glance. As a rule the paintings of the Yamato-e school are exquisitely fine in detail and characteristically bright in pigmentation. Some artists, it is true, preferred only black and white (*sumi-e*), but colour was the predominating feature of the school. The Chinese school, characterized by the influence of the Sung-Yuan paintings, grew with the spread of the Zen-shū doctrines of Buddhism, and also used colour, but placed more importance on black-and-white art, which differed from that of the Yamato-e school in that it laid emphasis on the gradation of colour.

The closing years of the Kamakura period had already seen the rise of the Chinese style, and in the Muromachi period it was in a flourishing condition, side by side with the Japanese school, which was producing great masters like Yukimitsu, Yukihiro, and Mitsunobu. But Mitsunobu (774-865) was the last of the masters of Yamato-e, which from that time fell into decline.

Two priests, Minchō and Josetsu, rendered great services in popularizing Chinese art in the Ashikaga period, but it was Shūbun, another priest and a pupil of Josetsu, who brought the Chinese style to perfection. Sesshū, his pupil, continued the tradition, and after him there came a long line of artists, the most noted being the painters of the Kano school, which was founded by Masanobu, a retainer of the Ashikaga Shōgun. This school maintained its prosperity through the Ashikaga and Edo periods.

Modern Schools of Painting.—Of the ancient arts of Japan there was hardly one which was not derived from religious influences, but after the Momoyama age religion ceased to exercise its former influence and a clear distinction was drawn between religious culture and general civilization, with the result that art became entirely independent of religion. This was also the case with architecture, but painting made a freer development and created many schools. Below is given a general survey of the art of painting obtained from the age of Momoyama and throughout the Edo period, according to the principal schools.

To begin with the Kano school, revolutionary changes were effected in its style and technique by Eitoku (1543-1590), who painted the frescoes of the Azuchi and Ōsaka Castles on a far larger scale than was formerly the case, filling them with a wider atmosphere. Sanraku (1559-1635), a pupil of Eitoku, followed in the steps of his master and strove to bring the new style to perfection.

When the Tokugawa established their government in

Edo they strove to transplant there the arts of Kyōto, and invited the leaders of the Kano school to take up their residence in their capital. One of those invited was Tannyū (1602-1674), who, although he lacked Eitoku's breadth and scope, was yet very successful in blending the Japanese and Chinese styles of painting. Tannyū's descendants were appointed official painters to the Tokugawa Shōgunate, and continued to hold the position through the Edo period down to the Restoration in 1868.

The Tosa school, which claimed to be the direct descendants of the masters of the Yamato-e school, went out of existence with the fall of the house of Ashikaga, but was revived in the Momoyama age and came to distinction at the beginning of the Edo period under the leadership of Mitsuoki (1617-1691). After Mitsuoki, however, the Tosa school produced scarcely any painters of note, although towards the close of the Edo period there appeared artists who endeavoured to return to the old Yamato-e style, independent of the traditional Tosa school. The leader of this movement was Tametaka (d. 1862), who worked out a style more or less new by immersing himself in ancient methods.

The Kōetsu school originated with Kōetsu (1568-1637), who while following the old style of the Fujiwara period, added to it charm and elegance. Other artists of this school are Sōtatsu (circa 1630), who became famous about the Kan'ei era (1624-1643), and Kōrin (1643-1701), who rose to fame in the Genroku era (1688-1703), the most prosperous period of the Tokugawa rule, when luxury and extravagance reached a high point and the whole nation enjoyed the blessings of wealth. Kōrin entered into the spirit of the times and threw his whole soul into the production of beautiful works of great ornamental value, thus developing the decorative technique of the Kōetsu school to its highest point.

The Maruyama school was founded by Maruyama Ōkyo (1672-1795), a landscape artist whose pictures are very true in nature and at the same time of great decorative value. He appears to have been the first to apply to Japanese painting the laws of perspective as developed in the West.

The Shijō school was a branch of the Maruyama school and was started by Goshun (1752-1811), who first took lessons under Buson, of the Nanga school, but later received instruction in technique from Ōkyo. His works are more elegant than Ōkyo's.

The Nanga school of painting, introduced from China, came into prominence after the middle of the Edo period. In Chinese painting there was a broad distinction in the

Northern and Southern schools, the former being characterized by vigour and the latter by softness. The Nanga school, as the name denotes, was the southern, but although it had been celebrated in China from ancient times, it was only introduced into Japan in the eighteenth century. The artists who worked at it and raised it into an independent school of Japanese painting were Taiga (1722-1775) and Buson (1716-1783).

Taiga was a great admirer of the work of I Yun-lin and was also influenced by the paintings of I Fu-Chin, who came to Japan in the Kyōho era (1716-1735). He chiefly favoured landscape painting, with very slight use of colour. Buson, who was also a poet, followed nature very closely in his landscape-painting, so that although Chinese in form and style, his pictures often astonish observers with their natural appearance. In this respect he surpassed Taiga.

Towards the close of the Edo period a galaxy of painters appeared, the most noted among them being Chikuden (1777-1835) and Kazan (1793-1841). Chikuden is noted for the high tone of his work, and Kazan, who was learned in Confucian literature and had studied Dutch, for the originality of his ideas and the ease of his style.

The Ukiyo-e school first made its appearance in the early days of the Edo period. It aimed at depicting the social life of the day, especially of the lower classes. *Genre* pictures had been in vogue from ancient times, being principally the work of artists of the Yamato-school, who were fond of painting historical scenes. These pictures, however, were intended for the delectation of the upper strata of society, not for the populace. The Ukiyo-e school, on the other hand, aimed at providing scenes of daily life for the lower classes in the way, at first, of illustrations for story-books, and later of independent prints. It was to the production of prints, indeed, that the Ukiyo-e school chiefly devoted its labours, there being not a single painter of the school who was not so engaged.

Iwasa Matabei (1570-1658) is popularly considered the father of the Ukiyo-e school, but the *genre* pictures that he painted were not intended for the lower classes, and it is therefore improper to call his productions Ukiyo-e. It is, indeed, difficult to fix on any single individual as the originator of Ukiyo-e, but Moronobu, who appeared in the Genroku age (1688-1703) is most deserving of the title. Most of Moronobu's pictures were drawn for engraving on wood-blocks, but he also left some excellent paintings, an examination of which makes it clear that he must have

first studied the Tosa and Kano styles before working out his own style. As the production of colour prints progressed Ukiyo-e grew more popular, especially in Edo. Harunobu (1724-1770) specialized in the production of Azuma Nishiki-e, and after him came Utamaro, Sharaku, Toyokuni, Hokusai, and Hiroshige, who all won great popularity for their colour-prints.

Colour-Prints. — Colour-prints, which were made from drawings of the Ukiyo-e school depicting scenes in everyday life and portraits of contemporary actors and favourite beauties, were at first not received seriously by artistic circles, although they sold largely among the people, and it was principally through the hundreds of prints sent to Holland by the Dutch traders at Nagasaki that European artists and collectors first became acquainted with their prints as works of art. The real introduction of the Japanese colour-print to Europe and America, however, dates from 1850, when the attention of French artists was called to them by the sale of splendid specimens at a shop in Paris called the Porte Chinoise. They speedily secured enthusiastic admirers, and subsequently monographs on Hokusai and Utamaro, written by Edmond de Goncourt, served to attract public attention to them. The demand thus created gradually grew, until today hundreds of pounds are paid for rare prints, wealthy Japanese being among the highest bidders.

Colour-prints are the joint productions of an artist, a skilled engraver, and a printer. The artist first draws the picture in black-and-white, this being known as the *shita-e* "foundation" picture. It is drawn upon translucent paper, which is pasted, face downwards, on a block of wood, usually cherry, sawn in the direction of the grain, and engraved across it as is done in Europe in preparing blocks for the engraver. The paper is then reduced by a process of rubbing until the design is clearly visible, and the picture is then engraved on the block.

In printing, the ink is applied with a brush and the impression is made by hand pressure assisted by a kind of mallet, and it is on the skilfulness with which the pressure is applied that the beauty of the result depends. Gradations of tone and colour may be produced from a single block by a good deal of artistic feeling expressed in the operation of printing. Uninked blocks for the purpose of passing a portion of the design were used as early as 1730. The effects obtained from two or more blocks were got in some cases by preparing a single block with ink of different colours, or with different shades of the same colour. The tones of sky and water were

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Nō drama. There were slight signs of revival in the Genroku era (1688—1703), when some good work was done in portrait sculpture, but this was not sufficient to keep the art alive.

However, for the decline of religious sculpture after the Muromachi period there was some compensation in the rise of decorative sculpture for architectural purposes. The handsome palaces built in the period brought what was known as "temple carving" into being, this being the carving of human figures, birds, animals, flowers, etc. in the form of pictorial designs. Among the temple carvers the place of honour must be assigned to Hidari Jingorō (Left-handed Jingorō), who practised his art in the latter part of Hideyoshi's time and the beginning of the Tokugawa regime. He is regarded as the greatest sculptor Japan has produced.

During the Tokugawa period the carving of images made no progress, but architectural carving was developed. Progress was also made in minor arts of various kinds such as metal, pottery, and lacquer work. These applications of the sculptural art are a purely modern development. In the modern period also, French influence is conspicuous, especially in plaster-modelling and casting.

The Applied Arts.

Metal work seems to have been the first of the applied arts in which any skill was developed, judging by the specimens which have come down to us from the earliest period. One of these specimens is the Grand Banner, made of gilt bronze, which is now in the collection of the Imperial Household. It was formerly in the temple of Hōryū-ji and was designed for hanging from the ceiling. It is twenty-three feet in height, the top forming a canopy from which are hung draperies and pendants. The metal fittings of the canopy are excellent in design and delicate in workmanship.

In the same period flourished Amakuni, the pioneer swordsmith of Japan, whose outstanding work is a sword he forged for the Emperor Mommu (697-707).

The Shōsō-in at Nara is a veritable treasure-house for this period, containing as it does over a thousand articles presented to the temple of Tōdai-ji in 756 A.D., most of them having been the property of the Emperor Shōmu. They consist of swords, mirrors, dress ornaments, musical instruments, weapons of war, etc.

In the Heian and Fujiwara periods (784-1192) marked progress was made in the applied arts, more especially in metal and lacquer ware. The metal fittings in the Konjiki-dō of the temple of Chūson-ji in Iwate Prefecture and of

the Sutra casket presented by the Heike family to the Itsukushima Shrine at Miyajima, are excellent specimens of the work of this period.

From then down to the middle of the fourteenth century (Kamakura period) the military spirit caused continual progress in the manufacture of armour and swords. Of the armour-makers, Myōchin is the most celebrated. He lived in Kyōto towards the middle of the twelfth century and from him sprang a long line of Myōchin, lasting for ten generations. The sword-smiths took the foremost place in the ranks of craftsmen, owing to the sword being regarded as the soul of the samurai, and their number must have been considerable, seeing that the names of those recorded alone amount to over twenty thousand. The most famous are Yoshimitsu, Masamune, and Yoshihiro.

There was a notable development in metal work in the 15th century. Gotō Yūjō (d. 1512), who was a page of the shōgun Yoshimasa, introduced a new era in the art of inlaying by founding the Gotō school, which in its own field was famous as the Kano school is in painting. The art of making sword-guards was also elevated to a speciality, the Munetada family standing foremost among the noted makers.

A remarkable development was also made in casting owing to the popularity of the tea ceremony. The articles produced were chiefly iron kettles, but many of them were designed by such masters as Sesshū and Tosa Mitsunobu. In this work first place must be given to the Ashiya family of Fukuoka Prefecture, Kyūshū. Good work was also done by Temmyō in Sano, north of Tōkyō.

During the Edo period (1603-1867), there was a remarkable development in every branch of the applied arts owing to the increased demand throughout the country. It was during this period that a popular style called *machibori*, used for the decoration of metal ware in contradistinction to sword decoration, was created by Yokoya Sōmin and other masters of the art.

Among the Kyōto artists of this period Ichinomiya Natsune (1720-1786) must be awarded first rank for excellence in his special line of metal carving. Among others of note, Gotō Ichijō (1790-1876) revived the classic style modified by the pictorial method. The master-artists of this period were Kanaya Gorosaburō, who worked in Kyōto early in the eighteenth century, and Murata Seimin, who was a master of wax modelling.

Among later developments was that of inlaying, of which there are several styles.

Although the applied arts declined for a time after the

out of place

in the forts, they were proportionally splendid in appearance. As stated, the domestic architecture of the nobles was taken from the Buddhist temples of Zen-shū Buddhism, but immediately it began to be applied to the palaces of the feudal lords it lost its simplicity and developed great splendour. Mansions in this style included an upper room, with an alcove (*tokonoma*), and a number of ante-rooms divided off from it by sliding screens. The floors of all the rooms were covered with closely fitting mats, and there were screens covered with translucent paper over the windows. The feudal lords added to the splendour of the style by maintaining the loftiness of the rooms and adding to the decorations. Many palatial structures, said to be relics of Fushimi Castle, built by Hideyoshi, are still preserved; among them the building which now forms the *shoin* (state hall) of the Nishi-Hongan-ji Temple of Kyōto. Nagoya Castle and Nijō Castle at Kyōto are also relics of the times of Hideyoshi. All these structures were profusely decorated with paintings, some in black and white but mostly in colours on a gold ground. The walls and ceilings were all thus embellished, and in addition the transoms were ornamented with delicate carvings and there was a profuse use of metal fittings. Such palatial buildings were naturally provided with handsome surroundings. The gates were ornamented with painted carvings in the Chinese style, a good example being the gate of the temple of the Nishi-Hongan-ji at Kyōto, which is a relic of the castle at Fushimi built by Hideyoshi.

In contrast to these gorgeous palaces were the humble cottages in the grounds in which it was the custom to hold the tea ceremony. Such cottages were severe in their simplicity and served to reveal the two-sided character of the military aristocrats of the time. In the grounds of the Nishi-Hongan-ji Temple at Kyōto there is an edifice (*Hi-unaku*) which was originally a building in the grounds of Hideyoshi's Jurakudai Mansion. It furnishes eloquent proof of the simplicity of some of the palace structures. The Katsura Palace building on the outskirts of Kyōto was built under the supervision of Kobori Enshū, a renowned master of the tea ceremony, in the 17th century, and may be looked upon as a model of simplicity.

This practice of building a luxurious and imposing structure and beside it a building of exquisite simplicity obtained through the 17th, 18th and 19th centuries, and, it may be said, continues in the present day. There have, of course, been some variations introduced, but on the whole the purely Japanese mansion of the present day follows the lines of those construction in the times of Hideyoshi and Tokugawa. Since the Restoration in 1868 Western

architecture has come into vogue, but it has not displaced Japanese architecture, either in religious or in domestic buildings. The Imperial Palace in Tōkyō, although it is partially Western in style, is yet in general structure similar to the palace of the 17th century.

Domestic architecture having undergone these changes, it was natural that religious architecture should also show some alterations. To begin with the shrines, these had already undergone some changes in the previous period, but these were small compared with those in the time of Hideyoshi. For one thing the practice was followed of bringing the structures under one roof instead of separating them. The Ōsaki-Hachiman Shrine at Sendai and also the Kitano Shrine at Kyōto, both built in 1607, are examples of this development, the Hall of Worship, and the Holy of Holies, with their connecting gallery, being all brought under one roof. Inside and outside, the structures are embellished with coloured carvings, the result being an appearance of great richness and beauty, resembling the appearance of the Founder's Hall of the temple of Eihō-ji in Gifu Prefecture. The Kitano Shrine is on a still larger scale with a number of supplementary halls, its roof ridges being very complicated. Quite a number of shrines of this kind have been built since the beginning of the 17th century, the most beautiful being the Tōshō-gū of Nikkō (see "Nikkō").

In Buddhist temples the style of architecture has similarly thrown off its old shackles, although perhaps to the loss of elegance. The development of ornamentation has taken the same course as in the case of shrines and domestic architecture. Examples of the Buddhist architecture of the 17th century are to be found in the entrance hall of the Zuigan-ji near Sendai, the Main Hall and five-storied pagoda of the Tō-ji, the two-storied gate of the Nanzen-ji, the Main Hall of the Seisui-ji (Kiyomizu-dera), all at Kyōto, the Assembly Hall of the Enryaku-ji on Mt. Hiei, the Main Hall of the Zenkō-ji at Nagano, the Hall of Buddha of the Zuiryū-ji at Gifu, and the Main Hall of the Sensō-ji in Tōkyō. Among the examples constructed since the Restoration in 1868 may be mentioned the Main Hall of the Zōjō-ji in Tōkyō and the Amida Hall of the Higashi-Hongan-ji at Kyōto. For details of these temples the reader is referred to the description of the respective localities.

In modern Japan what may be styled public architecture is now almost entirely modelled on that of the West, although the domestic architecture of the middle classes is nearly wholly on the old lines.

Restoration in 1868 they soon revived; but they were no more than a continuation of the previous period and it was not until towards the close of the Meiji era that a new start was made. Stimulated by the introduction of Western styles, craftsmen endeavoured to produce something which would suit both Japanese and Western taste, with the result that a new style was created.

An exhibition of articles of the applied arts is held every autumn by the Imperial Fine Arts Academy at Ueno in Tōkyō.

Netsuke. — The carving of *netsuke* occupies a position by itself. *Netsuke* is the Japanese name for a kind of button or toggle by which purses, pouches, medicine boxes (*inrō*), etc. are suspended from the girdle. The ornamentation of *netsuke* dates from the latter part of the Momoyama period and continued to be practised all through the Tokugawa régime, there being a demand by the merchants for ornaments which would vie with the ornamental sword-guards of the daimyō and samurai. It was not until the latter part of the seventeenth century, however, that the work reached the dignity of a speciality.

Lacquer ware. — The production of lacquer ware in Japan dates from very ancient times, the process having been introduced from China in the early years of intercourse with that country. Already in the eleventh century (Fujiwara period) the production of gold lacquer was being encouraged by the demands of the upper classes, and by the thirteenth century (Kamakura period) improvements had been made in the compounding of lacquer and in the art of gold and silver inlay. Also a new style of polished lacquer ware had been created; this was known as Negoro ware, after the Negoro Temple in Wakayama Prefecture, where it was first made. A rustic style of carving and lacquering called Kamakura-bori had also been invented, rough designs being first carved in high relief and then lacquered black and red.

The fourteenth and fifteenth centuries (Muromachi period) brought further improvements in the art, especially in gold lacquering and in raised gold lacquer work. Nashiji lacquer ware, made by sprinkling gold-dust to produce the dotted appearance of a pear skin, also came into favour. The art, in fact, had attained such a high level by the middle of the fifteenth century that Chinese lacquer artists were being sent over to Japan to learn the secrets of the makers. It is recorded that gold lacquerware was especially preferred by the Chinese Court whenever the Shōgun of the time sent any gifts.

Among the noted lacquer artists of this period mention

must first be made of Kōami Michinaga, a personal attendant of the Shōgun Yoshimasa, who distinguished himself both in raised and polished work. For his work such famous painters as Kano Motonobu, Nōami, Sōami, and others supplied designs. Igarashi Shinsai was another noted lacquer artist in the time of the Shōgun Yoshimasa.

Further progress was made in the sixteenth century, chiefly through the patronage extended to the art by the Shōgun. Such noted Kyōto lacquer artists as Kōami, Chōho, Kyūi and others were invited to make their homes in Edo. Kyūi was the founder of a long line of lacquer workers who were patronized by the Shōgun, he himself having been in the service of the third Tokugawa Shōgun. Kōami (1597-1651) served both at the Kyōto Court and at that of the Shōgun, and produced works characterized by refinement of tone. Kōrin and his master Kōetsu, both previously mentioned as painters, also produced lacquer ware of artistic and original design, Kōrin's work being characterized by mother-of-pearl inlays.

The development of the art was much encouraged by the observance of the tea ceremony and incense-burning, which were in great vogue about that time, and also especially by the fact that small, highly decorated medicine cases (*inrō*) became popular among the samurai and merchants.

The fame of Kaga in Ishikawa Prefecture for the production of lacquer ware dates from the middle of the sixteenth century, when Igarashi Dōho, who was originally in the service of the Shōgun Yoshimasa, was invited by the Lord of Kaga to settle in his domain. He and his son Kisaburō thus founded the Kaga style of lacquer ware. Kyō, Kyōto, and Kanazawa are still, as in the past, the principal centres for the production of high-grade lacquer ware. Next to them comes Nagoya. Cheap ware for domestic or foreign use is made in Fukushima, Ishikawa, Miyama, and Wakayama among other Prefectures.

Ceramics. — Japan is indebted to China and Korea for her initiation into the art of the potter. Katō Shiro-tomon (1169-1249), commonly called Tōshirō of Owari, is generally regarded as the founder of the art, and it is by the name of the place (Seto) where he established his kiln when he returned from studying the art in China in the first half of the thirteenth century that china and porcelain are now known in Japan. The kiln was established at Seto, then only a village but now grown to a place of importance. *Setomono*, "Seto goods," is the name by which china-ware is known in Japan to this day.

The progress of the art received encouragement in the

sixteenth century by the popularity of the tea ceremony. As all the utensils used in the ceremony were supposed to represent the finest efforts of art, there was great competition in providing porcelain suitable for the occasion. New kilns were established in various parts of the country, that at Arita, established in 1513, deserving special mention. It was built by Gorōdayū Shonzui, a native of Matsuzaka, Mie Prefecture, upon his return from China, where he had learnt the art.

In the Tokugawa period the production of china ware was developed to a very high level, independent of Chinese influence. There was hardly any province that did not have a kiln, the productions of which had some special feature. Among such may be mentioned the Arita ware of Saga, the Kiyomizu ware of Kyōto, and the Kutani ware of Ishikawa Prefecture as by far the most noted.

Cloisonné ware. — Cloisonné ware (*shippō*) is made chiefly at Nagoya, but also at Kyōto, Tōkyō, and Yokohama. The discovery in 1880 by Namikawa of Tōkyō of new methods of making cloisonné led to a sudden demand for the ware. Later developments were the use of silver bodies in place of copper, the production of ware with transparent designs after the French style, and the use of gold chloride for the production of reddish monochromes.

XIII. Architecture.

Japan's architecture has developed almost entirely in wood, as befits a country covered with forests to the extent of 40 per cent. of its area, and through fire and the ravages of war, ancient structures of this perishable material are few and far between. Nevertheless, through the practice of replacing structures thus destroyed by exact replicas of the original, it is possible to reconstruct primitive Japanese architecture and to follow the course of its development. As a rule it may be said that the features of Japanese architecture are simplicity, regularity and refinement. Very seldom does it approach magnificence, even the castles, some fine examples of which have escaped the ravages of time, though solidly constructed, being distinguished by a lightness and airiness which is a tribute to the skill of their architects.

While the Japanese had a primitive architecture, which they presumably brought with them when they invaded the country, they owe much to China in modifying and influencing their ideas. Religion here, as in so many other instances, has played a leading part. It was in the development of their places of worship that the native

Japanese architecture was developed, and it was in the erection of buildings for the study of the new religion of Buddhism introduced from China that further progress was made. The influence of Buddhism on Japan can hardly be over-estimated in any direction, and certainly not in the direction of architecture, which has twice,—in the seventh and eighth centuries and in the thirteenth century,—drawn direct inspiration from the neighbouring continent.

Prior to the Introduction of Buddhism. — A general idea of ancient Japanese architecture before the introduction of Buddhism may be obtained from the Shintō shrines (*jinsha*), the finest specimens of which are the Grand Shrines of Izumo and Ise, which, although they have been frequently reconstructed, still preserve their primitive form. The Grand Shrine of Izumo (*Taisha*) is a square wooden structure, with four corner pillars and side pillars standing between them, two of these of a height sufficient to support the ridge-pole, and a thick pillar in the centre. A notable feature of the building is the crossed ends of the rafters used to support the ridge-pole. These crossed pieces are called *chigi*, and later, with improved methods of construction, came to be regarded merely as ornaments, the ends of which were embellished with carvings. The roof is thatched, and on the thatch, to keep it in position, are laid lengthways two poles, these again being kept from moving by short logs placed crossways and secured to the thatch. These cross-pieces, which resemble cigars in shape, are called *katsuogi*. The façade of the building is at the gabled end, and the entrance is not in the centre but to one side. The Grand Shrine of Ise (*Daijin-gū*), like the Izumo Shrine, is oblong in shape, the façade being at the side and the entrance in the middle. The Ise Shrine was originally in the form of an ancient dwelling house and it was then turned into a *jinsha*, but this is not the case with the *Daijin-gū*, which was first built as and in the form of a shrine. The *Daijin-gū* structure does not strike one with such a sense of hugeness as does the *Taisha*, but there is something profound and awe-inspiring about it, and this impressiveness is all the more heightened because of its situation in the depth of a forest. Structures accessory to these shrines are a kind of beam pylon called *torii*, and enclosing fences.

After the Introduction of Buddhism. — Although Chinese architecture did have some influence on native Japanese architecture before the coming of Buddhism into the country, it was only in the sixth century, when the building of Buddhist temples began, that such influence became conspicuous. As early as the reign of the Empress

Suiko (592-628), temple architecture showed great development, under the encouragement of Prince Shōtoku, the Regent. It was during this period that the temple of Hōryū-ji at Nara was built, the original structure of which still exists in part and may be thus claimed as the oldest wooden building in the world. The chief features of these temples may be summarized as follows. The main structures stood within an enclosure surrounded by a double fence and consisted of a five-storied pagoda (*gojū-no-tō*), in which the sacred relics were kept, a hall for housing the image of the Buddha to whom the temple was dedicated (*kondo*), a preaching hall (*kōdō*), a little distance behind, a scripture house (*kyōzō*), standing obliquely to the left of the preaching hall, and a bell-tower (*shurō*) to the right of the main hall. All these structures were connected by a continuous corridor that went round the grounds in the form of a square. A similar arrangement of the buildings can be seen in the Shitennō-ji at Ōsaka. The existing structures of the Hōryū-ji are not all of the same age, but the pagoda, the main hall, the inner gate, and the southern half of the corridor are said to be the original constructions. These buildings stand on stone foundations; their roofs are tiled, their exterior is painted red, and their pillars are entasised and stand on granite bases of rough stone flattened on the upper surface. The hipped roofs of the main hall and the inner gate, and also the projection of the eaves and the special form of forked support (*kairumata*) used between the timbers are distinctive features of the oldest period of Buddhist temple architecture, which was undoubtedly modelled on the architecture of the Northern and Southern dynasties of China, which came into Japan by way of Korea. The three-storied pagodas of the Hōki-ji and the Hōrin-ji, both situated not far from the Hōryū-ji, are survivals of this period.

The removal of the capital to Nara in the latter half of the seventh century gave a stimulus to architecture and a number of palaces and mansions were erected, but of these hardly any traces remain. The chief relic of the period is the three-storied pagoda of the Yakushi-ji at Nara, a beautifully proportioned structure, showing an advance in design on the Hōryū-ji pagoda. The main hall of the Tōshōdai-ji near Nara is another specimen of the architectural art of the time, and in its turn is an advance on the pagoda of the Yakushi-ji.

In the ninth century the arrangement of the temple buildings underwent a great change, owing to the doctrines of esoteric Buddhism leading to the erection of temples on sites on such mountains as Mt. Hiei near Kyōto and

Mt. Kōya in Wakayama Prefecture. This practice tended to great freedom of choice in the location of the different structures, although the structures themselves showed no great change in form.

In domestic architecture there was a tendency to adhere to the old style. Even the Imperial Palaces retained their original simplicity, the roofs being either thatched or boarded. On the removal of the capital to Nara, however, fine palaces, in imitation of the Chinese Imperial Palaces, began to be built. The preaching hall of the Tōshōdai-ji at Nara is said to have at one time formed part of the Imperial Palace, from which it may be concluded that the palace architecture of the day did not differ much from that of the temples. In the ninth century there was a tendency to adhere more to Japanese taste in architecture in the way of simplicity in form and ornamentation. The mansions of the nobles were plain wooden buildings, built in what was called the *shinden-zukuri* style, in which the main building, the sleeping mansion (*shinden*), stood in the centre and the other structures were grouped round it, corridors connecting the whole.

With the advance in the architecture of palaces and mansions, it was only natural there should be a development in the architecture of shrines. The Sumiyoshi Shrine of Ōsaka, the Kasuga Shrine of Nara, the Kamomiyama Shrine of Kyōto, and the Usa-Hachiman-gū of Kyūshū are samples of the changes taking place, and display the influence of Buddhist architecture introduced from China. The simple *torii* and fence of the older shrines have been simplified by two-storied gates and winding corridors, which are integral parts of Buddhist temples. The Itsukushima Shrine is a sample of the changes introduced into shrine architecture by the influence of Buddhism, although it is to be noted that the character of the main structures was strictly preserved.

At the same time there was an advance in temple architecture in the way of refinement and taste. An example of this is to be found in the five-storied pagoda of the Daigo-ji at Kyōto, which shows a great advance in the beauty of proportion. The Hō-ō-dō or Phoenix Hall of the temple of Byōdō-in at Uji near Kyōto is a fine specimen of the temple architecture of the 11th century. It is built in the form of a central hall with wings extending on either side, thus somewhat resembling the shape of a phoenix. The wings terminate in towers, and at the rear of the main hall there is a corridor, which represents the tail of the bird. The outlines of the roof and the eaves are graceful

and generally speaking the structure is in harmony with the surroundings.

The Middle Ages. — The middle ages, comprising the thirteenth, fourteenth and fifteenth centuries, saw further developments in religious architecture through the introduction of a new style from China. This is shown in the reconstruction of the temple of Tōdai-ji at Nara, which was destroyed by fire. Its reconstruction was undertaken by Yoritomo, who entrusted the work to a Chinese architect living in Japan at the time. The temple as reconstructed is not, however, preserved today in its entirety. The southern gate is unquestionably of the period, but the bell-tower and the main hall appear to be of later date although modelled on the original structures. The architecture has been described as Indian in style, but this has arisen from a misunderstanding of the term used, which merely refers to one style of temple architecture under the Sung dynasty of China, as compared with another style introduced with Zen-shū Buddhism. This style also originated in China and may be seen in the Relic Hall (*Shariden*) of the Engaku-ji at Kamakura. This hall was built in the latter half of the 13th century and remained intact down to 1923, when it was badly damaged by the great earthquake of that year. It has since been restored. It is built of plain wood with a thatched roof and is the only building of the period extant. The Zen-shū temples of the time were probably mostly built after this style, the work being done by Chinese.

Zen-shū Buddhism was in great favour in the 15th century and a large number of Zen-shū temples were then erected, a fine example of the style being the Founder's Hall (*Kaisandō*) of the temple of Eihō-ji in Gifu Prefecture. The structure is of plain wood and is not very large, but it has all the features of the Relic Hall of the Engaku-ji at Kamakura.

The development and progress of architecture in the middle ages are also evidenced by the shrines and dwelling houses. The separation of shrine architecture into several styles had already taken place, the styles being produced by the introduction of Buddhist ideas. At first these differences extended only to details, but later they appeared even in the ground plan. A mixture of the shrine and temple styles is best seen in the Main Hall of the Kibitsu Shrine in Okayama Prefecture (14th century). The hall is divided into four sections, each section being on a higher level the further back it lies. The Prayer Hall in front of the Main Hall and connected with it is in the temple style. In fact a shrine in this style was quite a novelty.

Of the domestic architecture of the period there are few survivals, among which must be included the Golden Pavilion (*Kinkaku-ji*) and the Silver Pavilion (*Ginkaku-ji*) at Kyōto. These structures are partly dwelling houses and partly temples and include many styles, especially the Golden Pavilion, which was built by the Shōgun Yoshimitsu in 1394 as a retreat in his retirement. It is a three-storied building, with slender pillars and a shingled roof, the charm of which, besides its adaptation to its surroundings, is the blending of the new and old styles. The Silver Pavilion was built in 1479 in imitation of the Golden Pavilion but on a smaller scale, by the Shōgun Yoshimasa. Near it is a devotional hall accompanied by a tea-room which seems to have undergone some modifications since its construction but, generally speaking, preserves the features of mountain villas of the time, which were a modification of the quarters built for the priests at the Zen-shū temples. This devotional hall (*Tōjudo*) is the only remaining structure of this particular style, and although it is not exactly in its original state it gives a general idea of the buildings of the class at that time.

Modern Architecture. — In the latter part of the sixteenth century the arts entered upon a new and vigorous growth, which was later to blossom forth in many samples of high art. Especially remarkable was the development of domestic architecture, closely associated with the military architecture of the time, which manifested itself in the building of strongholds. Previously such strongholds had been constructed in places difficult of approach, the natural features of the country being utilized to increase their impregnability. But at the beginning of the 16th century a tendency developed for such castles to be built in open places, where they could be used both as forts and also as residences for the feudal lords. Their appearance as they stand on high stone-works, with their copper-rusted roofs and white walls soaring high into the sky, is indefinably sublime. The succession of ornamental gables, upward as well as sideways, must not be overlooked for their production of a kind of harmony. Of such citadels, the one built in 1576 by Oda Nobunaga at Azuchi on Lake Biwa was the first. It was seven stories high, and we learn from the records of the time that art was taxed to the highest pitch in beautifying the exterior as well as the interior. Oda's example was followed by Hideyoshi, who built the castles of Jurakudai, Fushimi, and Osaka, since subsequently partially or entirely destroyed. The principal specimens of the citadels of this time which are still preserved are those of Nagoya and Himeji.

The mansions of the feudal lords being situated with-

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XIV. The Drama.

The dramatic art in Japan may well claim a unique position, since its origin can be traced back through centuries of history to the mythological age of the gods. The *Kojiki* (712 A. D.) and the *Nihon-shoki*, abbreviated to *Nihongi* (720 A. D.), the two oldest extant histories or mythologies of Japan, contain interesting legends of the origin of the national drama, or rather the religious dance called *Kagura* (Sacred Dance), from which the drama developed. When the Sun-Goddess Amaterasu, offended by her impetuous brother Susano-o, retired into the Heavenly Cave, the world was thrown into darkness, to the great perplexity of the other gods. At this critical moment the witty and jovial goddess Uzume, by performing a comic dance at the mouth of the cave, succeeded in enticing the Sun-Goddess from her hiding place, and thus, to the immense joy of all, light was restored to the universe. Such is the traditional origin of the "Sacred Dance." Whatever the significance of the legend may be, certain it is that the "Sacred Dance" has existed from time immemorial in the form of a pantomime, in which the performers imitate the deeds of the different deities whom they impersonate. The dancers wear grotesque masks and dance to the accompaniment of vocal and instrumental music. So simple and so primitive is the "Sacred Dance" that it possesses very little artistic value, but it is none the less interesting as the progenitor of all forms of the Japanese drama.

Dramatic performances, however, in the strict sense of the term, did not begin till as late as the Kamakura period (1185-1392), when the lyric drama called *Nō* and the comic interlude called *Kyōgen* were evolved from two primitive performances, *Dengaku* (lit. "Rustic Music") and *Sarugaku* (lit. "Monkey Music"). The *Dengaku* doubtless originated in a primitive dance held in the fields to pray for divine favour on the crops, and the *Sarugaku* probably from the ancient *Kagura*. The *Sarugaku* was performed to the Chinese music called *Sangaku* (lit. "Scattered Music"), that is popular music. Both the *Dengaku* and the *Sarugaku* developed as incidental entertainments at Shintō festivals.

The *Nō* Drama. — The word *Nō* means "performance" or "accomplishment." Etymologically it is an abbreviation of *Sarugaku-no-Nō* or *Dengaku-no-Nō*, which means "Performance of *Sarugaku* or *Dengaku*." Owing to the greater development of *Sarugaku*, however, the word *Nō* came to imply an accomplished performance of a lyric drama developed from *Sarugaku*.

The majority of the *Nō* plays were written in the Muromachi period (1335-1573) by the famous *Nō* actors Kan-ami (1333-1384) and his son Se-ami (1363-1444), under the patronage of the Shōgun Yoshimitsu (1368-1394), an admirer and patron of the art. About one thousand *Nō* plays are said to have been composed, of which some eight hundred survive, and of these 242 are now actually performed. Among these pieces, more than one hundred, including the *Robe of Feathers*, *Matsukaze*, *Miidera Temple*, *Kagekiyo*, *Sumida River*, and several others of the best, are by Se-ami. Their performance was favoured and encouraged by the Shōgun and other noblemen, and from the Muromachi period down to the fall of the Tokugawa Shōgunate (1868) the *Nō* was a ceremonial function of the military classes. Since the Restoration the *Nō* has been revived among the upper and middle classes, and there are today six schools of *Nō* actors, the differences between them lying in the melodies and rhythms. *Nō* plays were sometimes performed in public originally, but later only private performances were given. At present public performances of *Nō* are given regularly in the capital and in other large cities, and the chanting of portions of the text of the plays (*Utai*) is much in fashion among the upper and middle classes throughout the country.

The *Nō* may be described as a solemn operatic performance, consisting of music (*Hayashi*) and dancing, accompanied by the recitation of *Utai*, masks being used in the chief roles, *Shite** and *Tsure**, to indicate the character portrayed. The *Utai*, or recitative chants, form an integral part of the *Nō* and are as old as the original *Sarugaku*. They are archaic in style and melodious in tone, being composed as a rule of alternate lines of five and seven syllables. The *Nō* treat mostly of historical subjects and are strongly tinged with Buddhist views on life owing to the influence exercised by the priests in their composition.

The stage (*butai*) of the *Nō* play is characteristic in style, and a brief description of it is necessary, as many of its elements appear in the *Kabuki* drama. It is 27 ft. in length and 18 ft. in depth, and is covered with a roof like that of a Shintō shrine, supported by pillars at the

*The chief actors in the *Nō* are called *Shite* (lit. "Doer") and his subordinate *Waki* (lit. "Assistant"), the latter's function being mainly that of interpreter. Other actors, if any, who accompany the chief or subordinate are called *Tsure* (lit. "Companion"). Besides there are *Kogata* actors, who are subordinate either to the *Shite* or *Waki*. Usually the play is divided into two parts, entitled *Mae* ("before") and *Uchi* ("after"), the chief actor appearing in the latter part in another role or dress. In this case he is called *Ato-shite*.

four corners. Adjoining the stage on the left, from the point of view of the audience, is a corridor (*hashi-gakari*) connecting the stage with the green room, by which the actors enter or leave the stage and which is also used for part of the action of the drama. This corridor is roofed over and has a low balustrade on the side facing the audience. The sides of the stage are open, and at the back is painted an idealised pine-tree, symbolic of the time when the *Nō* were performed out-of-doors on a lawn before a shrine with pine-trees as a background.

Before the play begins the orchestra (*hayashi-kata*) seat themselves on the floor at the back of the stage facing the audience. The instruments used are hand-drums, flutes, and larger drums. When the orchestra have taken up their position the members of the chorus file in through a small door to the right of the stage and kneel in two rows on the right.

The actors speak their individual parts, while the explanatory portions of the drama are chanted by the chorus. This is called *ji* (lit. "ground") and is chanted in unison.

The scenery generally consists of a few symbolic objects that signify rather than actually portray, and is further described by the actors' speeches, gestures, or attitudes, which again are highly symbolical.

The arrangement of the program is a very important matter in the performance of *Nō* and is, according to a long established convention, is usually in the following order:—

(1) A god-play (*Kami-mono*), which is also called *Waki-Nō*, in that the *Waki* appears on the stage first; (2) A battle-play (*Shura-mono*), in which the ghost of a warrior appears; (3) A wig-play (*Katsura-mono*) consisting chiefly of posturing, the main character being a woman; (4) A mad-play (*Kurui-mono*) or music-play (*Gaku-mono*); (5) A demon-play (*Kichiku-mono*), also called *Kiri-Nō* when it falls at the end of a program. In the case of a formal performance, however, a "ceremonial play" is added before the fifth and a "play of happy wishes" (*Shūgen*) at the end.

Utai are often recited without the *Nō* dance, with or without an accompaniment, but *Nō* are never performed without *Utai*, as the performance would then be quite unintelligible.

The Kyōgen or Comic Interlude.—With the development of the *Nō* there appeared a sister performance called *Kyōgen* (lit. "Mad words"), which was the outcome of the comic element in the old *Sarugaku*. The *Kyōgen* are

one-act comic interludes of slight construction, generally performed on the same stage as the *Nō* plays and in the intervals between the more serious pieces. Their purpose is to relax the strain on the nerves of the audience produced by the solemn *Nō* performances. The *Kyōgen* are the only plays of old Japan which have no musical accompaniment and resemble European dramas in form. Not a few of these comic interludes are witty satires on human failings and social evils, but the majority are primitive and naive farces, meant to tickle the audience with amusing portrayal of innocent follies.

In contrast to the *Nō* plays, composed of a patchwork of classic quotations and of dialogue in the colloquial language of the Kamakura period, the *Kyōgen* consist entirely of dialogue and monologue in the colloquial of the Muromachi period, and are devoid of narrative elements and lyric or epic poetry. Although the language used is the colloquial of that far off era these farces are quite intelligible even to uneducated people of the present day. Far less incisive than modern satires, their naivety and absurdity prove all the more amusing to the modern Japanese.

The surviving comic interludes number nearly 200. The probability is that they were composed during the same period as the *Nō* plays, but the names of their authors remain uncertain.

The Kabuki Drama.—As the *Nō* drama developed under the fostering care of the feudal daimyō, it became too aristocratic and solemn for the common people to find any entertainment in it. There was thus a great tendency for a popular stage art to appear, and it was the *Kabuki* drama which met the demand. The word *Kabuki* is derived from an obsolete verb meaning "to lose one's balance" or "to be playful." It is curious to note that this form of drama was popularized by a woman, Okuni by name, who was a dancing girl at a Shintō shrine at Izumo. At some period in the Keichō era (1596-1615) she proceeded to Kyōto and there, clad in a clerical robe, tinkling a tiny bell and singing simple religious songs, she performed sacred dances publicly. She soon found an able assistant in her handsome lover, Nagoya Sanzaburō, who supplied her with simple farces adapted from comic interludes. The couple erected a rough stage in the dry bed of the River Kamo, which runs through the capital, and there she and a few other girls performed to an accompaniment of drums and fifes. The citizens received them enthusiastically and their reputation rapidly spread far and wide, so that many girls joined the profession. In 1607 Okuni went to Edo, where her performances were also much admired, after which

actresses multiplied in Edo, Ōsaka, and Kyōto, some of them developing great brilliance. Theatre-going also became fashionable among the townsfolk. But the school of actresses that was developing received a blow in 1629, when it was decided that the appearance of actresses on the stage had an evil effect on public morals and consequently their appearance was prohibited. This resulted in the development of a school of actors, some of whom had to take women's roles. The law prohibiting women from appearing on the stage continued in force to the middle of the 19th century.

In 1633 stage music was greatly improved by the addition to the orchestra of the *samisen*, which had come to Japan through the Luchu Islands. Later many serious dramas were written or adapted from the *Nō* drama for representation on the *Kabuki* stage and much improvement was made in the acting and setting. Great actors arose. Among them may be cited Sakata Tōjūrō (1645-1704), the founder of the realistic school, Segawa Kikunojō (1691-1749), an *onnagata* (impersonator of women), and Ichikawa Danjūrō the First (1704-1760), the originator of *aragoto*, a refined "blood and thunder" style.

The pieces first produced in the popular theatres were the compositions of ignorant actors, but towards the close of the 17th century the writing of plays became a special profession. Noteworthy among *Kabuki* playwrights are Chikamatsu Monzaemon (1653-1724), whose work in this direction, however, has fallen into comparative obscurity owing to the attention given to his writings for the puppet stage; Sakurada Jisuke (1734-1806), the author of *Your Favourite Kanjincho*; Segawa Jokō (1738-1794), author of *Yosaburo and Otomi*; Namiki Gohei (1745-1808), the author of *The Temple Gate* and *The Paulownia Flowers*; Kawatake Shinshichi (1746-1795), author of *The Kanjinchō*; Tsuruya Namboku (1755-1829), author of *The Love News of Hisamatsu and Osome* and *The Ghost Story of Yotsuya*; and Kawatake Mokuami (1815-1893), author of *Murai Chōan*, *Benten-Kozō* and other plays.

By the middle of the 18th century the regular theatre had made a remarkable improvement, among other things by borrowing liberally from the puppet theatre, not only appropriating its plays, its stage settings and costumes, but even going so far as to imitate the movements of the puppets. Slowly the regular theatres became more popular than the puppet theatres, until at last they were able to drive them almost out of existence.

Kabuki plays are in form similar to European dramas, except that the dialogue, when metrical, is spoken to an

accompaniment played by an orchestra. There are three varieties of *Kabuki* plays. In *Sewa-mono*, that is domestic plays, human nature is the central theme and the playwright selects for his plot "some natural sorrow, loss or pain" of the people around him. In *jidai-mono*, historical plays, although the heroes and heroines are drawn from the pages of history, the plots are nevertheless far removed from actual events. Even more distant from life is a special variety of historical play, *Aragoto*, which treats of Herculean warriors, terrible deities, or weird spectres, and may be called a refined "blood and thunder" style, since appeal is made to the feelings of the audience by fantastic action, bombastic dialogue and grotesque make up.

Shosagoto, also known as *Furigoto*, is the most characteristic form of the *Kabuki* drama. Largely influenced by the *Nō* drama and to a considerable degree by the dances of the puppets, *Shosagoto* have only a slight plot and simple dialogue. The main part is made up of descriptive dances and symbolic movements, the whole welded together by the music of the orchestra and the singing of the chorus. The best *Shosagoto* are adaptations of *Nō* plays, and of these *The Kanjinchō* or "Subscription Book" is, without doubt, the most perfect. Many adaptations of the comic interludes are also to be found among the *Shosagoto*.

All these plays are accompanied by songs and music. The same also applies to domestic plays, the most realistic pieces of all, for songs sung off the stage to the accompaniment of the *samisen* are heard throughout half the performance. In all these different performances the dialogue is spoken, or rather chanted, in a highly artificial voice, and the miming is much exaggerated, often approaching dancing. The make-up, also, is carried to extremes.

The Puppet Drama. — The puppet drama is a synthetic art, combining the manipulation of the puppets, the singing of the choruses and the playing of the accompaniment. The art was originally imported from China and for a long time performances were confined to religious circles. Gradually, however, it became an entertainment for the masses, being greatly assisted thereto by a noted player of *samisen* named Menukiya Chōzaburō, who lived in the Kanjinchō era (1596-1615). Working with a puppet showman Nishinomiya, near Kōbe, he perfected the art of manipulating the puppets to the accompaniment of a chanting of *jōruri* and the music of the *samisen*. This puppet show grew rapidly in favour and many theatres were established, not only at Kyōto, but also at Ōsaka and Edo. *Jōruri* are dramatic ballads, written generally in alternate seven and five syllabled lines, and sung or chanted to the

music of the *samisen*. Their origin is traced to a palace attendant named Ono no Otsū, who lived at the end of the 16th century (about the time that Okuni was beginning to dance on her temporary stage by the riverside in Kyōto), and composed a dramatic ballad called *Jōruri-hime Monogatari* (Story of Lady Jōruri). This ballad recited the love affairs of the famous warrior Yoshitsune and a fictitious heroine of supreme beauty named Jōruri. It was set to music by Sawazumi Kengyō, who used the *samisen* for the first time for the musical accompaniment. This innovation enjoyed great popularity and henceforward this style of chanting came to be known as *jōruri*.

Towards the close of the 17th century a great *jōruri* chanter, Takemoto Gidayū (1650-1714), rose to fame in Ōsaka. He had a powerful voice of good tone, and his style of chanting *jōruri* differing from that in vogue, he became very popular. His fame gradually spread throughout Japan, and as time passed his school gained so many disciples that at last almost all *jōruri* reciters adopted his style and the *jōruri* itself became, in popular parlance, the *gidayū*.

The great popularity of the Gidayū school was largely owing to the excellent *jōruri* written by Chikamatsu Monzaemon, who has already been referred to as a writer for the *Kabuki* theatre. Chikamatsu wrote more than 150 dramas, historical and domestic, of which *Abura-Jigoku* (The Hell of Oil), *Ten-no-Amijima* (The Love Suicide at Amijima), *Meido-no-Hikyaku* (The Courier of Hades), and *Kokusenya Kassen* (The Battle of Kokusenya) are the most noted.

The puppet drama, which during the 18th century overshadowed the *Kabuki* drama, later began to decline. More than one reason is put forward to account for this. It is observed, for instance, that none of the later *jōruri* writers attained the aesthetic eminence of their predecessors. Further, the *Kabuki* theatres made great advances in the setting of the pieces, in the costumes, acting, music and technique. Above all the actors selected the best of the puppet plays to perform, for at that time there was no law of copyright. Naturally the public preferred the living actors, who were able to express their emotions to suit the drama they were performing, to the expressionless puppets. Thus, though puppet plays, as such, ceased to be performed, many of the best puppet plays were kept alive by the actors who interpreted them at the *Kabuki* theatres. It was, in fact, the puppets, not the plays, of which the public had wearied.

Today puppet plays are occasionally performed in Tōkyō by two experts, Yūki Magosaburō and Yoshida Kunigorō. They have, however, no theatre of their own and attract only a few spectators. In Ōsaka there is a puppet theatre called the *Bunraku-za*,—the only theatre of its kind in Japan,—which is said to have been established by an amateur *jōruri* chanter named Uemura Bunrakuken, about a hundred years ago. This theatre, in which skilful performances are given all the year round, is reckoned among the special attractions of Ōsaka.

The puppets are of two kinds, small and large, the small not more than one foot high and operated from above with strings, which are assumed to be invisible, and the large ones at least two-thirds of life-size. Their appearance is very realistic, and when worked by skilful operators they have for the audience all the appearance of human beings. Each puppet requires one operator in chief and two, sometimes three, assistants. The chief operator is generally very gaily appressed, but the assistants wear black hoods and robes to make them inconspicuous. All the operators wear high clogs to give them the extra height necessary for holding the figures upright.

It is probable that the small puppets were introduced from abroad sometime during the Tokugawa period. They were used by itinerant puppet showmen and *jōruri* singers and by operators at variety halls in the old days, and even now are used by the troupe of Yūki Magosaburō. The *Bunraku-za* and Yoshida Kunigorō, however, use the large puppets.

The Theatre of New Japan.—The most important of the plays performed in the theatres today are the puppet plays acted by living actors. As the accompaniment of rhythmical chanting and of *samisen* music exactly suits the Japanese taste and the sentiments to be found in these dramas appeal to the psychology of the masses, they remain highly appreciated all over the country.

Next in general favour are the classical *Kabuki* plays, those to which the public accords the heartiest welcome being the historical and domestic plays written in the last years of the 18th century. In recent years, however, there has arisen a new school of *Kabuki* playwrights, a school which has discarded the classical conventions and endeavours to adapt itself to the needs of modern audiences. Their plays have no musical accompaniment and admit of exaggeration in acting. They thus possess scarcely any of the characteristics of *Kabuki* plays, although their subject-matter is always taken from life in feudal Japan. The

pioneer of this school is Tsubouchi Shōyō, Professor of Waseda University, a veteran man of letters and the greatest Shakespearean scholar of Japan. *A Paulownia Leaf* is the best known of his works. The most successful writer of this school, however, is Okamoto Kidō, author of more than one hundred pieces, the best of which are *The Tragedy at Shuzenji*, *Chōbei of Ogurusu*, and *Lady Hosokawa*.

Towards the close of the 19th century a group of amateurs began to put on the stage realistic plays portraying the current life of New Japan, based generally on the masterpieces of living novelists. These are known as plays of the new school. The only strong point of the group, as compared with actors of the old school, was that they were better educated and more adaptable to new things. They were acted with success for some years, being at their zenith before and after 1907, since when they have fallen in public estimation. This is ascribed to lack of ability on the part of the dramatists, and also to the rise of a new school brought into existence by the inspiration of the modern drama in Europe.

These so-called modern Japanese dramas were at first regarded as dramas for the study, but through the efforts of Morita Kan-ya, Ichikawa Ennosuke and certain other ambitious young actors, who have successfully staged them, they have won a still increasing share of public approval.

Translations and adaptations of European dramas once enjoyed a considerable vogue and are nowadays occasionally played. They have exercised a great influence upon the younger generation of dramatists and are, in fact, the prototypes of the modern Japanese dramas.

This summary of the theatre in Japan would not be complete without mention of two little opera houses, one in Tōkyō and the other in Takarazuka near Ōsaka, where translations of European operas and original pieces by native composers are performed. To the younger generation, which has a taste for European music, these operas specially appeal.

The following table shows approximately the relative frequency of the performances of the different schools of dramatic art:—

Puppet plays by living actors	35 p.c.
Classical <i>Kabuki</i> plays	35 p.c.
New <i>Kabuki</i> plays	10 p.c.
Plays of the New School	10 p.c.
Japanese Modern dramas	5 p.c.
Translations and adaptations of European dramas and operas	5 p.c.

XV. Music & Musical Instruments.

The *Kojiki* ("Record of Ancient Events") and the *Nihongi* ("Chronicles of Japan") contain much primitive Japanese poetry which was either chanted or sung, but what form the music took is unknown. It is true that three of the songs are still sung or chanted at the Imperial Court as well as at some Shintō shrines, these being the *Kume-uta*, a military song supposed to have been sung by the Emperor Jimmu on his expedition to the Province of Yamato, now the Kwansai district; *Yamato-uta*, a folk song of Yamato Province; and *Azuma asobi*, a folk song of the eastern provinces; but it is evident that the setting of these songs to music was revised in the middle ages, so that the present hardly represents the primitive form. However, sufficient of the old music has been preserved to show that the scale to which they were set was entirely different to the modern Japanese folk-song scale.

In the matter of musical instruments, only three are known to have been in use in primitive times,—the flute, the harp (*koto*) and the drum (*tsuzumi*). The flute was short and had six holes; it is still in use for playing religious music. The harp (*koto*) was of the kind called Yamato goto or Wa-gon, and is still used in playing ancient music of a religious nature. It was made of a piece of wood, 6.4 ft. long and five to eight inches wide, upon which were stretched six strings resting on a bridge. It was played with a long slender plectrum held in the right hand, the strings being also occasionally plucked with the left hand. As for the drum, it is impossible to say what form it took, the oldest drums now extant were imported in the middle ages from abroad. Later, to these instruments was added the form of flageolet (*hichiriki*) imported from China, and it was to the accompaniment of these four instruments that the Emperor Jimmu's song of victory is now sung. It is noteworthy that it was accompanied by dancing, it being the custom for four dancers, dressed in military costume and bearing long swords, to perform.

According to historical records the importation of Korean music and musical instruments began about the middle of the 5th century, the instruments including the *kudara-goto* (Korean harp), two examples of which, some broken, are to be seen in the *Shōsō-in* treasury at Nara. The *kudara-goto*, like the European harp, stands upright and is played with both hands. In the early part of the 6th century, Korean music, probably derived from India through China, called *Gi-gaku*, was introduced into Japan. Some

balled which recited the loves of Yoshitsune and Princess Jōruri that such musical performances received the name of *jōruri*. The *samisen* thus quickly became the rival of the *biwa* as an accompanying instrument for tales of love and bravery of long ago. The ballad in turn developed into a drama, where the actors were puppets and the story told by a chorus to the accompaniment of the instrument. In other words the ballad was illustrated. In 1690 one of the greatest exponents of the *jōruri* succeeded in founding a new school. This was Takemoto Gidayū, who introduced new rhythms into the chant and was fortunate enough to get for his coadjutor Chikamatsu Monzaemon, considered as Japan's greatest dramatist. The term *gidayū* thus came to replace *jōruri* to a certain extent, although the former is, in fact, only a part of the latter. This school has continued to flourish throughout the country with Ōsaka as its centre.

The *samisen* also came to be used in the ordinary theatre as the instrument for playing the accompaniment to short songs (*ko-uta*) introduced into the plays. The first employment of the *samisen* in the Kabuki theatre was at Edo in the middle of the 17th century, and was such a success that the songs were made longer and longer till they came to assume the proportions of *naga-uta* (ballads). To these also must be added a group of songs, known as *ha-uta*, an improved form of which has been given the name of *utazawa*.

It seems probable, however, that the vogue of the *samisen* has had its day, and that the subtle distinction between the different styles of songs and tunes no longer attracts the interest it formerly did, owing to the introduction of many musical instruments from the West, together with Western forms of music. Western music, with its modes and complicated harmony, has opened up fresh vistas of musical thought and occasioned dissatisfaction with Japanese music. Demands are made for reforms, and to a certain extent Japanese music has already been influenced by the music from the West.

During the Meiji era (1868-1912) numerous experiments were made in harmonizing Japanese and Western music. Attempts were made to render Japanese music on Western instruments, and also to combine Western and Japanese instruments, the piano, violin, and *samisen*, for instance, being used to accompany *naga-uta*. Naturally the difference in the scales used made the result unpleasing. Towards the end of the Meiji era, however, new styles in composition were tried, in agreement with Western musical instruments, the famous "Girls' Opera" at Takarasuka (near Ōsaka) being one of the results. The effort to create

a new Japanese music led to the formation in 1928 of the Seiwa Musical Society, with leading musicians as the Board of Directors, and to some extent these efforts have succeeded. Endeavours have been made to improve Japanese musical instruments for the purpose of combining them in a symphony orchestra, and some new instruments have been made by the application of the principles of Western construction. Thus a large *koto* of 17 strings has been designed for the purpose of rendering bass parts, and a new instrument called the *reikin*, something between the *kokyū* (a Japanese violin) and the 'cello.

The influence of Western music upon that of Japan is worth further elaboration.

Francis Xavier is said to have brought an organ to Japan in 1551 and other missionaries, harpsichords, violins and flutes, and it is even reported that schools were established for the study of these instruments, one at Azuchi near Kyōto, with the permission of Nobunaga. But with the closing of the country to foreign intercourse the slight influence of Western musical culture was quickly lost, and a new start had to be made when the country was re-opened 200 years later.

The next introduction of the Japanese to Western music was through the medium of military and naval bands. It is recorded that at the time of the bombardment of Kagoshima, the Satsuma clansmen were captivated by the thrilling sound of a British naval band, which they heard one night on one of the warships. The leaders of the clan then and there decided to have a military band, and in 1869 thirty men, selected from their "Drum Band," were sent to Yokohama for two years' training under the English bandmaster, Mr. William Fenton.

When the clans were abolished in the early years of Meiji (1871) their military bands were transferred to the National Government, and when bands for the army were organized French bandmasters were invited to do the training. Mr. F. Eckert was invited from Germany later to take the place of Mr. Fenton, and became a teacher in the Tōkyō Academy of Music and one of the advisers in the composition of the Japanese National Anthem.

It was not till 1879 that an Institute of Music was established in the Department of Education and a foreign teacher was invited from America to advise in the teaching of singing in the elementary schools.

In 1887 the Academy of Music was established in Tōkyō and the popularization of Western music proceeded apace, more especially by means of brass bands. Later came the organization of orchestras and the formation of a Phil-

of it is still extant in the "Lion" and "Goblin" dances performed in some parts of the country.

Indian music seems to have reached Japan along with Buddhism about the middle of the 8th century. Eight of these compositions are still extant, derived for the most part from the Buddhist drama of India. It is to be noted that no musical instruments came direct from India.

The first direct importation of Chinese music dates from the middle of the 7th century; it continued down to the middle of the 9th century, during which time Chinese culture was in vogue, but later began to be displaced by Japanese adaptations, which were sung to an orchestra of five or eight instruments, three wind instruments, two string instruments, and three instruments of percussion. The wind instruments were harmonized and were reduced in number in accompanying songs. A string instrument, like the mandolin in shape, called *bica* by the Japanese, was one of the instruments used; it is supposed to be of Indian origin, but it probably originated in Egypt, whence it found its way to Arabia and thence to India. The drums were of three kinds. The *da-daiko* was 24 feet high with a surface of hide, approximately 6 feet in diameter. It is not now used in an ordinary orchestra but only in Court ceremonies. For ordinary occasions there is the hanging drum (*tsuri-daiko*), four feet high and covered with leather. The portable drum (*ninai-daiko*) was carried on an 8 ft. pole by two men and was beaten while the bearers were walking.

Dancing accompanied the performances, the dancers mostly wearing masks, sometimes of a terrifying character. Some of the dances were of a military nature, notably the *taihei-raku*, in which the dancers were in military dress and flourished swords and halberds.

In the 13th century there was a further development of the *bica*, owing to the songs which it accompanied being thought to encourage militarism, and also because the performers, chiefly blind monks, could be employed as spies in times of civil warfare. In the later Tokugawa period special encouragement was given to performances on the *bica* by the House of Shimazu of the Province of Satsuma (now Kagoshima Prefecture), so that the instrument came to be called the Satsuma *bica*. It was to the accompaniment of the Satsuma *bica* that the famous *Heike Monogatari* (see XI. "Literature"), a narrative of the tragic fall of the Heike family, was chanted.

Another form of *bica* originated in the province of Chikuzen (Kyūshū) in the latter part of the Meiji era (1868-1912), and is called the Chikuzen *bica*. It is chiefly played by women.

The *shakuhachi*, a form of flute, found its way into Japan about the end of the 6th century from India, where it had five finger-holes. In Japan the number of holes was increased to six and the instrument was lengthened in order to make the pitch agree with the other instruments. Even with these improvements, the instrument was too low in sound to be used in an orchestra, and it fell into disuse till about the middle of the 13th century, when its length was increased and it even became, in the hands of the warlike Buddhist priests of the period, a weapon of attack and defence.

By the development of the *Nō* drama in the 14th century, a great impetus was given to the development of Japanese music. The *Sarugaku* (lit. "monkey-music") from which the *Nō* originated, was a form of interlude introduced on the occasion of a Shintō festival to entertain the deities. It was a simple form of comedy, which developed later into the *Kyōgen*, the interludes which are now performed between the *Nō* dramas, but it was taken up by the Buddhist priests and developed into a serious drama enunciating Buddhist doctrines. There are about 200 *Nō* compositions, in which the chief part is taken by a chorus which sings or chants in unison comments on or explanations of the story revealed by the actors, as in the Greek drama. These chants are called *Utai* and they are accompanied by an orchestra consisting of flutes and drums, large and small, the latter beating out the rhythm, which is very strict, and the flutes providing the melody.

The *koto* (harp), already alluded to, appears to have been brought to Japan 1,200 years ago from China, which, in turn, received it from the West, but the original six strings have now been increased to thirteen and the instrument has been improved in many ways. Before the introduction of the piano it was the musical instrument of ladies of the higher classes, in distinction to the popular *samisen*.

The *samisen*, although popularly regarded as a purely Japanese instrument, was imported from South China about 200 years ago, by way of the Luchu Islands, where the skin used to cover the drum upon which the strings are strung was originally taken from large snakes. In Japan the skin of cats and dogs is used for this purpose. It was in 1560 that the Luchu instrument was first brought to Japan on a trading boat, and it appears to have soon become popular, the innovation being made of playing it with the large plectrum used for the *bica*.

As the instrument for accompanying popular ballads the *samisen* soon took first place, and it was from the popular

harmonic Society. The encouragement given to Western virtuosos also led to many celebrated musicians being attracted to Japan, and within recent years Japanese music-lovers have had an opportunity of hearing Elman, Schumann-Heink, Kreisler, and Heifetz. A Russian grand-opera company also came to Japan in 1919 and there have been visits from other opera companies.

In the field of musical composition, Mr. K. Yamada is practically the only outstanding figure, but there has been considerable progress in the technique of composition, and more and more are being drawn to the art. The gramophone has played a large part in accustoming the Japanese ear to the master-musicians of Europe. Among a number of private symphony orchestras, the best known is the New Symphony Orchestra of Tōkyō, which has been organized under Viscount Konoe's leadership.

XVI. Sports.

(A) Native Sports.

Kenjutsu or **Kendō** (also called *Gekken*), the art of handling a sword, corresponds to European fencing and is as old as Japanese history. Ancient records state that Prince Toyoki-irihiko, a son of the tenth Emperor, Sujin (97-30 B.C.), practised the art of handling the sword and spear, and later that Prince Otsu, a son of the Emperor Temmu (637-686), was an excellent fencer. It was with the rise of the military class in the twelfth century, however, that *kenjutsu* made its most rapid development. Simultaneously the art of sword-making made characteristic progress.

With the introduction of modern military methods fencing for a time was almost forgotten, but of late it has been revived among military officers and students as a kind of gymnastic exercise and as an aid to mental discipline.

In practising *kenjutsu*, bamboo sticks are used instead of swords, and the face and body are protected by guards. A match consists of three contests, the one who wins twice being considered the victor. It is, however, not mere skill in hitting an antagonist that is most prized, but the coolness, presence of mind, and attitude, presenting no opening for attack, which are the marks of an accomplished fencer.

In feudal days fencers often went on long tours, called *musha-shugyō*, matching themselves against famous fencers in different places in order to test their skill. If beaten they became the pupils of their opponents.

Contests take place nowadays at the annual meetings of the Butoku-kai, or Association for Preserving the Martial

Arts, in Kyōto, and at meetings of the fencing champions of the police, schools, etc. Examinations are held occasionally at the Butoku-kai, when expert fencers are awarded diplomas and classified into grades. Fencing is part of the Middle School curriculum, and is also extensively practised by students in higher grade institutions.

Jūjutsu. — Jūjutsu (or *Jūdō*), also known as *Yaicara*, is a kind of wrestling peculiar to Japan. While *kenjutsu* is not now of much practical value when men go about unarmed, *jūjutsu* is a useful method of self-defence for women as well as men. It was introduced into Japan in the middle of the seventeenth century by a naturalized Chinese named Chin Gempin, under whose instruction experts were created who gradually spread a knowledge of the art among the military classes. It finally came to be considered the parent of all the military arts, but after the Restoration in 1868 was neglected for a time and almost forgotten. It was chiefly through the efforts of Mr. Kanō Jigorō, a member of the House of Peers, formerly Principal of the Tōkyō Higher Normal School, that it was revived. The Kōdōkan in Koishikawa, Tōkyō, is the centre of the art of *jūjutsu*.

The art of *jūjutsu* is based on the utilization of the strength of your antagonist to your own advantage, so that the weaker may actually overcome the stronger. Primarily it is the art of self-defence, but in order to defend oneself it is necessary to overcome one's opponent. For this three methods are used, *nage-waza*, hurling your opponent to the ground, *katame-waza*, getting a grip on him so that he cannot move, and *ate-waza*, striking or kicking him in a place which will put him *hors de combat*. The wrestlers are also taught how to resuscitate their opponents should they lose consciousness when overcome.

Jūjutsu experts are divided into grades, of which there are ten, and awarded diplomas. Those holding such rank are reported to number 40,000.

Sumō. — *Sumō* is another form of wrestling, performed however, chiefly, if not entirely, by professionals, who devote their life to acquiring and displaying the art. It is of very ancient origin, the first bout on record taking place as early as 23 B.C., when the Emperor of the time witnessed a contest between Nomi no Sukune of Izumo and Taima no Kehaya of Yamato, the former kicking his antagonist to death and receiving the estate of the dead man as a prize.

Wrestling appears to have been a regular function at the Imperial Court, the experts in the art being summoned to Kyōtō, then the capital, every year from all parts of the country and made to wrestle for a prize. The office of

umpire was made hereditary in the two families of Shiga and Yoshida, the latter being represented even to this day.

The sport also received great encouragement and protection from the warrior classes, especially during the period of the Tokugawa Shōguns. Ieyasu, the first Shōgun, honoured an exhibition of the sport with his presence and his example was followed by his successors, so that wrestling bouts became important social functions.

Exhibitions of wrestling for the purpose of raising funds for erecting temples, etc., were common in the fourteenth, fifteenth and sixteenth centuries under the name of *Kanjin-sumō*. The first professional match licensed by the government was that given in Edo (Tōkyō) in 1630, which was followed by a similar enterprise at Kyōto in 1645 and at Ōsaka in 1692. In 1781 the courtyard of the Ekō-in Temple at Edo was selected as the arena for annual matches for one particular season, matches being held in other temple grounds at other seasons. Later the Ekō-in became the official site for the spring and winter contests.

In feudal times each daimyō kept his own band of wrestlers, who vied with one another in upholding the reputation of the daimiate; but with the abolition of feudalism the wrestlers were thrown upon their own resources. For a time the sport decayed, but it was revived about 1883 and encouraged by the presence of the Emperor at a series of bouts held at the Shiba Detached Palace in Tōkyō. The wrestling ring in Kyōto, however, never recovered from the blow administered to it by the removal of the capital to Tōkyō.

Up to recent years there were two main groups of professional wrestlers, the Tōkyō and the Ōsaka bands. The latter, however, seldom rose to the level attained by the former, and in 1927 the two groups were amalgamated and it was decided to hold half-yearly matches both in Tōkyō and Ōsaka.

Wrestlers are broadly graded into two groups, the *Maku-no-uchi* ("Within the curtain") and the *Maku-shita* ("Outside the curtain"). The *Maku-no-uchi* group consists of the three champion wrestlers, called *San-yaku* ("Three Services"), *Ōzeki*, *Sekiwaki*, and *Komusubi*, and he who attains the position of *Ōzeki* may be further distinguished by being promoted to *Yokozuna* or "Champion of champions," the highest position attainable in the ring. The *Yokozuna* alone is entitled to wear round his waist the coveted straw belt, the privilege of granting which is reserved to the family of Yoshida. Between this select body and the *Maku-shita* or junior wrestlers comes a body of about twenty wrestlers called the *Maegashira*.

Wrestling tournaments last for eleven days and are given twice a year in January and May. Before the construction of the Kokugikan in Tōkyō in 1900, the contests used to be held in the open, inclement weather often prolonging the tournaments to great lengths. The Kokugikan provides accommodation for 12,000 spectators.

The ring is sanded and raised somewhat above the level of the lowest seats. It originally consisted of two circles, each formed by sixteen rice bales, one bale being removed from the opposite sides of each circle to mark the place of entry. Under modern arrangements only the inner circle remains, the outer circle having become a square. The bales are supposed to represent the signs of the zodiac and the twelve months. Pails of water are placed on the eastern and western sides for the use of the wrestlers, who on entering the arena wash their hands and rinse their mouths with the water. The umpire is assisted by four "seniors," who are themselves retired wrestlers.

The issue is decided by one encounter, but as the men seldom fall to at once, a bout generally lasts from fifteen to twenty minutes. The wrestlers have traditional rules for their guidance, the most important referring to the manner in which they may defeat an opponent. There are forty-eight falls allowed, namely twelve throws, twelve lifts, twelve twists, and twelve back-throws.

Between the bouts a spectacular show is given called the *Dohyō-iri*, or "ring-entry." This consists of a clapping of hands and stamping of feet. Beautiful aprons made of costly fabrics are worn by the wrestlers on the occasion.

On the last day of the tournament the three champion wrestlers of the victorious side, that is the side which has scored the largest number of points, are awarded prizes by the umpire, the prizes consisting of a bow for the *Ōzeki*, a bow-string for the *Sekiwaki*, and a fan for the *Komusubi*, in accordance with historical precedents.

Sōjutsu. — This is the art of handling a spear, which was developed from the Ashikaga period (1336–1553). Opponents wear face and body guards as in fencing, and the spear has a leather covering at one end.

Kyūjutsu (Archery). — Archery ceased to be much practised under the Ashikaga Shōguns, but in the latter part of the fifteenth century there was a great revival of the art. Archery was much practised throughout the Tokugawa period, notwithstanding the introduction of fire-arms. The *Sanjū-sangen-dō* at Kyōto, a temple thirty-three *ken*, or 86 feet long, was greatly resorted to for the practice of archery, and later a temple of the same length was erected in Edo (Tōkyō), which was also used for the same purpose.

This graceful art has recently been revived, particularly among students, as an aid to mental discipline.

Bajutsu. — This is the art of horsemanship, which was in great favour among the military classes.

Hōjutsu (Gunnery). — Fire-arms were first introduced into Japan in 1543 by Portuguese who settled for a time on the island of Tane-ga-shima, off the coast of Kagoshima. In 1551 Portuguese traders made a present of a cannon to the Daimyō of Oita. Later the Japanese began to make the weapons themselves and their use spread throughout the country.

(B) Foreign Sports.

Since the Restoration in 1868 various forms of foreign sport have been introduced into Japan and have gained even greater popularity than those of native origin, especially among young people. Of these baseball, football, lawn tennis, golf, track and field sports, rowing, skating, skiing, and sleighing have acquired a wide vogue.

The marked progress made by the Japanese in modern sports is due greatly to the stimulation given by the International Olympic Games and the Far Eastern Athletic Games. Since her first participation in these meetings in 1912 and 1913 respectively, Japan has sent her representative athletes to them each time and has made excellent records in various kinds of sports, especially in swimming. One noteworthy point is that the general progress of society has given rise to a demand by women for the athletic benefits derived by men. Thus tennis, basket-ball, volley-ball, running, swimming, skiing and skating are in great vogue among women. Among those recognized internationally, the name of the late Miss K. Hitomi, holder of world records in three kinds of sport, may be mentioned.

Baseball. — Baseball stands pre-eminent among the imported forms of sport in the matter of popularity. Although the organized professional leagues of the United States are lacking, there is intense rivalry between the nines of the universities, colleges, schools, and other organizations of various kinds throughout the country.

In Tōkyō the biggest attractions are the matches organized by the leading universities in the capital in the spring and autumn. In the Kwansai district the tournaments held by the secondary schools in the spring and summer also attract large crowds. American teams frequently visit Japan to play with Japanese teams, who also often tour the United States.

Lawn Tennis. — Next to baseball, lawn tennis is the most popular of the imported games. Tennis courts are to

be found almost everywhere, and the game is played both by men and women. Some of Japan's players have attained international renown in the contests for the Davis Cup.

Football. — Football was introduced into Japan later than baseball and tennis, but it has already acquired a strong hold on the colleges and universities. The Japan Football Association was organized in 1921 with Mr. J. Imamura as President and Prince Tokugawa and the British Ambassador as Honorary Presidents, and since then both the Association and the Rugby game have become popular.

Golf. — Golf has also gained ground in Japan of recent years, although there are yet not more than sixty links. These have been laid out in good situations by experienced golf enthusiasts, and fulfil the most exacting requirements of players.

The following is a list of the links in Japan Proper:—

(N.B. G.C. — Golf Club or Golf Course; C.C. — Country Club; G.A. — Golf Association; G.L. — Golf Links; Pref. — Prefecture).

Name	Location	Holes	Length (yds.)
Abiko G.C.	Abiko, Chiba Pref.	18	6,533
Arima G.C.	Uno, Miwa-chō, Hyōgo Pref.	18	5,904
Beppu G.C.	Beppu, Oita Pref.	18	6,430
Cherry Hills G.L.	Sanrizuka, Chiba Pref.	6	2,085
Chiba C.C.	Chishiro, near Chiba.	18	6,780
Fujisawa G.L.	Gotenyama, Kanagawa Pref.	18	6,500
Fukuoka G.C.	Ōho, Fukuoka Pref.	9	2,637
Gakushikai G.C.	Akabane, Tōkyō Pref.	9	3,130
Hakodate G.C.	Kashino, near Hakodate, Hokkaidō	6	1,880
Hirano G.C.	Hirano, Hyōgo Pref.	18	6,720
Hiroshima G.C.	Hara-mura, Hiroshima Pref.	17	4,208
Hodogaya C.C.	Hodogaya-ku, Yokohama.	18	6,170
Ibaraki C.C.	Kasuga, Ōsaka Pref.	18	6,300
Inagawa G.L.	Higashi-tani-mura, Hyōgo Pref.	18	6,567
Karuizawa G.C.	Karuizawa, Nagano Pref.	9	3,461
.. (New Course)		9	3,213
Kashiwa G.L.	Kashiwa-machi, Chiba Pref.	9	3,034
Kasumigaseki C.C.	Kasumigaseki, Saitama Pref.	18	6,780
.. (West Course)		18	6,680
Kawana G.L.	Itō, Shizuoka Pref.	18	7,064
.. (Ōshima Course)		18	6,046
Kōbe G.C.	Mt. Rokkō, Kōbe.	18	4,014
Komazawa C.C.	Komazawa, Tōkyō.	18	6,351
Kōnan G.C.	Motoyama, Hyōgo Pref.	6	1,150
Kumamoto G.C.	Kuroishi-hara, Kumamoto Pref.	9	3,070
Kyoto G.C.	Yamashina, Kyōto Pref.	6	1,500
Maiko C.C.	Kotsuka-yama, Hyōgo Pref.	18	4,984
Musashino C.C.	Mutsumi, Chiba Pref.	18	6,475
	Fujigaya, Chiba Pref.	18	6,637
Nagasaki G.C.	Isahaya, Nagasaki Pref.	9	3,123
Nagoya C.C.	Wagō, Aichi Pref.	18	6,033
Naruo G.C.	Naruo, Hyōgo Pref.	9	3,300
Nippon Race Club G.A.	Negishi, Yokohama.	9	2,245
Rokugō G.L.	Hokugō, Tōkyō.	18	6,100
Sagami C.C.	Yamato-mura, Kanagawa Pref.	18	6,535
Sengokuhara G.L.	Hakone, Kanagawa Pref.	9	3,085
Tama G.C.	Nanao, Tōkyō Pref.	18	4,156

Name	Location	Holes	Length (yds.)
• Tamagawa G.C.	Todoroki, Tōkyō.	6	985
Takanodai G.C.	Owada, Chiba Pref.	18	6,720
Takarazuka C.C.	Takarazuka, Hyōgo Pref.	18	6,415
Tōkyō G.C.	Asaka, Saitama Pref.	18	6,700
Tōya G.C.	Tōya-ko, Hokkaidō.	9	2,200
• Unzen Public G.L.	Unzen, Nagasaki Pref.	9	3,200
Zenibako C.C.	Zenibako, near Sapporo, Hokkaidō.	9	4,832

• These are public courses.

Swimming. — Swimming is especially enjoyable in Japan in the summer, as the temperature of the sea-water is such as to allow of prolonged immersion. An All-Japan Swimming Championship contest is held annually by the Japan Aquatic Sports League, organized in 1925.

Rowing. — Rowing has been taken up by the different colleges and universities and contests are held every year. The River Sumida in Tōkyō, and the River Seto, near Kyōto, are favourite resorts of the Tōkyō and Kyōto University teams.

Track & Field Sports. — Track and field sports came to Japan only during 1883-1917, but they have been enthusiastically taken up, and although Japanese athletes cannot yet match western champions, their form is very promising. A national athletic meeting is held in the autumn every year in the Stadium in the Outer Garden of the Meiji Shrine in Tōkyō.

Winter Sports. — Winter sports, especially skating and skiing, have become very popular of recent years. A rough kind of skate, made of a piece of curved bamboo fastened to the foot by straw thongs, was used from ancient times in Northern Japan, but skating with iron skates was unknown till introduced by foreigners. Lake Suwa in Nagano Prefecture has been popular for many years as a good skating ground, and Lake Yamanaka at the foot of Mt. Fuji, Lake Haruna, not far from Ikao, Lake Matsubara, about twenty-one miles from Komoro (Nagano Pref.), the Copper Refinery's pond at Nikkō, and another under the management of the town, also provide excellent skating, with the advantage that they are easily accessible from Tōkyō. In Northern Japan, Goshiki-numa, near Sendai, and Nakajima Park at Sapporo, in Hokkaidō, are noted skating resorts. The Kanaya Hotel at Nikkō provides a good skating rink for the use of the guests of the hotel.

There are also artificial ice skating rinks, among which may be mentioned that of the Hotel Sannō-kaikan in Tōkyō and that at the Asahi Building in Ōsaka.

Skiing. — Skiing was introduced about 1910 by an Austrian military officer attached to a Japanese regiment

stationed at Takada in Niigata Prefecture, where snowfalls are plentiful in the winter. Japan, with chains of mountains running from north to south, abounds in good skiing slopes, which afford good scope for ski-ers of all degrees of skill. Saghalien, Hokkaidō, Tōhoku, Jōetsu, and Shin-etsu districts are the five great skiing areas, while parts of the Kwantō, Kwansai, and Hokuriku districts also afford good skiing grounds.

The following list of skiing resorts shows the railway station from which they are reached most easily:—

Subashiri: Six miles from Gotemba Station, one of the starting points for the ascent of Mt. Fuji. The slope between Tarōbō and Gogōme affords a good skiing ground. Others are Umagaeshi, Futatsuzuka and Takigahara.

Mt. Ibuki: Six miles from Omi-Nagaoka Station to Ueno-mura, the starting point for the ascent of Mt. Ibuki. The skiing ground is between Nigōme and Rokugōme.

Mt. Myōkō and Vicinity: The nearest skiing grounds lie about half a mile from Taguchi Station. The Myōkō Hot Spring is at the foot of the mountain. The skiing grounds are at Kanemata, Otenjō, Mitsuzawa, Ikenotaira Spa, and Ipponmatsu.

Akakura Spa: The skiing grounds at Maruyama and Maeyama are four miles from Taguchi Station.

Lake Nojiri: Two and a half miles from Kashiwabara Station. The hillsides near the lake afford fine skiing grounds.

Seki Spa: About four miles from Sekiyama Station.

Tsubame Spa: One and a third miles above Seki Spa and two and a half miles west of Akakura Spa.

Kusatsu Spa: From Kusatsu Station on the Kusatsu light railway, which starts from Karuizawa. Situated on an extensive plateau, 4,500 feet above the sea, Kusatsu affords many good skiing grounds.

Takada and vicinity: This is the birthplace of the sport in Japan. There are famous slopes on Kanaya Hill and Mt. Namba.

Tanigawa Spa: One and a half miles from Minakami Station and at the foot of Mt. Tanigawa-dake.

Yuzawa Spa: A little over a mile from Echigo-Yuzawa Station. Good skiing grounds are to be found in the vicinity.

Goshiki Spa: Two and a half miles from Itaya Station the side of Mt. Azuma. The fields and slopes around the spa are good for skiing from late December to early April.

Narugo Spa: Not far from Narugo Station. Within

a radius of three miles from the spa are to be found many slopes excellent for the sport.

Unazuki Spa: Near Unazuki Station on the Kurobe Railway, which starts from Mikkaichi Station and runs along the Kurobe gorge in the Northern Japanese Alps. Unazuki-daira and Ohara-dai are known as good skiing places for beginners.

Aoyama Spa: Three miles from Kombu Station; can be reached by ski or horse-sledge. The diversified slopes in the vicinity afford excellent skiing grounds.

Sapporo and vicinity: Sankaku-yama, which towers like a pyramid in the suburbs of Sapporo, Hokkaidō, is renowned as an ideal skiing ground. Every year the national skiing races are held here.

Mt. Teine: A little over a mile from Karukawa Station and situated near Sapporo, 3,670 feet above the sea level, this is another excellent skiing resort.

XVII. Hunting and Fishing.

Hunting.—Japan still has some wild animals, although they are decreasing in number. These include the wild boar (*inoshishi*), deer (*shika*), and hare (*usagi*). In Japan Proper bears are now almost extinct, but grizzly bears are still to be found in Hokkaidō, though in decreasing numbers.

Wild boars are still plentiful in the western parts of Japan and in the deep forests of the San-in district. Hares flourish all over the country. In the neighbourhood of Tōkyō they may be found all along the upper stream of the River Tama and in the regions round about Yamakita and Gotemba on the Tōkaidō line. In Niigata Prefecture, in the north, where the snow lies deep in winter, the fur of the hare changes to white in winter. The Japanese drive the hares into nets to catch them.

In hunting deer and wild boar specially trained dogs are necessary, as the game is only to be found in the dense thickets of almost inaccessible mountains, where dogs not used to the sport would be easily disabled.

Of game birds, pheasants are to be found all over the country, and good shooting may be had at Nikkō and at Otsuki and Sarubashi on the Chūō line. They are more plentiful, however, in the less frequented Prefectures bordering on the Japan Sea. Snipe (*shigi*) are to be found on the plains and marshes throughout Japan, being especially plentiful at Imba-numa near Tōkyō, and at Miyagi near Sendai. Woodcock (*yama-shigi*) are to be found in Saitama,

Chiba, Gumma, Ibaraki, Kanagawa and Aichi Prefectures. As they have their special breeding places, skilled guides are indispensable for those engaging in the sport.

Water-hens (*ban*) are also to be found throughout Japan although they have greatly decreased in the neighbourhood of Tōkyō, and are practically only to be met with in the Imperial preserves along the River Edo. At Kasumi-gaura Lake and Ogura Pond near Kyōto they are found in large numbers, however.

Wild-ducks (*kamo*) are found all over Japan and are bred by Japanese in preserves and caught by means of large butterfly nets. The Imperial Household has one of these preserves in the neighbourhood of Tōkyō, where occasionally the foreign diplomatic representatives and their families are invited to engage in the sport.

Foreign visitors who wish to engage in hunting are recommended to avail themselves of the preserves established by the State or by local corporations, for which a special fee is charged. The following is a list of some of the important preserves:—

Game.	Ground.	Location.	Fee.
Boar and deer	Kirishima	Kagoshima Pref.	per head, a day, ¥ 2
"	Onogō	Kyōto Pref.	per head, 3 days, ¥ 16
"	Kumogahata	"	per head, 2 days, ¥ 25
Deer	Nikkō	Tochigi Pref.	per head, one term, ¥ 20
Hares	Gakutō	Shizuoka Pref.	per head, a day, ¥ 2
"	Ashigara mura	"	per head, a day, ¥2.50
Pheasants	Yabuki	Fukushima Pref.	per head, a day, ¥ 15
"	Ikoma	Nara Pref.	per head, a day, ¥8.50
"	Okiura mura	Yamaguchi Pref.	per head, a day, ¥ 5
Snipe & wild-duck	Gyōtoku	Chiba Pref.	per head, a day, ¥ 5
"	Edo-gawa	"	per head, a day, ¥ 5
Woodcock	Okada-mura (Oshima)	Tōkyō Pref.	per head, a day, ¥ 5
Wild-duck	Matsushima	Miyagi Pref.	per head, a day, ¥ 5
"	Hikonari-mura	Saitama Pref.	per head, a day, ¥ 7
Wild-duck and Water-hen	Kasai	Tōkyō	per head, a day, (A) ¥ 5 (B) ¥ 2
Water-hen	Kawarai-numa	Saitama Pref.	per head, a day, ¥ 3

Those who wish to hunt must take out a licence, the fee for which ranges from ¥15 to ¥50 for the season, which

runs from the 15th of October to the 15th of April following. (The term differs slightly in Hokkaidō, Korea, and Formosa.) The open season for pheasants runs from November 1st to the end of February in the following year, and for deer and some other animals from December 1st to the end of February.

Fishing. — The Japanese are great fishermen and enjoy the sport practically all the year round. There are many favourite fishing grounds along the Japanese coast, among the fish caught being bream (*tai*), sardines (*urume-iwashō*), and mackerel (*saba*), besides many which are peculiar to Japan. The best inland fishing is in the stocked waters, notably those of the Nikkō Mts. and Lake Towada. The hotel managers of these districts will direct the sportsman to the most promising places, and procure the necessary licence for him. When planning a fishing trip it is advisable to consult dealers in fishing tackle, hotel managers, or the officials of the Japan Tourist Bureau, who, when they know the kind of fish the applicant desires to catch, will be able to direct him, or secure the desired information for him. The fishing season varies according to the species and localities.

A kind of smelt (*ayu*), a speciality of East Asia, is to be caught in many rivers in Japan, especially in the River Nagara, near Gifu, the River Kuma and the River Chikugo in Kyūshū, the River Iwakuni in Yamaguchi Prefecture, the River Ibo in Hyōgo Prefecture, and the Rivers Tama and Sagami, not far from Tōkyō. *Ayu* fishing begins from June 1st (May 1st in Kyūshū). Cormorant fishing is an interesting and classical method of catching *ayu* by means of well-trained cormorants. This fishing is practised in various parts of Japan, but the Rivers Nagara and Kiso, both near Nagoya, are most celebrated for this spectacular mode of catching fish. Season, June to October. Salmon fishing may also be enjoyed in Hokkaidō and in Niigata.

XVIII. The Tea Ceremony, Flower Arrangement, and Incense Burning.

Tea Ceremony. — The tea ceremony (*cha-no-yu*) is a refined pastime in vogue among polite circles in Japan, where it is regarded as a sort of cult for the promotion of enlightenment and mental composure. Originally tea was used more as a medicine than a beverage. The tea plant, a native of Southern China, was known from very early times to Chinese botany and medicine, and was highly prized for possessing the virtues of relieving fatigue, delighting the

soul, strengthening the will, and repairing the eyesight. The Taoists claimed it as an important ingredient of the elixir of immortality and the Buddhists used it extensively to prevent drowsiness during their long hours of meditation. Among the Buddhists, the southern Zen sect, which incorporated so many of the Taoist doctrines in their belief, formulated an elaborate ritual of tea. The monks gathered before the image of Bodhi Dharma and drank tea out of a single bowl with the profound formality of a holy sacrament. It was this Zen ritual which finally developed into the tea ceremony of Japan in the 15th century.

The leaves were probably imported into Japan by the ambassadors to the Tang Court and prepared in the way then in fashion. In 801 a priest named Saichō brought back some seeds from China where he had stayed for studies for some years, and planted them at Mt. Hiei, near Kyōto. Many tea gardens are mentioned in literature in the succeeding centuries, as well as the delight of the aristocracy and priesthood in the beverage. By the 15th century, under the patronage of Yoshimasa (1443-1474) of the Ashikaga Shōgunate, the tea ceremony had been fully constituted and made into an independent and secular performance. It is to be noted that tea became something more than an idealized form of taking refreshment; it grew to be a means by which purity and refinement could be worshipped.

The tea-room (*sukiya*) consists of the tea-room proper, designed to accommodate not more than five persons, a number suggestive of the saying "more than the Graces and less than the Muses"; an ante-room (*mizuya*), where the tea utensils are washed and arranged before being brought in; a portico (*yoritauki*) in which the guests wait until they receive the summons to enter the tea-room; and a garden path (*roji*), which connects the portico with the tea-room. The tea-room proper is generally nine feet square, with a special entrance for the host and another for the guests, the latter being so small that they have to creep high and low alike. This is intended to inculcate humility. In nearly all cases the uninitiated will be disappointed with the unimpressive appearance of the exterior and interior of the tea-room. Its simplicity and purity are emulation of the Zen monastery and are intended to make it a sanctuary from the vexations of the outer world. The room takes four and a half mats (*tatami*), the half mat filling the space in the centre of the room, and at one corner of this half mat a square hearth is fitted into the floor, as to form a brazier, on which is placed an iron kettle. By the hearth sits the host with all the utensils for making the tea at his side. These consist of the tea-bowl (*cha-*

to the present day and are said to be the work of Musō-Kokushi, a famous Zen priest who died in 1351 at the age of 76. It was he who is said to have designed the garden in Kyōto, where the Kinkaku-ji (Golden Pavilion) was later built for the Shōgun Yoshimitsu (1368-1394), and also the garden of the Tenryū-ji Temple, in the suburbs of Kyōto, with its pond and waterfall, and of the Saiho-ji Temple, Kyōto, with its pond shaped like the Chinese character for "heart." Sō-ami, who lived a little later, was the constructor of the rock garden of Ryōan-ji Temple and of the Daisen-in Temple, both in Kyōto. To him also was at one time attributed the garden of the Ginkaku-ji (Silver Pavilion), built by the Shōgun Yoshimasa (1445-1474), although it is now the custom to award the credit to his contemporary Zen-ami.

It is to be noted that the gardens of that period were influenced by the monochrome paintings then in vogue, and also that three styles of elaboration, the *shin*, *gyō*, and *so* (finished, intermediate, and rough), were practised.

Another famous garden was that of Hideyoshi's castle at Fushimi, of which not a trace now remains, although another, designed by Hideyoshi a few months before his death, has been preserved. This is the garden of the Sambō-in Temple, which was perfected under the direction of Giyen Juugo, abbot of the temple. Another famous garden of the period was the present garden of the Nishi Hongan-ji Temple in Kyōto. The greatest designer of the period was Sen no Rikyū, the great master of the tea ceremony, who was responsible for the garden of the Chijaku-in Temple of Kyōto as well as for a number of others.

In the Tokugawa era a noticeable change took place, the actual designing and execution of the work of constructing the gardens passing from the hands of the masters of the tea ceremony and priests to the professional gardeners (*niwa-shi*), who dealt in the raw material. The change, however, came very gradually. At the beginning of the era we find Kobori Enshū, a master of the tea ceremony, completing the celebrated garden of the Katsura Palace of Kyōto, a work he undertook on the condition that no time should be fixed for its completion, no limit placed on expenditure, and no interference made in the work. This masterpiece of the landscape-gardener's art can still be seen in an excellent state of preservation. Kobori Enshū also designed the garden of the Kohō-an of the Daitoku-ji Temple, and those of the Kōdai-ji, the Nanzen-ji, and the Chion-in Temples. Among other famous Kyōto gardens of the period may be mentioned those of the Palaces of Nijō, Shūgaku-in, and Sentō, and Honnami Kō-etsu's peculiar garden at the Hōmpō-ji.

Gradually the centre of activities shifted from Kyōto to Edo and later a new possibility was shown in the art by the utilization of the natural scenes surrounding a garden in forming the composition. Utility was also allowed to affect the construction of gardens. From this point of view may be regarded the duck pond at the Hama Detached Palace in Tōkyō and the cultivation in the Kairaku-en Garden at Mito of reeds for arrows and plums for consumption. The garden at the Hama Palace was so laid out that the sea was let into a lagoon and the view of Mt. Fuji seen beyond the bay of Shinagawa was preserved. Among the gardens of the daimyō in Tōkyō, one of the most spacious was the Toyama-en, which took 27 years to complete, but has now entirely disappeared. The Hōrai-en, still in fairly good condition, is said to have been constructed in collaboration by Enshū and the Priest Kōgetsu.

Not only were the gardens attached to the Edo mansions of the daimyō works of art, but also at their country seats they constructed gardens of great beauty, which even surpassed the Shōgun's own garden in Edo. Among these may be noted the Kenroku-en of the Lord of Kaga, the Ritsurin-en of the Lord of Sanuki, and the Kōraku-en of the Lord of Bizen, all of which are still in a good state of preservation.

The Restoration and the abolition of the feudal system in 1868 doomed many celebrated gardens to neglect or destruction. Upon their sites now stand military schools, a naval college, an arsenal, the Imperial University, and other official buildings. However, not a few have survived, many more or less in their original form, and they have been added to by the creation of new ones. Among these are the Niyosumi-en at Baron Iwasaki's villa at Fukagawa, which was recently donated to the City of Tōkyō; that of Baron Kura's villa at Mukōjima; that of Prince Mōri's mansion at Takanawa; that of Marquis Saigō's mansion at Meguro; and that of Viscount Shibusawa's mansion at Asukayama. The spacious garden of the Meiji Shrine is a noteworthy work of recent years.

Since the Restoration many public parks have been brought open. In Tōkyō, Asakusa Park, Shiba Park, Ueno Park, and later Hibiya Park, which was newly constructed on a waste piece of ground. In the country districts there are the Tokiwa Park at Mito, the Kenroku Park at Kanazawa, the Ritsurin Park at Takamatsu, and the Kōraku-en at Okayama.

Types of Gardens. — The gardens of Japan have long been classified into two general types, the hilly (*tsukiyama*) and the level (*hiranawa*), the former consisting of hills and

wan), tea-caddy (*cha-ire*), tea-whisk (*cha-sen*), bamboo spoon (*cha-shaku*), etc. These articles, which the guests are privileged to inspect closely after tea is served, are, as a rule, valuable objects of art.

There are many ways of holding the tea ceremony according to different occasions and seasons and also according to the school to which the host belongs, each school having utensils of a different pattern. Powdered tea is often served informally without invitation, and the host may or may not provide a meal. Among the many schools of the tea ceremony now in existence, Ura-senke, Omote-senke, and Yabu-no-uchi are the most popular. Below is given a description of the most popular form of the ceremony.

The guests, five in number, assemble, one by one, in the portico (*goritsuki*), a small room generally of three mats only, in which they are expected to appreciate the various articles tastefully arranged. Indifference is a deadly sin, and the host will be greatly disappointed if his guests fail to take interest in anything he shows them. In due time the host comes, makes a deep bow, and retraces his steps to the tea-room, without saying anything to the guests. This silent salutation is understood to mean that the host is ready to receive the guests in the tea-room. The head guest (*shōkyaku*), who is qualified for leadership, heads the procession to the tea-room and holds the same responsible position until the entertainment is over, which is usually in about four hours. In going to the tea-room the guests have to go along a garden path (*roji*), only 20 ft. long but arranged so as to sever all connection with the outer world and create an atmosphere conducive to the peaceful frame of mind so necessary to appreciation of the entertainment in the tea-room. Rocks, trees, stone lanterns, etc. are skilfully arranged so as to form a charming combination of nature and art. Before the guests enter the tea-room they wash their hands and rinse their mouths at a point where there is a stone basin filled with fresh water. The head guest starts the formality of purification and he is the first to enter the room.

The guests, who each have a prescribed order allotted to them, kneel in turn on the mat in front of the alcove (*tokonoma*) and look respectfully at the hanging scroll (*kakemono*). The next thing to admire is the tiny incense-holder which will be found on a side shelf. When the contents have been emptied into the hearth in honour of the guests, the leader will ask the host to be allowed the privilege of examining it. A small square piece of silk, called *fukusa*, is always used as a means of protection when plac-

ing the incense holder on the mats or when holding it in the hand in order to examine it. A repast, called *kaiseki*, forming an important part of the entertainment and prepared with the greatest care, is then served. There are not as many courses as in a conventional Japanese dinner and etiquette demands that the guests should leave none of the dishes unfinished. One peculiarity of the repast is the custom requiring the host to bring everything in personally. The tea-room is accessible to none but the host while the entertainment is going on, lest the peace and tranquility of the occasion be disturbed by intruders, and although he enters from time to time he does not eat with his guests. There are elaborate rules of etiquette for the eating of this dinner, chiefly as to the way of handling the chopsticks. When the meal is over the guests put all the empty dishes and bowls on the trays, and the host removes them one by one to the adjoining room. When sweets are served the first sitting closes and, at the host's suggestion, the guests retire to the waiting-room or to another place where a bench is provided. This is called the intermediate retirement (*naka-tachi*).

The second sitting (*goza-iri*) is the real tea ceremony, to which the guests are summoned by soft strokes on a gong or a thick board which is hung near the tea-room. Five or seven strokes are usually given. It is the signal that the host is ready to serve the "thick tea" (*koi-cha*). The formality of purification is repeated and the guests enter the tea-room in the same order as for the first session. On entering, led by the head guest, they find that the hanging scroll is gone and in its place some flowers have been arranged in the alcove. The *koi-cha* is prepared from powdered tea, two or three spoonfuls of which are put in the bowl, hot water poured upon it, and the tea then beaten to a creamy froth with a bamboo whisk. When the preparation is ready the host places the bowl in front of the head guest, who, with a bow to his fellow guests, holding it on the palm of his left hand and steadying it with his right, takes a sip and, after complimenting the host on its excellent flavour, right consistency and so on, two or more other sips before passing it on to the second guest. The bowl is thus passed round until all have tasted it. The leader must not forget to request the host to be allowed the privilege of closely inspecting the tea-bowl, which should not be held up high lest it be dropped and broken. When the bowl comes to the last guest he hands it to the leader, who returns it to the host. The tea-caddy and spoon are also passed round for inspection and with that the ceremony ends.

It is usual for thin tea (*usu-cha*) to be served following this. This is done either in the same room or in another, but with less formality. Generally two bowls are provided, each guest being expected to empty the bowl and return it to the host, who rinses it out prior to making tea in it for another guest. Four hours have elapsed since the guests assembled in the portico, but they are neither tired nor bored. The guests are not strangers to each other, for the host has been careful in his selection with a view to creating an atmosphere of warm congeniality, and topics of conversation are inexhaustible, for *cha-no-yu* is related practically to all branches of art. Finally, with a salutation to their host the guests take their departure. Etiquette demands that they should convey their thanks to their host on the following day, either in person or by letter.

Among the famous tea-rooms (*sukiya*) still standing are the Tōgudō (registered as a national treasure) of the Ginkaku-ji, or Silver Pavilion, at Kyōto, designed by Shukō, the father of the tea ceremony in the 15th century; the Shōkin-tei of the Imperial Katsura Villa at Kyōto, designed by Kobori Enshū (1579-1647), one of the greatest of the tea-masters (an exact copy of this tea-room, called the Tarō-en, is found in the garden of Baron Masuda in Tōkyō); the Kohō-an and Shinju-an of the Daitoku-ji Temple at Kyōto; the Sekkatei of the Kinkaku-ji, or Golden Pavilion, at Kyōto; the Myōki-an (registered as a national treasure) at Kyōto, originally the residence of Sen no Rikyū, another great tea-master (1521-1591); and the Roku-sō-an in the Imperial Museum, Tōkyō.

Flower Arrangement.—The art of arranging flowers (*ikebana*) is believed to have originated in India with the worship of the Buddha, before whose image it was the custom to offer flowers. In Japan the art originated some thirteen centuries ago with Prince Shōtoku, the Constantine of Japanese Buddhism, who ordered flowers to be offered before the image of Buddha in his private chapel. In the second half of the 14th century the art made a great advance, side by side with the perfecting of the tea ceremony, under the fostering care of the Aashikaga Shōgun, and later, in the Tokugawa period, many schools sprang up, rivalling each other in popular favour. Broadly speaking, these divide themselves into two main branches, the formal and the natural. The formal schools, led by the Kanos, aim at a classic idealism corresponding to that of the Kano school in painting. The natural school, on the other hand, accept nature as the model, with such modifications of form as conduce to the expression of artistic unity. In this may be recognized the same impulses as those which directed

the *Ukiyo-e* and Shijō schools of painting.

The fundamental principles followed in the arrangement of flowers, whatever form the arrangement may take or to whatever school the person arranging them may belong, are three:—The Leading Principle (Heaven), the Subordinate Principle (Earth), and the Reconciling Principle (Man); any flower arrangement which does not embody these principles is considered barren and dead. If a single plant or branch is used, the main part shooting upwards represents Heaven, a twig on the right bent sideways in the shape of a V denotes Man, and the lowest twig or branch on the left, the end slightly bent so as to point upwards, signifies Earth. Three separate plants or branches, not necessarily of the same kind, are often used to represent these three elements.

Another important point consists in treating the flowers from three different aspects, according to the nature of the flower, the place in which it is to be put, and the shape of the vase. These styles may be described as the formal, semi-formal, and the informal. The first represents the flowers in the stately costume of the ball-room, the second in the easy elegance of afternoon dress, and the third in the charming *deshabille* of the *boudoir*.

In decorating the alcove with flowers they must be arranged so not to hide the hanging scroll. If the scroll shows mountain scenery, flowers which grow in marshes or by river banks should be selected, but if the scroll shows flowering plants, flowering branches should be chosen for the vase.

For a wedding feast the flowers are arranged to look as natural as possible, the pine, the bamboo, and plum, called *shō-chiku-bai* in Japanese, and representing constancy, prosperity, and purity, being regarded as most auspicious on such occasions. Flowers which easily fall are not allowed.

Beginners in the art of flower arrangement are usually first taught to arrange *haran* (a long-leaved variety of orchid), and their training is considered complete when they have been initiated into the secrets of arranging flowers which are regarded as the most difficult to display to advantage. To arrange a single blossom of tree-peony (*botan*) or of peony (*shakuyaku*) is regarded as very difficult and only possible to those initiated in the art.

Incense burning.—The burning of incense (*kyōdō*) is regarded as cultivating mental composure by developing a refined sense of smell, as the tea ceremony and flower arrangement gratify the pleasures of taste and sight respectively. It was formerly a favourite pursuit of the aristocracy, and although it was dropped to a large extent later it still finds votaries among the upper classes in Japan. It

is accompanied by ceremonies similar to the *cha-no-yu*. The origin of incense burning has been traced to India, whence it found its way first to China and then to Japan. History records that a fragrant piece of wood, thrown ashore on the island of Awaji near Kōbe, was presented to the Empress Suiko (6th century), who donated it to the Tōdai-ji Temple at Nara. Later, in the Emperor Shōmu's reign (8th century), incense was sent to the Emperor from Central Asia and also donated to the Tōdai-ji Temple. This is one of the treasures kept in the Shōsō-in Treasury at Nara today. In later years various kinds of incense were sent from Central Asia, Korea, and China, but the combined incense (*awase-kō*) introduced from China in the 10th century is the foundation of the incense of the present day. The burning of incense has, of course, always been associated with Buddhism, but in the 15th century there was started a secular and recreative use of incense, which has its devotees up to the present day. In the secular sense it serves the purpose of scenting the air of a parlour when a guest is expected, or of imparting a sweet perfume to clothing or appointments prior to their use. Very often in time of war warriors used to burn incense in their helmets when they were ready to go to the front, with the idea of keeping out the bad odours if they were killed. In its recreative use, incense is used to test the accuracy of the sense of smell. The host of the party is generally chosen to burn the incense, and the guests sit round him in a half circle. Sometimes those taking part are divided into two sides. A censer filled with burning incense is circulated among them and the guests have each to guess what scent it is. These guesses are written down and the score added up at the end of the game. In ancient times, it is recorded, swords and armour were bestowed as prizes when such parties were held by nobles.

XIX. Landscape and Other Gardening.

Landscape-gardening is an art that was introduced into Japan from China. The aim of the art is to provide a landscape composition, much as an artist composes a landscape on a canvas a few feet square, and for this purpose rocks, shrubs, dwarf trees, and running water are pressed into the service of the creator. The traditional features of such a garden are an island set in a lake or pool, connected with the mainland by bridges, with curiously shaped boulders and rocks carefully arranged, and a stone lantern, all placed in such a way as to give, even to a garden of limited size, something of the sweep of a wide landscape.

The gardens of ancient Japan exist only in literature, but their main characteristic seems to have been a lake or running water, with an island in the middle, approached by bridges. So marked was this feature that gardens were originally called *shima*, or "islands." However, as long as the custom prevailed of removing the Palace on the death of each Emperor, the establishment of permanent gardens was impossible, and it was not until the capital was located at Nara in 710 A.D. that there was any substantial improvement in landscape-gardening. From this time Nara became famous for its gardens. Records speak of the Shōrin-en (Pine-grove Garden), and of the South and West Gardens of the Emperor Shōmu (724-749), each with the traditional lake and islet, and also of the gardens of the nobles, with their profusion of flowers.

When the capital was transferred to Kyōto in the reign of the Emperor Kammu a garden named the Shinsen-en (Sacred-fountain Garden) was laid out in the capital on an immense scale, but only a small portion of it now remains in what is known as Omiya Park. Another garden of the time in Kyōto reproduced the scenery of distant Shioyama, once famous for its salt production. Gallons of sea-water were brought from Naniwa (now Osaka) in order that the owner of the garden should enjoy the sight of the smoke coming from the pans when the sea-water was being boiled down for its salt. This, however, was probably an eccentricity, the traditional style being still largely followed.

With the introduction of the doctrines of the Zen sect during the Kamakura period, the principles of religion were applied to the traditional rules for the construction of landscape-gardens. It was during this period that two famous books on gardens were written, one the *Empōshō* (Book of Gardens) by the Priest Zōen, the other the *Sakutei-tō* (Book of Garden-Planning) by Fujiwara Nagatsune. Both books are regarded as authoritative even to the present day. Already the art was clouded with mysticism, but the application of religion made it still more inclined to find in esoteric principles the way to perfection. This tendency became still stronger when the supremacy of the Ashikaga clan brought the governing power back to Kyōto, as the cultural centre, and an objective attitude in the creation of gardens was denounced. This led to Japanese gardens being tinged by that austerity which is the mark of Zen philosophy.

The popularity of the tea ceremony also influenced landscape-gardening, since the garden had to be arranged for the erection of a *cha-seki* (tea-room), in which the tea ceremony could be held. Several such gardens are preserved

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ponds and the latter of a valley or moor. For many centuries the main garden on the south side of a mansion was invariably in the hilly style, the level style being only used for smaller gardens situated in cramped places. The two styles thus developed side by side, but with the introduction of the tea ceremony and the erection of *cha-seki* (tea-ceremony rooms) the level style made great progress.

Each of these styles had three forms, *shin*, *gyō* and *sō*, already alluded to, representing the formal, the semi-formal, and the informal or wild garden. Just as in the case of hilly and level styles, however, there were infinite gradations between all three forms.

Water was considered a necessity for a hilly garden, but sometimes the presence of water was merely suggested. Rocks were put together to represent the background of a waterfall and the basin into which the water fell, together with a winding stream and pond, but instead of water, gravel and sand were strewn in the pond and the bed of the stream. Many a garden may be found in the grounds of old temples formed merely of rocks and sand, with a few trees and shrubs. The most famous specimen of such a garden is at the Ryūan-ji of Kyōto, where, enclosed by a low wall on three sides, fifteen rocks of varying sizes are grouped on a flat piece of ground covered with sand. This garden, which is attributed to Sō-ami, or alternatively to Zen-ami, is supposed to represent a tiger fleeing from one island to another with its cubs, against the attack of a leopard. There is not a single tree or shrub, but the trees outside the walls and the distant view beyond serve as a background. Other famous rock gardens are those of Shin-ju-an and the Daitoku-ji adjoining it, where are arranged fifteen rocks in groups of seven, five, and three, each in a narrow strip of ground bordered on the further side by a low hedge, which serves to connect the narrow garden with the avenue of pine-trees at Kamo miles away, and the distant view of Mt. Hiei. The famous garden of the Daisen-in, in the suburbs of Kyōto, designed by Sō-ami, is another example.

On the other hand there are gardens which consist principally of water, in the shape of a lake or a lagoon. Such are Marquis Asano's beautiful garden at Hiroshima and the Hakkei-en at Hikone. The garden at the former Shiba Palace, now the property of the City of Tōkyō, is an example of a garden formed round a lagoon.

The *Bunjin-zukuri*, or literary-man's style, and the *cha-niwa*, or tea-garden, can only be briefly referred to. The former is a revolt against extreme formality and elegance and is associated with the exponents of *sencha* (steeped tea),

the simplicity of which was contrasted with the elaborate ceremony of *cha-no-yu*. A few plum-blossoms seen on a snowy dawn, a dove on a pine in the morning mist, quiet meditation in a thatched hut: these were the ideals of the *sencha* enthusiasts, and naturally the gardens they preferred were distinguished by an almost rude simplicity. A group of palms or a clump of bamboos, together with a few flowering plants and a rock or two were sufficient. The *cha-niwa* or tea-garden really represents the path leading up to the *cha-seki* or hut in which the tea ceremony is performed, and is thus a separate part of the garden, generally partitioned off from the rest. The aim of the creator of the *cha-niwa* was to produce a feeling of loneliness and detachment from the world, as suggested by the poetic conception of "a solitary cottage on the seabeach in the waning light of an autumn eve," or "a pale evening moon, a bit of the sea, through a cluster of trees." Care was taken to invest such gardens with an air of solitude by the cultivation of moss on the ground and the stones, which provided the necessary patina (*sabi*). It is to be noted that the path to the *cha-seki* was always curved so as to conceal the entrance till it was reached, a result also obtained by planting clumps of trees so as to cut off the entrance from view. This principle is also followed in all Japanese houses of any pretensions, where there is sufficient ground in front of the house to permit of its being done.

Arising out of landscape-gardening on a larger scale is the *hako-niwa*, or box-garden, which may sometimes be seen at the entrance to a workshop or other place in a crowded city. A miniature pond, often with goldfish swimming in it, miniature rocks, trees, etc. make up what may almost be described as a toy garden. There is also the *bon-kei*, or tray garden, a miniature garden created with mud, peat, many coloured sands, and other material, and the *bon-seki*, or art of creating landscapes with stones and sand on black lacquered trays, as a form of decoration. *Bon-sai*, the cultivation of dwarf trees, is still another art of the garden which is highly prized, some of the specimens fetching high prices.

XX. Itinerary Plans.

The following itineraries are arranged to suit those who are passing through the country and desire to continue their voyage on the same steamship, and those who are prepared to make a longer stay.

As a rule the trans-Pacific liners make the Yokohama-Kōbe run in about twenty hours, and if to this is added

the steamship's stay in Yokohama and Kōbe, time is allowed the passengers to see something of the country they are passing through. It should be noted that the stay of the trans-Pacific steamships in Japanese ports depends upon the amount of cargo they have to discharge or take on board. The purser should be consulted for information on this point.

Three-day Trip from Yokohama to Kōbe.

No. 1. —

1st day. — Leave Yokohama for Nikkō by train. Visits to temples and shrines in the afternoon.

2nd day. — Leave Nikkō by morning train for Tōkyō. Sightseeing in Tōkyō by motor-car in the afternoon. Leave Tōkyō for Kōbe by night express.

3rd day. — In Kōbe till sailing time, sightseeing and shopping.

No. 2. —

1st day. — Arrive at Yokohama in the morning. Take car for drive to Kamakura. Thence to Tōkyō by electric car. Afternoon, sightseeing in Tōkyō. Leave Tōkyō for Kyōto by night express.

2nd day. — Arrive at Kyōto in early morning. Sightseeing. Leave Kyōto by convenient evening train for Kōbe. Stay at hotel or embark on steamer.

3rd day. — Sightseeing and shopping in Kōbe until sailing time.

In the event of the steamship arriving at Yokohama in the afternoon the visit to Kamakura or Tōkyō would have to be omitted or the itinerary carried out the next day according to circumstances.

Longer Trips.

Japan is very rich in sights of interest, and visits to the most noted of these with any degree of thoroughness would require six months at least. The following itineraries have been arranged for those who desire to visit some of the noted places in a trip lasting from one to three weeks:—

A. Seven-day Trip from Yokohama to Kōbe.

1st day. — Sightseeing at Yokohama, Kamakura, and Enoshima, and thence to Tōkyō.

2nd day. — Sightseeing in Tōkyō.

3rd day. — To Nikkō. Visits to temples and shrines.

4th day. — Nikkō to Chūzenji and thence to Tōkyō. Leave for Kyōto by night express.

5th day. — Sightseeing in Kyōto.

6th day. — Day excursion to Nara.

7th day. — Kyōto to Kōbe.

Visitors who wish to visit the Hakone district instead of Nikkō may follow the above plan by substituting the following for the 3rd and 4th day's itinerary:—

3rd day. — To Miyanoshita (Hakone).

4th day. — Motor drive through Hakone district. Take night express for Kyōto from Numazu.

B. Fourteen-day Tour from Yokohama to Kōbe.

1st day. — Sightseeing at Yokohama.

2nd day. — Morning excursion to Kamakura by motor-car and return to Yokohama for luncheon at the hotel. To Tōkyō.

3rd day. — All day sightseeing tour in Tōkyō.

4th day. — In Tōkyō.

5th day. — Excursion to Nikkō.

6th day. — Excursion to Lake Chūzenji. Return to Tōkyō.

7th day. — Leave Tōkyō by morning train for Odawara; thence to Hakone.

8th day. — Leave Hakone (Miyanoshita) for Numazu; thence take the express train for Kyōto.

9th day. — Sightseeing at Kyōto and vicinity.

10th day. — Excursion for shooting the Hozu rapids by boat and for the ascent of Mt. Hiei by electric car.

11th day. — In Kyōto. To be spent according to visitors' tastes.

12th day. — Leave Kyōto for Nara.

13th day. — Leave Nara for Kōbe.

14th day. — In Kōbe. Motor excursion to Mt. Rokkō or to Suma, Maiko, and Akashi, beautiful seaside resorts along the Inland Sea.

C. Three Weeks' Tour from Yokohama to Nagasaki.

1st day. — Yokohama. Sightseeing.

2nd day. — To Tōkyō. Sightseeing.

3rd day. — Tōkyō to Nikkō.

4th day. — In Nikkō. One full day motor excursion to Lake Chūzenji and neighbouring districts.

5th day. — To Tōkyō

6th day. — To Kamakura. Excursion to Enoshima Island and other places of interest.

7th day. — To Miyanoshita (Hakone) via Odawara.

8th day. — In Miyanoshita. Sightseeing in Hakone.

9th day. — Hakone to Kyōto via Numazu.

10th day. — In Kyōto. Sightseeing in the city and vicinity.

11th day. — In Kyōto. This day at passengers' disposal.

12th day. — To Nara. Sightseeing.

ITINERARY PLANS

- 13th day. — Motor-car excursion to Hōryū-ji Temple and other places of interest. To Ōsaka in the afternoon.
 14th day. — In Ōsaka. Sightseeing. A short trip to Kōbe.
 15th day. — To Miyajima.
 16th day. — Miyajima to Beppu via Shimonoseki.
 17th day. — In Beppu. Sightseeing.
 18th day. — Motor-car drive to Yufuin Plateau and back. Leave Beppu for Moji, thence to Nagasaki by night train in sleeper.
 19th day. — Arrive Nagasaki early in the morning. Sightseeing.
 20th day. — Drive to Unzen Spa.
 21st day. — Leave Nagasaki for Shanghai or for Korea via Shimonoseki.

Estimates for the above Itineraries (rate per person).

	1 pass.	2 pass.	3 pass.	4 pass.
Tour No. 1	¥132.00	¥102.00	¥100.00	¥ 95.00
Tour No. 2	¥158.00	¥112.00	¥106.00	¥ 98.00
7-day Trip	¥329.00	¥245.00	¥224.00	¥203.00
14-day Trip	¥598.00	¥416.00	¥390.00	¥364.00
21-day Trip	¥860.00	¥640.00	¥560.00	¥540.00

The charges estimated here include the following services:—

1. First class railway transportation.
2. Hotel accommodation with private bath and three meals per day.
3. Personal and baggage transfer between stations and hotels.
4. Sightseeing tours by private auto or rikisha.
5. Admission fees and gratuities to hotel servants, chauffeurs, rikishamen, porters, etc.
6. Services of an English-speaking local guide for sightseeing purposes.

In making a trip in Japan, whether the above itineraries are followed or not, foreign visitors are highly recommended to avail themselves of the **Coupon Excursion Tickets** (*Yūranken*), issued by the Japan Tourist Bureau, which not only enable them to take a car or any other convenient form of conveyance available without the trouble of buying tickets, but also entitle them to hotel accommodation, and even to travel insurance (for ¥300) free of charge. The tickets, all-year and seasonal, include places of scenic beauty, hot-spring and climatic resorts, and other places of interest, famous for mountaineering, sea-bathing, skiing, golf, etc. The former are available all the year round at about 10 p.c. reduction on the regular 2nd and 3rd class fares for certain tourist points, including Formosa, while the latter are issued each season, as the name indicates, and give 2nd and 3rd class passengers a discount of 20 p.c. for the Government lines, and a discount of 20 to 40 p.c. for other means of transportation mentioned on the tickets. For further particulars consult the Japan Tourist Bureau, whose offices are found in the principal cities and tourist resorts in the country.

Section I. North-Eastern Japan.

The manner of life and customs of the people in the north-eastern part of the country differ in many respects from those of the people of the south-western part, the dividing line being approximately at Nagoya. These differences arise from the fact that the civilization of the north-eastern districts was developed under the influence of Edo (now Tōkyō), while the south-western districts drew their inspiration from Kyōto and Ōsaka.

The port of arrival for North-Eastern Japan is Yokohama, which lies only twenty miles from Tōkyō, the capital. It is convenient, therefore, to make Tōkyō the centre for tours in North-Eastern Japan.

Route 1. Yokohama and Vicinity.

Yokohama is the port of arrival of vessels from America and lies on the west side of Tōkyō Bay, on the shore of a headland facing north-east. It is approached from the Pacific through the Uraga Channel, passing the naval port of Yokosuka on the left and Bōsō Peninsula on the right. On a fine day a view of Mt. Fuji may be obtained when passing up the bay.

Vessels arriving from America anchor outside the break-water until the medical inspection is carried out, after which they go alongside the pier. For the Customs examination many travellers hand their keys to the runners of the leading hotels, which results in the baggage being cleared quicker than if attended to by the owner himself. Cabin trunks allowed in the staterooms are often examined aboard steamers by the Customs officers for the convenience of passengers. Rikishas and taxi-cabs can be obtained at the pier (*hatoba*) to take passengers to the hotels or to Sakuragichō Station, the terminus for Tōkyō of the Government electric railway, by which passengers may reach the capital direct in about forty minutes.

Guides and Couriers (see p. xxxi) can be engaged at any of the large hotels, or at the offices of the Japan Tourist Bureau, 4 Kaigan-dōri 1-chōme; American Express Co., 7 Nihon-ōdōri; and Nordisk Resebureau, 43 Yamashita-chō.

Hotels. — Hotel New Grand, 10 Yamashita-chō, facing the sea (pl. 11, G 5); 98 rooms, almost all with bath attached. **Tariff:** Rooms ¥4-¥25, breakfast ¥1.50, lunch ¥2, and dinner ¥3.

Bund Hotel, 1 Shin-Yamashita-chō 1-chōme (pl. 15, G 5); 35 rooms. Tariff: Rooms ¥3-¥8, breakfast 70 *sen*, lunch ¥1, and dinner ¥1.30.

Centre Hotel, 66 Yamashita-chō (pl. 12, G 5); 25 rooms. Tariff: Rooms ¥3-¥5, breakfast 80 *sen*, lunch ¥1, and dinner ¥2.

Bluff Hotel, 2 Yamate-chō (pl. F 6); 22 rooms. Tariff: A. plan ¥7 and upward.

These hotels have been constructed since the great earthquake of 1923 and the Hotel New Grand is absolutely fire and earthquake-proof. Runners from these hotels and from the Tōkyō hotels meet passengers in motor-cars and take charge of baggage.

Japanese Restaurants. — Yaomasa, Aioi-chō 3-chōme; Chitose, Sumiyoshi-chō 6-chōme; Torikiku, 19 Onoe-chō 2-chōme.

Chinese Restaurants. — Hakuga, Isezaki-chō 1-chōme; Heichin, Yamashita-chō.

Visitors desirous of sampling Japanese food should go to one of these restaurants, which are accustomed to cater for foreign guests. There is a typical Japanese room in the Hotel New Grand.

There are many restaurants and cafés where foreign food is served, including those at Yokohama and Sakuragi-chō Stations. The Y.W.C.A. (pl. E 4), Ōta-machi 6-chōme, serves luncheons and dinners at moderate prices.

History. — Yokohama was opened to foreign residence in 1859, when it was a mere fishing village with only eighty-seven houses. Five years previously Commodore Perry had landed there to deliver a letter from the President of the United States to the ruler of Japan, and under the provisions of the treaties resulting from this visit, a portion of the foreshore was set apart as a foreign settlement and leased to foreigners, means being taken at the same time to ensure their safety.

At first Yokohama Proper was divided into two districts, Kwannai (Inside the barrier), the district facing the harbour, and Kwangai (Outside the barrier), which was practically the Japanese quarter of the town. These two districts constituted the lower portion of the town. On the range of low hills south of the town was another district, known to the foreigners as the Bluff (Yamate-chō), and to the north-west of the town another hilly district known as Nogo.

Yokohama was organized as a Municipality in 1889, when it had a population of 121,000. Two years previously waterworks had been opened, and in 1896 the harbour was greatly improved. Gradually the boundaries of the city were extended, with a corresponding increase in the population.

Yokohama experienced the most terrible disaster that has ever befallen any city when, on September 1st, 1923, an earthquake destroyed most of the buildings and a fire which followed the earthquake practically wiped the city out of existence. The earthquake was just at the stroke of noon, when in every house preparations were being made for the midday meal. Fires thus sprang up in all directions with the destruction of the buildings, and the breaking of the water-mains rendered it impossible to fight the flames, which were aided by a stiff wind blowing at the time. On the water-front the pier partly

collapsed and the breakwaters crumbled and sank in the sea. The vessels at anchor in the port at the time rendered great service in rescuing the people who had been rendered homeless.

This severe blow to the city was met with great fortitude, for although a large number of refugees had to seek shelter elsewhere, two years after the catastrophe a population of 406,000 was recorded. The last census, taken in 1930, gave the population as 679,300, of whom Europeans and Americans numbered 1,700.

The new Yokohama which has risen from the ashes of the former city has been greatly improved in every respect. The roads have been widened, the foreshore has been reclaimed by the debris caused by the earthquake, and many substantial buildings erected, including the Prefectural Office, which is the finest building in the city.

Yokohama is now divided into five wards (*ku*), namely Naka-ku, Kanagawa-ku, Tsurumi-ku, Hodogaya-ku, and Isogo-ku. The boundaries of the city were extended in 1927 to include two neighbouring towns and seven villages.

Almost all the public offices, the foreign consulates, the offices of the foreign firms, as well as those of the large Japanese firms, are situated in Yamashita-chō, which comprises one half of the former Kwannai. The shopping streets, Benten-dōri and Houchō-dōri are in the other half of Kwannai. There is a fine esplanade along the water-front (Bund), one side of which is laid out as a park (Yamashita Park), while on the other stand many fine buildings, including the Hotel New Grand, Bund Hotel, the United Club, and the offices of the Standard Oil Co.

The other parts of the city comprise the Japanese section, where the characteristic features of Japanese life may be seen. Isezaki-chō (Theatre Street), Nigai-chō, Yoshidamachi, and Kotobuki-chō are the busiest among these. The theatres and picture halls are all situated in Isezaki-chō, and near by is to be found a Shintō shrine called the Itsukushima-jinsha, dedicated to the goddess Benzaiten, the tutelary deity of Yokohama when it was a fishing village.

Yamate-chō, the hilly section of the city, was before the earthquake the favourite residential quarter of the foreign community. The motor road round the edge of the bay to Hommoku and Negishi is regarded as one of the most picturesque parts of Yokohama. It passes the racecourse of the Nippon Race Club, the oldest institution of its kind in Japan.

Nogeyama is a favourite residential quarter for well-to-do Japanese.

Kanagawa, across the harbour, is now included in the city.

It was at first intended to establish the Foreign Settlement at Kanagawa, but the advantages of Yokohama led to foreign merchants giving it the preference. In feudal times, Kanagawa was one of the fifty-three posting stations on the Tokaidō Highway, the great road connecting Edo, as Tokyo was then called, to Kyoto, the former im-

perial capital. It was at Kanagawa that the first treaty of commerce with the United States was signed in 1858. Townsend Harris, the American envoy, removing from Shimoda on the Izu Peninsula to the Hongaku-ji, a Buddhist temple near Yokohama Station, for the purpose of carrying on the negotiations.

Street Tramways. — The Yokohama electric tramways are operated by the Municipality. The total length is about 28 miles and the fare is a flat rate of seven *sen* for any distance.

Motor-buses. — The Municipality also operates motor-bus lines all over the city.

Rikishas and Motor-cars. — These can be hired at the railway stations, piers, and hotels; for charges see "Introduction" (pp. xxi, xxvii).

Motor-car Excursions. — Many interesting motor-car trips can be made from Yokohama to Kamakura, Hakone, Atami, Nikkō, etc. at moderate charges. The round trip to Kamakura takes about 3 hrs. 30 min. and costs around ¥15, or if the picturesque island of Enoshima be included, a round trip of 6 hrs. may be made at a cost of ¥23. A trip round the Miura Peninsula, including a visit to the monument erected in memory of Commodore Perry, takes 8 hrs. at a cost of around ¥33. Further afield lie Atami and Ito (12 hrs.; overnight, ¥75), Miyanoshita and Lake Hakone (10 hrs.; overnight, ¥75), the Fuji Lakes (17 hrs.; overnight ¥105), Mt. Takao (10 hrs.; ¥30), Okutama (11 hrs.; ¥40), Kawagoe (12 hrs.; ¥35), Nikkō (16 hrs.; overnight, ¥100). Other interesting trips can also be arranged, particulars of which are obtainable at the offices of the Japan Tourist Bureau.

Railway Communication. — Yokohama has the distinction of being the first place in Japan where railways were run, since it was on the beach at Yokohama that the toy railway brought by Commodore Perry was set up and worked for the edification of the officials and others who welcomed the Commodore on his arrival. Yokohama also was one of the first places connected by railway, the line between there and Tōkyō being opened in 1872. The work was commenced in 1870 and completed in September 1872, and the ceremony of opening the line, which was attended by the Emperor Meiji in person, took place on the 12th of September of the same year.

There are five railway stations in Yokohama. — Yokohama, Sakuragichō, Higashi-Kanagawa, Tsurumi, and Hodogaya. Sakuragichō Station is the terminus for the Tōkyō-Yokohama and Yokohama-Haramachida electric train services, and Yokohama Station is on the main line between Tōkyō and Kōbe. Yokohama Station can be

reached by electric train from Sakuragichō (3 minutes), but if the traveller has any heavy baggage it is advisable to take a taxi cab or motor-car. The fastest train between Yokohama (Yokohama Station) and Tōkyō takes about 30 minutes. The electric trains from Sakuragichō take about 10 minutes to Tōkyō.

Kyōto may be reached from Yokohama in 7 hrs. 14 min., Osaka in 7 hrs. 53 min., Kōbe in 8 hrs. 33 min.

Higashi-Kanagawa Station is the junction of a branch line connecting with the Chūō main line at Hachioji. On this line electric trains are run from Sakuragichō to Haramachida and vice versa (16.3 m.).

Electric Railways. — There are several electric lines running out of Yokohama. The Keihin Electric Railway runs along the shore of Tōkyō Bay to the capital. It connects at Yokohama Station with the Shōnan Electric Railway, which runs southward along the shore of Tōkyō Bay to Uraga, passing through some fine scenery. A branch line connects it with Zushi. The Tōkyō-Yokohama Electric Railway runs between Sakuragichō and Shibuya (Tōkyō) via Yokohama Station. The Jinchū Railway runs from Hiranuma-bashi to Naka-shinden-guchi via Hodogaya, but its extension from the former to Yokohama Station is near at hand. The Tsurumi Rinkō Railway runs between Sōji (Tsurumi) and Kawasaki Daishi and between Tsurumi and Ogimachi on the shore.

Places of Interest.

Parks. — Yokohama has several parks. Yokohama Park (pl. EF 5) was originally laid out for the use of foreigners when the Settlement was set apart for foreign residence. It proved a place of refuge at the time of the great earthquake. Nogeyama Park (pl. C 5) lies on the slope of the hill and commands a wide view of the city and port. The largest park in Yokohama, it was laid out after the earthquake of 1923 and contains a good example of Japanese landscape-gardening. A reservoir of the Yokohama waterworks is situated in the park.

The **Earthquake Memorial Hall** (pl. D 5) stands on Nogeyama opposite the park. Numerous relics of the disaster of 1923 are shown there. A municipal library is situated below the Hall.

Iseiyama Daijin-gū (pl. D 4). — A Shintō shrine on Iseiyama, not far from Sakuragichō Station. The hill commands a wide prospect, including a view of the Yokohama Dockyard below the hill. The Fudō Temple, which stands close by, is dedicated to Fudō-myō-ō, a Buddhist divinity.

Kamon-yama (pl. D 4), close to Iseyama, is named after **Ii Kamon-no-kami**, the Premier of the Shōgun Iemochi. He was assassinated near the Sakurada Gate of the Shōgun's Palace in Tōkyō in 1860, on account of his advocacy of the opening of the country to foreigners. The statue was erected in the park in 1910.

Silk Conditioning House (pl. E 4). — On Kitanaka-dōri, a short way from the Customs Pier. It is maintained by the Department of Agriculture and Forestry, and provides for the free testing of samples of silk for shipment, so as to ensure standards of quality. Cards of inspection can be obtained at the Japan Tourist Bureau, which also issues cards to inspect the Yokohama Export Silk Inspection Office at 224 Yamashita-chō.

Yokohama Commercial and Industrial Museum (pl. 7, F 5). — Near the Prefectural Office at 11 Nihon-ōdōri. Samples of raw materials and manufactured goods from all parts of Japan are on view. Informations concerning foreign trade can be obtained at the museum on application. The offices of the Chamber of Commerce and Industry are in the same building.

Makuzu Pottery. — The famous porcelain known as the Makuzu ware can be seen at the Miyagawa kiln at 1621 Minami-Otamachi. The kiln was founded in Kyōto as far back as the beginning of the 17th century, and was removed to its present site soon after the opening of Yokohama. The process of making the ware can be inspected at the kiln, where visitors are cordially welcomed.

Negishi (pl. E F 8). — At the further end of Yamate-chō (Bluff). Here is the course of the Nippon Race Club, which was founded by foreigners in 1866. The inside of the course is laid out as golf-links (9 holes), which can be used by visitors on introduction by a member. Close by are the grounds and club-house of the Yokohama Country and Athletic Club (pl. G 8). The grounds of the Yokohama Nursery Co. (pl. E 7), where flower-lovers will find a good display of blooms, are also situated near Negishi.

Sankai-en Garden (pl. H 9). — Owned by Mr. Tomitarō Hara, son of the pioneer of the silk trade in Yokohama, who has thrown it open to the public. The garden covers about forty acres along the seashore, and can be reached by a ten minutes' walk from the Hommoku tram-stop. It contains many historic buildings which have been brought from other parts of the country, including the house (Taishun-ken — "Spring Waiting House") where General Grant took lunch when he visited a filature near Nikkō in 1879. Close by is a thatched arbour where a log

is burning in an old-fashioned open fireplace, above which a kettle is kept boiling to provide visitors with tea. Opposite the tea-house across a bridge is a small cottage in which is placed a statuette of Yokobue, a fair court attendant of the 12th century, who is said to have made the statuette herself out of the letters sent her by her lover. The image is well preserved and does not look as if it was made 730 years ago. Near by is a building of the 12th century which was brought from Kamakura. The three storied pagoda on the hill was brought from the Tōmyō-ji Temple near Kyōto, and is about 1,200 years old.

Namamugi, the northern terminus of the street tramways, is the spot where an Englishman named Richardson was killed in 1863 by retainers of Shimazu Saburō, the Daimyō of Satsuma, while riding past the Daimyō's procession on horseback. Failure to obtain compensation for the attack led to the bombardment of Kagoshima, the Daimyō's capital, by British warships. A monument has been erected on the spot where Richardson was cut down.

Sōji-ji Temple. — This is the head monastery of the Sōtō sect and stands near Tsurumi Station on the Keihin line. It was removed to its present site from Ishikawa Prefecture on the coast of the Japan Sea in 1910. The temple is one of the best of its kind in Japan and represents the architecture of the Kamakura period (1192-1333). On a hill adjoining the temple is an amusement garden entitled Kagetsu-en ("Flower-Moon Garden").

Okano Park (pl. A1), also called Tokiwa Park after a famous park of that name at Mito, lies two miles from Hodogaya Station, but can best be reached by motor-bus or taxi-cab from Yokohama Station (3.5 m.). The park contains a plum-tree grove, and also cherry-trees, a vineyard, iris garden, etc.

Near the park is the golf course (18 holes) of the Hodogaya Country Club, one of the best in Japan. Visitors are allowed to play on the links if accompanied by a member.

Fuji Silk Filature (pl. A 3). — On the road to the Hodogaya Country Club. Cards of inspection can be obtained from the Japan Tourist Bureau, which will arrange the time of the visit.

Sugita Plum Garden. — This is situated on the seashore at the terminus of the street tramways. It may also be reached by the Shōnan Electric Railway. Many of the trees are more than 200 years old, and when in full bloom about the end of February the garden is con-

sidered one of the most beautiful floral sights in this locality. The view from the garden over the bay is very fine. Note the so-called Byōbu-ga-ura ("Folding-screen Inlet"), the cliffs along the coast being considered to resemble folding screens. In the grounds of the Myōhō-ji Temple, which stands in the garden, are three very old plum-trees, one over 250 years old.

Near by will be found the Hachiman-gū and the Tōzen-ji, two sacred edifices. The latter, which is reached along a grove with many delightful views of the sea, is famous as one of the ten large temples of Eastern Japan.

The trip may be extended to Kanazawa and to Zushi by the Shōnan Electric Railway or motor-bus.

Yokohama Garden, near the Aokibashi car-stop of the street tramways, is a delightful flower garden. From the highest part of the garden, a wide view of the harbour and the industrial quarter of the city can be obtained. Motor-buses are available from Yokohama Station.

Gumyō-ji (pl. A 8).—The oldest Buddhist temple in Yokohama, near the Gumyōji car-stop, is also noted for plum and cherry blossoms in the season.

Taya Caves (Taya-no-Ana).—These are situated about one and a half miles from Ōfuna Station (the junction for Kamakura) on the Tōkaidō line, on the side of a hill behind the Jōsen-ji Temple. They were originally dug in search of drinking water, but later they were bored for more than a mile and many carvings made on the walls by the villagers. The earthquake of 1923 destroyed the main portion, but enough is left to show how elaborately the carvings were carried out. A guide to the caves can be secured at the temple. Rikishas from Ōfuna Station cost 65 *sen* each way.

Kanazawa.—Eleven miles from Yokohama, and easily reached by the Shōnan Electric Railway via Sugita, is noted for its "Eight Views," best seen from the small hill at the back of the Kinryū-in Temple in the town. Mr. Nagashima's garden near by is noted for its tree-peonies, some of them over 250 years old. The late Prince Itō, one of the great statesmen of the Meiji era, used to visit the garden yearly, and is said to have made the first draft of the Constitution of Japan in the Azumaya, a noted tea-house near by.

At Kanazawa is situated the Kanazawa Bunko (library). The original library was founded in 1275 by Kanazawa Sanetoki, a member of the powerful Hōjō family at Kamakura, and stood in the precincts of the Shōmyō-ji Temple. It contained many thousand volumes, a rare collection in

those days, but it was subsequently neglected and the books were scattered or lost. The present library, under the management of the Kanagawa Prefectural Government, was brought together in 1930 and contains several treasures saved from the remains of the old library, among them here are a copy of the Issaikyō Sutras, published under the Sung dynasty of China, and a valuable hanging screen said to have belonged to a Chinese Empress.

The **Shōmyō-ji** is a Buddhist temple founded by Akitoki, son of Kanazawa Sanetoki. In the temple grounds is the tomb of Akitoki; that of Sanetoki is on the hillside at the back of the temple.

Industries.—The prosperity of Yokohama depends upon its foreign commerce and most of the local industries have made remarkable progress in accord with the development of trade. The statistics for 1930 showed that there were in Yokohama in that year 4,730 factories, with a total output valued at ¥189,102,000.

The principal industries, with the value of the output, each above five million *sen*, are as follows:

Ship-building	¥ 47,064,000
Bicycles & Automobiles	19,700,000
Refining Cereals	19,115,000
Flour Milling	12,569,000
Beer Brewing	10,367,000
Electric Wire Making	10,356,000
Oil Refining	9,472,000
Electric Machinery	7,904,000
Confectionery	6,009,000

Foreign Trade.—Yokohama is one of the largest trading ports in Japan, principally owing to its being the centre for the export of raw silk and silk fabrics.

The following figures show how the port has been recovering its normal activity in foreign trade since the earthquake of 1923, although a setback occurred in 1930 and 1931 owing to the world-wide depression in trade:

	Exports.	Imports.	Total.
1922	¥ 805,463,000	¥ 652,154,000	¥ 1,547,617,000
1923	668,611,000	515,379,000	1,183,990,000
1926	760,359,000	630,639,000	1,390,998,000
1927	749,006,000	547,819,000	1,296,825,000
1928	742,236,000	614,343,000	1,356,579,000
1929	781,857,000	582,460,000	1,364,317,000
1930	449,839,000	302,839,000	842,678,000
1931	370,682,000	305,637,000	676,319,000

The foreign trade of Yokohama for 1931 equalled 26 per cent. of the whole foreign trade of the country (Japan Proper and Saghalien). The number of foreign trade vessels entering Yokohama in 1930 was 2,539, with a total tonnage of 10,390,291 tons; those clearing numbered 2,463, with a total tonnage of 10,171,153 tons.

Companies.—In 1930 there were 1,070 companies registered in Yokohama, with a total paid-up capital of ¥305,473,131.

The principal manufacturing and foreign companies are as follows: Asahi Glass Co. (Suchiro-chō 1-chōme); Asano Portland Cement Co. (Kaigan-dōri 5-chōme); Furukawa Electric Co. (Nishi-Hiranuma-chō 4-chōme); Kirin Brewery Co. (17 Namamugi); Morinaga Confectionery Co. (Shimo-Sueyoshi-chō); Nippon Flour Mill Co. (Chiwaka-chō 2-chōme); Yokohama Dock Co. (3 Nagasumi-chō); American Trading Co. of Japan (255 Yamashita-chō); Ford Motor Co. of Japan (344 Moriya-chō 2-chōme); Rising Sun Petroleum Co. (58 Yamashita-chō); Sale & Co. (Kaigan-dōri 1-chōme); Singer Sewing Machine Co. (254 Yamashita-chō); Standard Oil Co. of N. Y. (8 Yamashita-chō); Victor Talking Machine Co. of Japan (Moriya-chō 3-chōme).

Markets. — There are ten municipal retail markets in the city, besides a central wholesale market in Yamano-uchi-machi, with a branch in Kotobuki-chō.

Harbour and Harbour Works. — In the early years of the port vessels had to lie some distance off the shore and all cargo had to be transported by means of junks; but in 1889 the construction of a pier and breakwaters was commenced and these were finished in 1896 at a cost at about ¥2,340,000, of which some two-thirds came from the indemnity paid to the United States for the attack made by the *Daimyō* of Chōshū in 1863 on American vessels passing through the Shimonoseki Straits, which indemnity was subsequently returned by the American Government. From 1896 the harbour was greatly extended and improved at a cost of some ¥10,500,000, and although the works were severely damaged in the terrible earthquake of 1923, they have now been restored and improved. The Customs Pier is capable of accommodating four ocean-going steamers of 30,000 tons, and the quays can accommodate twelve steamships. Further reclamation work is proceeding along the northern breakwater and when it is completed accommodations for berthing eight coasting steamships and seven ocean liners will be added. Further it has been decided to extend the port limits to the mouth of the River Rokugō near the city of Kawasaki, and plans for the extension of the breakwaters and for the reclamation of the foreshore at Koyasu and Namamugi are being carried out.

Shopping Centres. — The main shopping streets are Honchō-dōri, Benten-dōri, and Isezakichō-dōri. The following is a list of the principal goods obtainable in these thoroughfares:—

Benten-dōri:—
Bags, Trunks, Shoes, etc. — Okamura, Sekido & Co., T. Shimizu.
Books and Periodicals. — Maruzen, K. Yoshikawa.
Bronzes, Cloisonné, etc. — Z. Kakuba, Watanabe & Co.
Colour-Prints, Water-colours, etc. — Hayashiya, Kitamura, Maruichiya.

Curios. — Kaneko, Owariya, Shibata, Takahashi.
Furs, Feathers, etc. — Uehara, Yamaoka.
Gold & Silver Ware, Jewelry, etc. — Asahi Shokai, Murata Shōten, Tanabe Shōten.
Ivory, Bamboo Sticks, Necklaces, etc. — S. Miyasaki, Nakayama Shōten.

Quaker Ware. — Asaya, S. Yoshikawa.
Umbrellas & Shades. — Nakanoya & Co.
Men's Furnishing and Fancy Goods. — Y. Ueda, Yamatoya.
Photo Supplies. — Enami.
Porcelain. — Nakanoya, Tashiro & Co.
Blank and Silk Garments. — Fujino Shōten, Fujiya Shōten, Goto Sobei, Kobayashi, Matsuya

Shōten, Miyako Shōkai, Ōki, Sawano Shōten.
Tortoise-shell Ware. — E. W. Ezaki.

Honchō-dōri:—
Cloisonné, Damascene Ware and Curios. — Samurai Shokai.
Gold and Silver Ware. — Kōnoike Bijutsuten.
Isezakichō-dōri:—
Department Stores. — Matsuya, Nozawaya, Sagamiya.

Public Offices. — The following are the principal public offices:—

Kanagawa Prefectural Office (pl. 3, F 4), 1 Nihon-ōdōri.
 Yokohama Municipal Office (pl. E 5), Minato-chō.
 Chamber of Commerce and Industry (pl. 7, F 5), 11 Nihon-ōdōri.
 Harbour Office (pl. F 4), Kaigan-dōri.
 Customs House (pl. F 4), Shin Minato-chō.
 Sericultural Laboratory, Aoki-chō.
 Local Court (pl. 4, F 5), Nihon-ōdōri.
 Silk Conditioning House (pl. E 4), Kitanaka-dōri 5-chōme.
 Export Silk Inspection Office, 2240 Yamashita-chō.
 Foreign Trade Association of Yokohama, 1 Kaigan-dōri 1-chōme.

Dance-Halls. —

Blue Bird (Sumiyoshi-chō), Carlton (Onoe-chō), Metropolitan (Benten-dōri), Pacific (Yamashita-chō).

Banks. — The following are the principal banks which have offices in Yokohama.

Bank of Taiwan (33 Nihon-ōdōri)
 Banque Franco-Japonaise (70 Benten-dōri 5-chōme).
 Chartered Bank of India, Australia, and China (18 Nihon-ōdōri).
 Dai-ichi Bank (46 Honchō 5-chōme).
 Hongkong & Shanghai Banking Corporation (2 Yamashita-chō).
 Kawasaki One Hundredth Bank (41 Honchō 4-chōme).
 Meiji Bank (20 Honchō 2-chōme).
 National City Bank of New York (75-d Yamashita-chō).
 Sumitomo Bank (23 Honchō 2-chōme).
 Yasuda Bank (44 Honchō 4-chōme).
 Yokohama Specie Bank (60 Minaminaka-dōri 5-chōme).

Post, Telegraph and Telephone. — The Central Post-Office (pl. F 5) is situated near the Prefectural Office, and among others there are post-offices in Sakuragi-chō 1-chōme, and Takashima-chō.

Churches. — There are 30 Christian churches in Yokohama, the adherents numbering about 7,000 in 1930. They include the Yokohama Union Church (pl. G 6), and Christ Church (pl. G 6), where the services are conducted in English.

Associations, Clubs, etc. — The following associations and clubs have been organized mostly by the foreign residents of Yokohama.

The principal manufacturing and foreign companies are as follows: Asahi Glass Co. (Suchiro-chō 1-chōme); Asano Portland Cement Co. (Kaigan-dōri 5-chōme); Furukawa Electric Co. (Nishi-Hiranuma-chō 4-chōme); Kirin Brewery Co. (17 Namamugi); Morinaga Confectionery Co. (Shimo-Sueyoshi-chō); Nippon Flour Mill Co. (Chiwaka-chō 2-chōme); Yokohama Dock Co. (3 Nagasumi-chō); American Trading Co. of Japan (255 Yamashita-chō); Ford Motor Co. of Japan (3414 Moriya-chō 2-chōme); Rising Sun Petroleum Co. (58 Yamashita-chō); Sale & Co. (Kaigan-dōri 1-chōme); Singer Sewing Machine Co. (254 Yamashita-chō); Standard Oil Co. of N. Y. (8 Yamashita-chō); Victor Talking Machine Co. of Japan (Moriya-chō 3-chōme).

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Curios. —
 Kaneko, Owariya, Shibata, Takahashi.
 Furs, Feathers, etc. —
 Uehara, Yamaoka.
 Gold & Silver Ware, Jewelry, etc. — Asahi Shokai, Murata Shōten, Tansho Shōten.
 Ivory, Bamboo Sticks, Necklaces, etc. — S. Miyasaki, Nakayama Shōten.

Quaker Ware. —
 Asaya, S. Yoshikawa.
 Caps & Shades.
 Nakanoya & Co.
 Men's Furnishing and Fancy Goods. Y. Ueda, Yamatoya.
 Photo Supplies. Enami.
 Porcelain.
 Nakanoya, Tashiro & Co.
 Silk and Silk Garments.
 Fujino Shōten, Fujiya Shōten, Goto Sōbei, Kobayashi, Matsuya

Shōten, Miyako Shōkai, Oki, Sawano Shōten.
 Tortoise-shell Ware. F. W. Ezaki.

Honchō-dōri:—
 Cloisonné, Damascene Ware and Curios. — Samurui Shōkai.
 Gold and Silver Ware.
 Kōnoike Bijutsuten.
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 Customs House (pl. F 4), Shin Minato-chō.
 Sericultural Laboratory, Aoki-chō.
 Local Court (pl. 4, F 5), Nihon-ōdōri.
 Silk Conditioning House (pl. E 4), Kitataka-dōri 5-chōme.
 Export Silk Inspection Office, 2240 Yamashita-chō.
 Foreign Trade Association of Yokohama, 1 Kaigan-dōri 1-chōme.

Dance-Halls. —

Blue Bird (Sumiyoshi-chō), Carlton (Onoe-chō), Metropolitan (Benten-dōri), Pacific (Yamashita-chō).

Banks. — The following are the principal banks which have offices in Yokohama.

Bank of Taiwan (33 Nihon-ōdōri).
 Banque Franco-Japonaise (70 Benten-dōri 5-chōme).
 Chartered Bank of India, Australia, and China (18 Nihon-ōdōri).
 Dai Ichi Bank (46 Honchō 5-chōme).
 Hongkong & Shanghai Banking Corporation (2 Yamashita-chō).

Kawasaki One Hundredth Bank (41 Honchō 4-chōme).
 Mitsu Bank (20 Honchō 2-chōme).
 National City Bank of New York (75-d Yamashita-chō).
 Sumitomo Bank (23 Honchō 2-chōme).
 Yasuda Bank (44 Honchō 4-chōme).
 Yokohama Specie Bank (60 Minaminaka-dōri 5-chōme).

Post, Telegraph and Telephone. — The Central Post-Office (pl. F 5) is situated near the Prefectural Office, and among others there are post-offices in Sakuragi-chō 1-chōme, and Takashima-chō.

Churches. — There are 30 Christian churches in Yokohama, the adherents numbering about 7,000 in 1900. They include the Yokohama Union Church (pl. G 6), and Christ Church (pl. G 6), where the services are conducted in English.

Associations, Clubs, etc. — The following associations and clubs have been organized mostly by the foreign residents of Yokohama.

Alliance Française (185 Yamate-chō).
 American Association of Yokohama (6 Yamashita-chō).
 Association of Foreign Raw and Waste Silk Merchants of Yokohama (164 Yamashita-chō).
 British Association of Japan, Yokohama Branch (7 Yamashita-chō).
 British Ex-Service Association of Japan (4 Yamashita-chō).
 Chambre de Commerce Française du Japon (185 Yamate-chō).
 Chinese Chamber of Commerce (140 Yamashita-chō).
 Columbia Society (34 Nihon-ōdōri).
 Indian Merchants Association of Yokohama (201 Yamashita-chō).
 Indian Social Union Club of Yokohama (201 Yamashita-chō).
 Klub Germania (5 Yamate-chō).
 Hologaya Country Club (22-6 Katabira-chō).
 Ladies' Lawn Tennis & Croquet Club (Bluff Gardens).

Sea Routes. — Yokohama is the principal port of call for steamers coming from North America. (See pp. ii-viii). For further particulars consult the Japan Tourist Bureau, 4, Kaigan-dōri 1-chōme.

Consulates :

American, 6 Yamashita-chō.
 Tel. Honkyoku 2-2600.
 Argentine, 22 Honchō 2-chōme.
 Tel. Honkyoku 2-2531.
 Belgian, 36 Nihon-ōdōri.
 Tel. Honkyoku 2-0837.
 Bolivian, 8 Benten-dōri 1-chōme.
 Tel. Honkyoku 2-0428.
 Brazilian, 86 Yamashita-chō.
 Tel. Honkyoku 2-1303.
 British, 172 Yamashita-chō.
 Tel. Honkyoku 2-0223.
 Chilean, 45 Yamashita-chō.
 Tel. Honkyoku 2-3365.
 Chinese, 135 Yamashita-chō.
 Tel. Honkyoku 2-1270.
 Colombian, 82 Yamashita-chō.
 Tel. Honkyoku 2-0979.
 Czech-Slovakian, 82 Yamashita-chō.
 Tel. Honkyoku 2-0441.
 Danish, 8 Yamashita-chō.
 Tel. Honkyoku 2-0450.
 Finnish, 190 Yamashita-chō.
 Tel. Honkyoku 2-0331.
 French, 185 Yamashita-chō.
 Tel. Honkyoku 2-3480.

Nippon Race Club (2 Yamashita-chō).
 Oversens League (23 Yamashita-chō).
 Seamen's Club (194 Yamashita-chō).
 Royal Society of St. George (23 Yamashita-chō).
 Yokohama Country and Athletic Club (Negishi).
 Yokohama United Club (4 Yamashita-chō).
 Yokohama Rotarian Club (5 Hayashi-chō).
 Yokohama Amateur Rowing Club (23 Yamashita-chō).
 Yokohama Yacht Club (23 Yamashita-chō).
 Yokohama & Tōkyō Foreign Board of Trade (252 Yamashita-chō).
 Young Men's Christian Association (7 Tokiwa-chō 1-chōme).
 Young Women's Christian Association (72 Ota-machi 6-chōme).

German, 256 Yamashita-chō.
 Tel. Honkyoku 2-1454.
 Guatemalan, 8 Benten-dōri 1-chōme.
 Tel. Honkyoku 2-0228.
 Greek, 23 Yamashita-chō.
 Tel. Honkyoku 2-3300.
 Honduran, 10 Yoshida-machi.
 Tel. Chōjamachi 3-6410.
 Italian, 32 Yamate-chō.
 Tel. Honkyoku 2-3011.
 Mexican, 7 Yamashita-chō.
 Tel. Honkyoku 2-1120.
 Netherlands, 25 Yamashita-chō.
 Tel. Honkyoku 2-2187.
 Norwegian, 75 Yamashita-chō.
 Tel. Honkyoku 2-2364.
 Panama, 157 Yamashita-chō.
 Peruvian, 74 Yamate-chō.
 Tel. Honkyoku 2-4240.
 Spanish, 2188 Hommoku-machi.
 Tel. Honkyoku 2-0121.
 Swedish, 35 Yamashita-chō.
 Tel. Honkyoku 2-0346.
 Turkish, 49 Benten-dōri 3-chōme.
 Tel. Honkyoku 2-4331.
 Uruguayan, 9 Kaigan-dōri 3-chōme.
 Tel. Honkyoku 2-3331.

Route 2. Yokohama to Tōkyō.

By Rail. — The trains on the Tōkaidō main line between Kōbe and Tōkyō, which pass through Yokohama Station, do not stop at many of the intermediate stations between Yokohama and Tōkyō. Those wishing to alight at an intermediate station should travel by the Government electric railway, which starts from Sakuragichō (Yokohama) and passes through the stations of Yokohama, Higashi-Kanagawa, Tsurumi, Kawasaki, Kamata, Ōmori, Ōinachi, Shinagawa, Tamachi, Hamamatsuchō, Shimbashi, and Yūrakuchō. (For other lines see p. 5). **By Motor-car.** — A broad national highway called the Keihin Kokudō (Tōkyō-Yokohama Highway) has been constructed between Yokohama and Tōkyō. The road runs along the shore of Tōkyō Bay. Cars may be taken direct from Yokohama Pier.

Kawasaki (7.8 m. from Sakuragichō). — A large industrial city (pop. 104, 300) lying near the Rokugō River. **Kawasaki-Daishi**, the popular name for the Heiken-ji Temple, which is dedicated to Kōbō-Daishi (774-834), one of the founders of esoteric Buddhism in Japan, is reached from Kawasaki by a branch line of the Keihin Electric Railway. It was founded in the first half of the twelfth century by a wealthy fisherman and his son. The festival days are the 21st of January, March, May, and September, the March festival being a very popular one.

The **River Rokugō** is the lower stream of the River Tama and marks the boundaries of the Prefectures of Kanagawa, in which Yokohama is situated, and Tōkyō. A golf course (18 holes) is laid out near the railway bridge over the river.

Kamata (10.1 m. from Sakuragichō) is noted for its old plum-garden near the station. The Shōchiku Kinema Co. has its studio here.

Anamori-Inari. — A temple on the seashore at Haneda, reached by a branch line of the Keihin Electric Railway from Kamata. The long avenue leading to the temple is lined with innumerable red *torii*, the offerings of devotees. A ferry-boat runs between here and Kawasaki.

An **International Air-port** was recently established on the Haneda seashore, covering 130 acres. It is the base of the Japan Air Transport Co. and of the aerial department of the *Asahi*, a leading vernacular paper.

Ikegami-Hommon-ji, a famous Buddhist temple of the Nichiren sect, is best reached by the Ikegami Electric Rail-

way from Kamata. The temple was founded in 1231 by Ikegami Sōchū, a follower of Nichiren (1222-1282), the founder of the Nichiren sect of Buddhism. The temple is the burial place of the ashes of Nichiren. Among other notable tombs are those of Nichirō and Nichirin, disciples of Nichiren, Ikegami Sōchū and his wife, Kano Tannyū, a famous painter, and Hoshi Tōru, a well-known party politician who was assassinated some thirty years ago. The grand annual festival of the temple is held on the 12th and 13th of October, when numerous believers from all parts of the country gather to worship the Buddhist saint. Near the temple, on the hillside, stands a restaurant called the Akebono-rō, surrounded with old plum-trees, one of which is said to have been planted by Iemitsu, the third Tokugawa Shōgun (1623-1650).

Senzoku-ike (lit. "Feet-washing Pond"), 15 min. from Kamata by Ikegami Electric Railway, is a small lake in which Nichiren is said to have washed his feet. A statue of the saint stands at one side of the lake. On the other side is the tomb of Count Katsu and a monument to Saigō Nanshū, both prominent statesmen at the time of the Restoration (1868). The lake is a favourite resort for picnics.

Ōmori (12 m. from Sakuragichō) is a favourite place of residence for those engaged in business in Tōkyō. The Ōmori Hotel (32 rooms; rooms ¥2.50 and upwards; breakfast 80 *sen*, lunch ¥1.50, dinner ¥1.50) is five minutes' walk from the station. A little to the north-east of the station, close to the railway track, a monument marks the site of excavations of shell-mounds conducted by Mr. E. S. Morse in 1873.

Ōimachi (13.4 m. from Sakuragichō) is noted as the burial place of Prince Itō, the greatest of Japan's modern statesmen and framer of her Constitution. The Government railway works and some other large factories are situated here.

Shinagawa (14.9 m. from Sakuragichō) was in feudal days the first of the 53 posting-stages on the journey from Edo (now Tōkyō) to Kyōto. The old dismantled forts (*Odai-ba*) on the islands facing the station were built in the middle of the last century as a means of defence against foreign warships. Two of the islands are open to the public. South of the station, and near the Aomono-Yokochō car-stop of the Keihin Railway is *Katan-ji*, a Buddhist temple of the Sōtō sect, founded by Hōjō Tokiyori, the fifth regent of the Kamakura Shōgunate. The temple is celebrated for the fine maples standing on a small hill behind it. In the grounds are the tombs of Prince Iwakura Tomomi, and Daimyō Matsumura Shungaku, both distinguished statesmen of the last century.

Route 3. Tōkyō and Vicinity.

Tōkyō, the capital city of the Japanese Empire, is situated on the eastern side of the Main Island, on the River Sumida which runs through the extensive plain of Kwantō. The name of Tōkyō (Eastern Capital) is of comparatively recent origin. From the time of the city's foundation it had been known as Edo (Estuary Gate), and the bay on which it stood as the Gulf of Edo, but at the Restoration it was decided to move the capital from Kyōto to Edo, for which, to signify the restoration of Imperial power, a new name was chosen. Edo owed its rise to its being selected by the Tokugawas as the administrative centre, but it seems to have been fortified from very early times to ward off attacks by the aborigines. Its nomination as the Shōgun's capital dates from 1603.

Tōkyō is connected with all other parts of the country by railways and is thus a convenient centre for tourists, who can obtain any information they desire from the office of the Japan Tourist Bureau at Tōkyō Station or from the branches in the Imperial Hotel, and the Mitsukoshi, Matsuya, Matsuzakaya (Ueno), Shirokiya and Takashimaya Department Stores.

Hotels. — The following is a list of the principal foreign-style hotels:—

Imperial Hotel (in front of Hibiya Park; pl. 35, E 9) is architecturally one of the most interesting hotels in the world; 268 rooms. Rooms ¥5 and upwards, breakfast *à la carte*, lunch ¥2, and dinner ¥2.50.

Tōkyō Station Hotel, under the direct supervision of the Government Railway Department, is situated above Tōkyō Railway Station and has 69 rooms. Rooms ¥3.50 and upwards; breakfast 90 *sen*, lunch ¥1.50, dinner ¥2.

Mampei Hotel (Hirakawa-chō 6-chōme, Kōjimachi-ku; pl. D 8). — 68 rooms; rooms ¥4 and upwards; breakfast ¥1.50, lunch ¥2, dinner ¥3. Monthly rates, ¥90 to ¥173.

Marunouchi Hotel (close to Tōkyō Station, pl. 9, E 8). — 176 rooms; rooms ¥3.50 and upwards; breakfast 70 *sen*, lunch ¥1.50, dinner ¥1.50.

Sannō Hotel (near the new Houses of Parliament). — 86 rooms; rooms ¥3 and upwards; breakfast ¥1, lunch ¥1, dinner ¥1.50. There is a large ice-skating rink in the basement.

Yashima Hotel (near Nihombashi Bridge). — 65 rooms; rooms, including breakfast, ¥3 and upwards; lunch ¥1.50, dinner ¥2.

Tōyō Hotel (Kamejima-chō, Nihombashi-ku). — 32 rooms; rooms ¥2 and upwards; breakfast 80 *sen*, lunch ¥1, dinner ¥1.80.

Ōmori Hotel (near Ōmori Station). — 32 rooms; rooms ¥2.50 and upwards; breakfast 80 *sen*, lunch ¥1.50, dinner ¥1.50.

Family Hotels. — **Chūō Hotel** (Uchisaiwai-chō, Kōjimachi-ku), **Yamagata Hotel** (Ichibei-chō 2-chōme, Azabu-ku), **Shinjuku Hotel** (near Shinjuku Station), **Hotel Hōsenkaku** (Nishiki-chō, Kanda-ku), **Mansei Hotel** (Hatago-chō, Kanda-ku).

Japanese Inns. — There are a large number of good Japanese inns in Tōkyō, particulars of which are obtainable at the offices of the Japan Tourist Bureau.

European Cookery. — **Chūōtei** (Kaijō Building, Marunouchi), **Fūgetsu** (4 Ginza 6-chōme), **Fuji Ice-cream Parlour** (Kaijō Building, Marunouchi, and Ginza 5-chōme), **Marunouchi Kaikan** (Marunouchi), **Olympic** (Ginza 2-chōme and Ginza 5-chōme), **Rainbow** (Osaka Building, Uchisaiwai-chō), **Seiyōken** (Marunouchi Building and Ueno Park), **Tōkyō Kaikan** (next door to Imperial Theatre, Marunouchi), **Tōyōken** (Shimbashi Station Building), **A1** (Ginza-Nishi 8-chōme), **Atlas** (Ginza 2-chōme), **Nakamura** (near Shinjuku Station), **Alaska** (Ajinomoto Bldg., Kyōbashi-ku).

Chinese Cookery. — **Gajoen** (8 Minami-Hama-chō, Shiba-ku, and near Meguro Station), **Nampo** (97 Sakurada-chō, Azabu-ku), **Kairakuen** (29 Kamejima-chō 1-chōme, Nihombashi-ku), **Marunouchi Kaikan** (Marunouchi), **Sansuirō** (14 Yūrakuchō 1-chōme), **Tōtōtei** (Yūrakuchō 1-chōme).

Japanese Cookery. — **Kinsui** (15 Tsukiji 3-chōme), **Hana-no-chaya** (Yūrakuchō), **Kōyōkan** (Shiba Park), **Ryūkōtei** (Yanagibashi, Asakusa-ku).

Sukiyaki (beef grilled *à la Japonaise*): **Imabun** (Ogawamachi, Kanda-ku), **Kōraku** (29 Nagata-chō 2-chōme), **Tōkyō Kaikan** (Marunouchi).

Tempura (fish fried in batter): **Hanachō** (Hama-chō 1-chōme, Nihombashi-ku), **Nakasei** (Asakusa Park), **Tenkin** (Ginza-Nishi 5-chōme).

Unagi (grilled eels): **Chikuyōtei** (1 Kobiki-chō 8-chōme; 1 Ginza 5-chōme; Marunouchi Building; Dai-ichi-Sōgo Bldg., near Kyōbashi Bridge; 11 Hama-chō 2-chōme, Nihombashi-ku); **Ōwada** (39 Roppongi, Azabu-ku; 2 Yūrakuchō 2-chōme).

Chicken (in Japanese style): **Kyōya** (near Miharabashi Bridge, Ginza); **Suehiro** (Tōri 3-chōme, Nihombashi-ku; 4 Edobashi 3-chōme, Nihombashi-ku; 3 Gofukubashi 1-chōme, Nihombashi-ku).

Mizutaki (chicken cooked *à la Fukuoka*): **Tsukushi** (Ginza-Nishi 8-chōme).

Museums. — **Tōkyō Imperial Household Museum** (pl. F Ueno Park), **Tōkyō Science Museum** (pl. 1, F 6; Ueno Park), **Railway Museum** (Near the Dept. of Railways, Marunouchi), **Military Museum or Yūshūkan** (pl. D 7, In the Yasukuni-jinsha compound, Kudan), **Ōkura Fine Art Museum** (Aoi-chō, Akasaka-ku), **Patent Museum** (In the Patent Bureau, Ōte-machi, Kōjimachi-ku), **Communications Museum** (Fujimi-chō, Kōjimachi-ku), **Tsubouchi Memorial Histrionic Museum** (In the compound of Waseda University).

Zoological and Botanical Gardens. — **Zoological Gardens** (pl. F 6; Ueno Park), **Koishikawa Botanical Garden** (pl. D Hakusan, Koishikawa-ku).

Public Offices. — The following are the principal public offices:—

Central Meteorological Observatory.	Takehira-chō, Kōjimachi-ku.
Department of Agriculture & Forestry (pl. 7, E 8).	Ōte-machi, Kōjimachi-ku.
Department of Army, (pl. 44, D 9).	Nagata-chō, Kōjimachi-ku.
Department of Communications (pl. 8, E 8).	Ōte-machi, Kōjimachi-ku.
Department of Commerce & Industry (pl. E 9).	Kobiki-chō, Kyōbashi-ku.
Department of Education (pl. D 9).	Sannen-chō, Kōjimachi-ku.
Department of Foreign Affairs (pl. D 9).	Kasumi-ga-seki, Kōjimachi-ku.
Department of Finance (pl. E 8).	Ōte-machi, Kōjimachi-ku.
Department of Home Affairs (pl. D 9).	Soto-Sakurada-chō, Kōjimachi-ku.
Department of the Imperial Household (pl. E 8).	In the Imperial Palace compound.
Department of Justice (pl. 41, D 9).	Nishi-Hibiya-chō, Kōjimachi-ku.
Department of Navy (pl. D 9).	Kasumi-ga-seki, Kōjimachi-ku.
Department of Overseas Affairs (pl. 40, E 9).	Nishi-Hibiya-chō, Kōjimachi-ku.
Department of Railways (pl. 17, E 8).	Marunouchi, Kōjimachi-ku.
General Staff Office.	Nagata-chō, Kōjimachi-ku.
House of Peers (pl. D 9).	Nagata-chō, Kōjimachi-ku.
House of Representatives (pl. D 9).	Nagata-chō, Kōjimachi-ku.
Municipal Police Board (pl. 43, E 9).	Soto-Sakurada-chō, Kōjimachi-ku.
City Office (pl. 25, E 9).	Marunouchi, Kōjimachi-ku.
Prefectural Office (pl. 25, E 9).	Marunouchi, Kōjimachi-ku.

Banks. — The following are the exchange banks which have offices in Tōkyō:—

Chōsen Bank (Ōte-machi, Kōjimachi-ku); **Dai-ichi Bank** (Marunouchi, Kōjimachi-ku); **Kawasaki One Hundredth Bank** (Tōri-chōme, Nihombashi-ku); **Mitsubishi Bank** (Marunouchi, Kōjimachi-ku); **Mitsui Bank** (Muro-machi, Nihombashi-ku); **Taiwan Bank** (Marunouchi, Kōjimachi-ku); **Yasuda Bank** (Ōte-machi, Kōjimachi-ku); **Yokohama Specie Bank** (Hon-ryōmei-chō, Nihombashi-ku); **Nederlandsche Indische Handelbank** (9, Nakadori, Marunouchi, Kōjimachi-ku); **Chartered Bank of India, Australia & China** (Yūzen Bldg.,

Marunouchi, Kōjimachi-ku): Hongkong & Shanghai Banking Corporation (Marunouchi 2-chōme, Kōjimachi-ku); National City Bank of New York (12 Nakadōri, Marunouchi, Kōjimachi-ku).

Associations and Clubs. — The following is a list of the principal associations and clubs in Tōkyō:—

America Japan Society (Nichi-Bei Kyōkai), Imperial Hotel.
 Australia Japan Society (Nichi-Gō Kyōkai), 14 Marunouchi 3-chōme.
 Indo-Japanese Association (Nichi-In Kyōkai), Uchisaiwai-chō 1-chōme, Kōjimachi-ku.
 Japan-British Society (Nichi-Ei Kyōkai), 22 Naka-rokuban-chō, Kōjimachi-ku.
 Japan-Canada Society (Nikka Kyōkai), Kōgyō Club, Marunouchi 1-chōme.
 Japanisch-Deutsches Kultur Institut (Nichi-Doku Bunka Kyōkai), Shusei-chōsa-kaikan, Hibiya Park.
 Japan-Soviet Association (Nichi-Ro Kyōkai), Uchisaiwai-chō, Kōjimachi-ku.
 Japan-Sweden Association (Nippon Sueden Kyōkai), Nippon Kōgyō Club, Marunouchi 1-chōme.
 League of Nations' Association (Kokusai Remmei Kyōkai), Marunouchi 2-chōme, Kōjimachi-ku.
 Maison Franco-Japonaise (Nichi-Futsu Kaikan), Suzuki-chō, Surugadai, Kanda-ku.
 Oriental Society (Tōyō Kyōkai), Osaka Bldg. (3rd floor), Uchi-

saiwai-chō, Kōjimachi-ku.
 Siam Society (Shamu Kyōkai), Imperial Hotel, Uchi-yamashita-chō.
 Sociedad Mexico-Japonesa (Nichi-Boku Kyōkai), 80 Yōchō-machi, Ushigome-ku.
 Société Belgo-Japonaise (Berugi Kyōkai), Nagata-chō 2-chōme.
 South Sea Association (Nanyō Kyōkai), 10 Marunouchi 2-chōme.
 Turkey-Japan Association (Nichi-Do Kyōkai), 10 Marunouchi 2-chōme.
 American Club of Tōkyō, Iwamoto Building, Yūrakuchō, Kōjimachi-ku.
 Bankers' Club (Tōkyō Ginkō Club), Marunouchi 1-chōme.
 Japan Industrial Club (Nippon Kōgyō Club), Marunouchi 1-chōme.
 Nippon Club, Marunouchi, Kōjimachi-ku.
 Tōkyō Club, Sannen-chō, Kōjimachi-ku.
 Tōkyō Rotary Club, 557 Marunouchi Building.
 Shakespeare Association of Japan, Tsubouchi Memorial Historic Museum, Waseda University, Ushigome-ku.

Foreign Embassies and Legations.

American Embassy, 1 Enokizaka-machi, Akasaka-ku (pl. D 9).
 Argentine Legation, Shinsaka-chō, Akasaka-ku, (pl. C 9).
 Belgian Embassy, Shimo-Niban-chō, Kōjimachi-ku (pl. D 8).
 British Embassy, Goban-chō, Kōjimachi-ku (pl. D 8).
 Brazilian Embassy, Omote-chō, Akasaka-ku (pl. C 9).
 Canadian Legation, Teikoku Life Insurance Bldg., Marunouchi (pl. 10, E 8).
 Chilean Legation, Shin-Ryūdo-chō, Azabu-ku (pl. C 10).
 Chinese Legation, Igura-chō 6-chōme, Azabu-ku (pl. D 10).
 Cuban Legation, Fujimi-chō, Azabu-ku (pl. D 7).
 Czech-Slovakian Legation, Tansu-machi, Azabu-ku (pl. C 10).
 Danish Legation, Marunouchi Naka-dōri, Kōjimachi-ku (pl. 28, E 9).
 Finnish Legation, Tansu-machi, Azabu-ku (pl. C 10).
 French Embassy, Fujimi-chō, Azabu-ku (pl. C 11).
 German Embassy, Nagata-chō, Kōjimachi-ku (pl. 45, D 9).
 Italian Embassy, Mita 1-chōme, Shiba-ku (pl. D 11).
 Mexican Legation, Nagata-chō, Kōjimachi-ku (pl. D 9).
 Netherlands Legation, Sakai-chō, Shiba-ku (pl. D 10).

Norwegian Legation, Mitsubishi Bldg. Marunouchi (pl. 27, E 9).
 Russian Legation, Zaomoku-chō, Azabu-ku (pl. C 10).
 Rumanian Legation, Shinsaka-chō, Akasaka-ku (pl. 39, C 9).
 Spanish Legation, Zaomoku-chō, Azabu-ku (pl. C 10).
 Portuguese Legation, Sannen-chō, Kōjimachi-ku (pl. D 9).
 Rumanian Legation, Tōyō Building, Uchi-Yamashita-chō, Kōjimachi-ku (pl. 30, E 9).
 Japanese Legation, 702 Sendagaya, Shibuya-ku (pl. A 8).
 Soviet Embassy, Mamiya-chō, Azabu-ku (pl. D 10).
 Spanish Legation, Ichibei-chō, Azabu-ku (pl. C 10).
 Swedish Legation, Zaomoku-chō, Akasaka-ku (pl. C 10).
 Swiss Legation, Hirakawa-chō, Kōjimachi-ku (pl. C 8).
 Turkish Embassy, Kamiyama, Shibuya-ku, (pl. A 10).

Post and Telegraph Offices. — Tōkyō Central Post Office, Marunouchi, Kōjimachi-ku; Tōkyō Central Telegraph Office, Marunouchi, Kōjimachi-ku; Tōkyō Central Telephone Office, Marunouchi, Kōjimachi-ku.

There are also post and telegraph offices in all the wards of the city.

Christian Churches. — There are altogether 121 Christian churches and meeting houses in Tōkyō, the clergymen and teachers connected with them numbering 178 Japanese and 15 foreigners, with a total membership of 30,800. The principal religious headquarters are as follows:—

Roman Catholic Church, 19 Sekiguchi-Daimachi, Koishikawa-ku.
 Greek Orthodox Church, 6 Higashi-Kōbai-chō, Surugadai, Kanda-ku.
 Japan Presbyterian Church, 3 Shin-machi 4-chōme, Akasaka-ku.
 Japan Episcopal Church, 8 Sakae-chō, Shiba-ku.
 Japan Methodist Church, 23 Midori-oka, Shibuya-ku.
 Salvation Army, 5 Hitotsubashi-dōri, Kanda-ku.
 Church of Christ, 257 Nakazato, Takinogawa-ku.
 Protestant Evangelical Association, 39 Kami-Tomizaka, Koishikawa-ku.
 Society of Friends, Mita Daimachi, Shiba-ku.
 W.C.A., Mitoshiro-chō, Kanda-ku.
 W.C.A., Kita-Kōga-chō, Kanda-ku.

Shops and Stores.

Maruzen Co. (pl. F 9), Tōri 1-chōme, Nihombashi-ku.
 Ryōbunkan, (pl. 29, E 9), Ginza, Kyōbashi-ku.
 Mitsukoshi Department Store (pl. F 8), Muromachi, Nihombashi-ku.
 Sayama, Kodemma-chō, Nihombashi-ku.
 Iwai, Minami-Norimonochō, Kanda-ku.
 Ando, Ginza 4-chōme, Kyōbashi-ku.
 Namikawa, Shin-omon-chō, Nihombashi-ku.
 Gumbi-Shoin, Shin-Sakana-machi, Kyōbashi-ku.

Akiyama Kokkei-dō, Muramachi, Nihombashi-ku.
 S. Watanabe, Ginza-Nishi, Kyōbashi-ku.
Coral & Tortoise-shell:
 S. Ogawa, Fukiya-chō, Nihombashi-ku.
 H. Kawajiri, Tōri-Abura-chō, Nihombashi-ku.
 Hakubotan, Ginza, Kyōbashi-ku.
 Yodachū Shoten, Bakuro-chō, Nihombashi-ku.
Curios & Japanese Paintings:
 T. Shimizu, Ginza, Kyōbashi-ku.
 Tabunsha, Honhoku-chō, Nihombashi-ku.
 Nakamura Kōhōrō, Nakahashi-izumi-chō, Kyōbashi-ku.

Itō Heizandō, Owari-chō, Yotsuya-ku.

Department Stores:

Mitsukoshi (pl. F 8) Muro-machi, Nihombashi-ku.
Mitsukoshi (pl. 32, E 9), Ginza 4-chōme, Kyōbashi-ku.
Mitsukoshi (pl. A 8) near Shinjuku Station.
Shirokiya (pl. F 8), Tōri 1-chōme, Nihombashi-ku.
Matsuzakaya (pl. 33, E 9), Ginza, Kyōbashi-ku.
Matsuzakaya (pl. F 6), Ueno-hirokoji Shitaya-ku.
Takashimaya, Tōri 3-chōme, Nihombashi-ku.
Matsuya (pl. 31, E 9), Ginza, Kyōbashi-ku.
Mimatsu, near Hibiya Park.
Hoteya, near Shinjuku Station.

Furs:

K. Ito, Tōri 4-chōme, Nihombashi-ku.
T. Horiuchi, Omote Jimbōchō, Kanda-ku

Ivory:

K. Murata, Yokoyama chō, Nihombashi-ku.
S. Yoshida, Yagembori-chō, Nihombashi-ku.
D. Takenoya, Nishi-Take-chō, Hōngō-ku.

Japanese Fans & Paper:

Haibara, Tōri 1-chōme, Nihombashi-ku

Amusements.—There are a number of theatres and picture halls in Tōkyō, the chief being:—

Kabukiza (pl. E 9), Kobiki-chō; Tōkyō Gekijō (pl. E 10), Tsukiji; Shimbashi Embujō (pl. E 10), Kobiki-chō; Meijiza (pl. G 8), Hama-chō; Shin-Kabukiza, near Shinjuku Station; Imperial Theatre (pl. E 9), Marunouchi; Musashinokan and Teitoza, Shinjuku; Denkikan, Asakusa Park; Shōchikuza, Shinjuku and Asakusa Park; Hōgakuza, Yūrakuchō.

There are also a large number of **Dance Halls** where dancing partners are provided, among them being the Florida in Tame-ike, the Kokka in Hatchobori, the Union in the Nissen Building, Ningyō-chō, the Tōkyō in the Chiyoda Building, Kita-maki-chō, the Kudan in Taishō Building, Kudan, and the Teito near Shinjuku Station.

A **Skating Rink** is found on the ground floor of the Sanaō Hotel in Akasaka Ward.

Nō Lyric Drama can be seen at the Peers Club in Sannen-chō and in the grounds of the Yasukuni Shrine. Also at the Kanze-sōko Butai in Shin-ogawa-machi, the Hoshō-kai Butai in Moto-machi, Hosokawa Butai, in Fujimi-chō, the Kōgō Butai in Tomihisa-chō, the Kitaryū Iemoto Butai in Aizumi-chō, and the Umewaka Butai in Omote-chō.

Wrestling Matches are held in January and May at Kokugikan Amphitheatre, Honjo-ku (pl. G 7).

Kyūkyōdō, Ginza 5-chōme, Kyōbashi-ku.

Jewelry, Silverware, etc.:

Hattori, Ginza 1-chōme, Kyōbashi-ku.
Muramatsu, Nakabashi-hirokoji, Kyōbashi-ku.
Tenshōdō, Ginza, 6-chōme, Kyōbashi-ku.

Lacquer Ware:

Kiya, Muro-machi 2-chōme, Nihombashi-ku.
Kuroeya, Tōri 1-chōme, Nihombashi-ku.
Kinfuji, Tōri 2-chōme, Nihombashi-ku.

Pearls (cultured):

Mikimoto, Ginza 4-chōme, Kyōbashi-ku.
Mikuni Co., Muro-machi, Nihombashi-ku.

Photo Supplies:

Konishi, Honchō 2-chōme, Nihombashi-ku.
Asanuma, Honchō 2-chōme, Nihombashi-ku.

Porcelain:

Fukugawa Porcelain Co., Marunouchi Building.
Kōransha, Kobiki-chō, Kyōbashi-ku.

Toys:

C. Kuramochi, Bakurō chō, Nihombashi-ku.
K. Suzuki, Bakurō chō, Nihombashi-ku.

Communications.

The destruction of a large part of the city by the earthquake and fire of 1923 led to the construction of several new boulevards and to the widening and improvement of the streets generally. The extent of the improvements may be judged by the fact that whereas before the catastrophe the space devoted to streets and roads was 11.6 per cent. of the entire area of the city, it is now 27 per cent. The Imperial Palace, which stands on the site of the former Shōgun's Castle, in the centre of the city, is the point from which the roads radiate and thus forms a convenient landmark. The city itself covers a large area, but a very complete system of tramways, in addition to motor-buses and taxi-cabs, allows of the most distant points being reached with comfort and expedition.

Tōkyō is connected with the other parts of Japan by four main highways, which, in pre-railway times, were the scenes of considerable activity. These highways are the Tokaidō ("Eastern Sea-road"), which runs to Kyōto via the east coast; the Nakasendō ("Central Mountain-road"), which also goes to Kyōto but via the mountainous region of Kiso; the Oshū-kaidō and the Mito kaidō ("North Eastern-road" and "Mito-road"), which run to the north, the former to Aomori and the latter to Sendai; and the Kōshū kaidō ("Kōshū road"), which runs to Kōfu on the west.

Tramways.—The Tōkyō City Tramways belong to the Municipality. The total extension is now 200 miles, over a million passengers being carried daily. The fare is seven *sen* for any distance.

Suburban Railways.—There are a number of electric railways running from the city to the suburbs.

The Railway Department operates the following electric lines:—
The **Yamate belt line**, which connects the two main trunk lines, the Tokaidō and the Tohoku, as well as the Chūō (Central) main line. It covers a distance of 21.8 m. and runs through Shinagawa, which is its main station.

The **Akabane line** between Ikebukuro and Akabane (3.5 m.).

The **Keihin line** between Ueno and Sakuragichō (Yokohama) (21.7 m.) and between Kamata and Ōmiya (27.7 m.).

The **Chūō line** between Tōkyō and Asakawa, a section of the Chūō main line (33 m.).

The **Sōbu line** between Ochanomizu and Ichikawa (9.2 m.).

The following are private suburban lines:—

Keihin Electric Railway from Shinagawa to Yokohama (12.9 m.). It has three branch lines, Ōmori to Kaigan, Keihin-Kamata to Anamori, and Keihin-Kawasaki to Kawasaki-Daishi.

Ikebashi Electric Railway from Gotanda to Kamata (6.8 m.).

Meguro-Kamata Electric Railway from Meguro to Kamata (6.3 m.). There is a branch line running between Ōmachi and Futatabi-tama via Chayama (6.3 m.).

Tamagawa Electric Railway from Tengenji-bashi to Mizono-kuchi (8.6 m.), from Tamagawa to Kinuta (1.3 m.), and from Sangenjaya to Shimo-kaidō (3.2 m.).

Tōkyō-Yokohama Electric Railway between Shibuya and Sakuragichō (Yokohama).

Seibu Railway (Shinjuku line) between Shinjuku and Ogikubo (4.7 m.). The main line runs from Takadano-baba to Kawagoe (28.2 m.) and to Kokubunji (19.6 m.), both via Higashi-Murayama. There is also a branch line from Higashi-Murayama to the Municipal Reservoir at Murayama (1.7 m.).

Keiō Electric Railway from Yotsuya Shinjuku to Goryōmae, via Chōfu and Kitano (26.5 m.). There are two branch lines between Chōfu and Tamagawara (0.6 m.), and between Kitano and Higashi-Hachioji (1.2 m.).

Odawara Kyūkō Railway between Shinjuku and Odawara on the Atami line (51.4 m.). There is a branch line to Enoshima (37.3 m.).

Musashino Railway between Ikebukuro and Agano (36 m.), via Hannō, with branch lines from Nerima to Toshima (0.6 m.), and from Nishi-Tokorozawa to Osayama Park (0.9 m.).

Tōbu Railway (Tōjō line) from Ikebukuro to Yorii (46.5 m.). The company also operates cars from Asakusa Kaminarimon to Iseaki (71.1 m.), and Nikkō (84.1 m.), and on other minor branch lines.

Ōji Electric Railway from Waseda to Ōji on the Tōhoku main line (3.9 m.). There are also services from Ōji to Minowa (3.7 m.), and to Akabane (2.6 m.).

Keisei Electric Railway between Nippori and Narita (36.8 m.). There are also branches from Oshage to Kanamachi (5.8 m.) and from Tsudanuma to Chiba (8 m.), and from Mukōjima to Shirahige.

Jōtō Electric Railway between Kinshichō and Nishi-Arakawa (2.2 m.), with a branch to Susaki (2.9 m.). There is also a service between Higashi-Arakawa and Imai (1.9 m.).

Motor-cars and Motor-buses.—The charge for the hire of motor-cars is about ¥3 to ¥5 per hour, according to the size and capacity of the car.

Motor-bus services are conducted by the Municipality and the Tōkyō Motor-bus Co., at fares 5-20 *sen* according to distance travelled.

Motor-car Excursions.—There are many places of interest within easy access of Tōkyō by comfortable drives. Among others, the most popular are Kamakura, Enoshima, Miura Peninsula, Atami, Hakone, Fuji Lakes, Mt. Takao, Okutama, Kawagoe, and Nikkō. The time taken for the round trip to these places is about two hours longer or less than that from Yokohama according to their locations. (See p. 4).

Underground Railway.—An underground railway is now being constructed by the Tōkyō Underground Electric Railway Co. At present the line runs between Asakusa and Kyōbashi via Ueno (4 m.).

Railways.—The following are the main lines leading out of Tōkyō:—

Tōkaidō main line from Tōkyō to Kōbe (373.5 m.), where it joins the San-yō main line to Shimonoseki (329.3 m.).

Chūō main line (Shinjuku Station) to Nagoya (250.1 m.), where it joins the Tōkaidō main line.

Tōhoku main line (Ueno Station) to Aomori (466.9 m.). The Ōu main line branches off from the Tōhoku main line at Fukushima and runs to Aomori through Yamagata and Akita Prefectures (392.3 m.); the Jōban line branches off at Nippori and runs to Iwanuma (213.2 m.), where it again joins the main line; the Takasaki line branches off at Ōmiya and runs to Takasaki (46.4 m.), where the Jōetsu line runs to Miyauchi on the Shin-etsu line (101 m.).

Shin-etsu line (Ueno Station) also runs to Niigata via the Takasaki line (296.6 m.).

Sōbu main line runs from Ryōgoku to Chōshi (72.7 m.).

Tōkyō Harbour.—The estuary harbour of Tōkyō is shallow, but as the result of dredging, steamships of 6,000 tons can now enter the harbour. There are three quays at Shibaura; one of them, about 2,000 ft. long, can accommodate six steamers of 3,000 tons at one time. Large steamers now anchor at Yokohama, where their cargoes are partly transported to Tōkyō by means of junks.

Itineraries.—To see Tōkyō thoroughly requires at least a couple of weeks, but for those who cannot afford so much time the following plans may be useful:—

One-day Itinerary.—The Tōkyō Motor-bus Co. runs tourist cars daily from Tokyo Station at 9 a.m. and from Shinjuku Station at 10 a.m., by which the most interesting places in the city may be covered in a day. The round takes eight hours, of which three are allotted to travelling, four and a half to inspection and thirty minutes to lunch. The charge for the tour is ¥3.30 for adults and ¥2.30 for children. A guide travels with the car and points out the principal buildings and gives explanations. Tickets may be obtained at the offices of the Japan Tourist Bureau. The following is the route taken:—

In the forenoon visits are paid to the Imperial Theatre (pl. 28, E 9), Imperial Hotel (pl. 35, E 9), Houses of Parliament (pl. D 9), Sakurada Gate (pl. D 9), Imperial Palace (pl. D 8), Yasukuni Shrine (pl. D 7), Takasaka and Aoyama Palaces (pl. C 9), Meiji Shrine Outer Garden (pl. B 9), and Meiji Shrine (pl. A 9). In the afternoon visits are paid to the Nogi Shrine (pl. C 9), Sengaku-ji Temple (pl. C 12), Shiba Park (pl. D 10), Atago Hill (pl. D 10), Hibiya Park (pl. E 9), Hypothec Bank of Japan, Bank of Japan (pl. F 8), Mitsukoshi Dept. Store (pl. F 8), Nōkugikan Amphitheatre and Ekōin Temple (pl. 5, G 7), Earthquake Memorial Hall (pl. 4, G 7), Asakusa Park (pl. G 6), Ueno Park (pl. F 6), followed by a drive through Nihombashi and Kyōbashi Streets, ending at the Kabukiza Theatre (pl. E 9).

Three-day Itinerary.—A more extensive inspection of Tōkyō can be obtained in three days by following the itinerary here outlined:—

First Day.—Imperial Palace, ten minutes' walk from the station; Sakurada Gate, Hibiya Park, Yasukuni Shrine and the Museum of Arts, Koishikawa Botanical Gardens, Gokoku-ji Temple, Tōkyō Imperial University. The evening can be spent on Ueno-hiroba, or in attending the Kabukiza Theatre.

Second Day.—Shiba Park, Mausolea of the Tokugawa Shōgun; Sengaku-ji Temple and the tombs of the Forty-seven *Rōnin*; Meiji Shrine, Akasaka and Aoyama Palaces (from outside), and the Nogi

Shrine. In the evening a walk on the Ginza may be taken or a theatre visited.

Third Day. — Ueno Park, Imperial Museum, Tōkyō Science Museum, Art Gallery, Zoological Gardens, and Toshōgu Shrine; Kokugikan Amphitheatre; Earthquake Memorial Hall; or shopping at Mitsukoshi and other department stores. In the evening Asakusa Park, Kwannon Temple, and the picture halls.

Administration. — By a recent enactment five neighbouring counties have been incorporated into the city, which is now divided into 35 wards (*ku*) and covers an area of 220 sq. m. The city is traversed by the River Sumida, from which spreads a network of canals, and is roughly divided into two sections, known as the Hill district (*Yamate*) and the commercial and industrial district (*Shitamachi*). Seven of the wards are in the Hill district, namely Hongō, Koishikawa, Kōjimachi, Ushigome, Yotsuya, Akasaka, and Azabu; and eight in the commercial and industrial district, namely Nihombashi, Kyōbashi, Shiba, Kanda, Shitaya, Asakusa, Honjo and Fukagawa. The 20 new wards incorporated into the city are Mukōjima, Katsushika, Jōtō, and Edogawa on the east; Arakawa, Adachi, Itabashi, Takinogawa, Ōji and Toshima on the north and north-west; Suginami, Nakano, Yodobashi, Shibuya and Setagaya on the west; and Kamata, Ōmori, Ebara, Meguro and Shinagawa on the south.

Tōkyō City is under the administration of a Mayor and a Municipal Council, while the Prefecture (*Pa*) of which it forms part, is under the administration of a Governor. The city suffered severely in the earthquake of 1923 and in the fire which followed it, but the reconstruction of the city has made such great advances since that the effects of the catastrophe are hardly visible.

History — Tōkyō is not an ancient city. The first mention of the name of Edo, as it was formerly called, is at the end of the 12th century, in connection with Edo Shūrō Shigetōsu of the Taira clan, whose son Edo Tarō Shigenaga was political agent of the Province of Musashi for the Shōgun Yoritomo. The place was then a mere village, and only rose to fame in 1457, when Ōta Dōkan (Mochisuke), a minister of Ōgigayatsu Uesugi, built himself a fortress at this place. In 1500 Tokugawa Ieyasu received the eight provinces of the Kwantō in fief from Hideyoshi and made Edo the provincial capital. From 1603, with the raising of Ieyasu to the Shōgunate, the city grew rapidly in size and splendour, for besides the 80,000 retainers of the Shōgun with their families, all the daimyō or territorial nobles, more than 300 in number, were required to keep their families in the city permanently as hostages for their good behaviour. Extensive lagoons and marshes were reclaimed and the numerous fires, especially that of 1657, led to the streets being widened and improved. In 1731 the population of Edo amounted to 561,000 in addition to the Shōgun's retainers and the families of the daimyō, and by 1787 this citizen population had risen to 1,367,000, making Edo one of the largest cities in the world.

The overthrow of the Shōgunate and the restoration of the Imperial régime in 1868 led to Edo being selected as the Imperial capital, a position which had formerly been held by Kyōto. The name of the city

was changed from Edo to Tōkyō ("Eastern Capital") and the site of the Shōgun's castle became that of the Imperial Palace. There was a drop in the population of the new capital, however, owing to the daimyō no longer being required to keep their families there and the disbandment of the Shōgun's retainers, and in 1877 the population of the city was found to be only 583,300. This increased to 1,234,500 in 1887, to 1,403,800 in 1897, to 1,805,800 in 1910, and to 2,070,000 in 1930. Now the population of Tōkyō has increased to 4,970,800 as the result of the extension of its boundaries.

Kōjimachi Ward.

In describing the sights of the city it is convenient to take each of the principal wards as a separate unit, beginning with Kōjimachi Ward as the centre of the city.

The Imperial Palace. — In 1869, after the last of the Shōgun had surrendered his trust to the Emperor, the Court removed from Kyōto to Tōkyō and occupied the palace of the Shōgun. This palace was burned down in 1873, when the Emperor and Empress removed to another palace at Akasaka, where Their Majesties remained till 1889, when the new palace was completed after six years' work.

The precincts of the Imperial Palace, which is never open to sightseers, consist of the inner enclosure and the outer gardens, the inner enclosure being jealously guarded against intrusion by unauthorized persons. Two bridges, one of which is popularly called *Nijū-bashi* (Double Bridge), and a ponderous gateway defend the entrance to the front wing of the palace. The palace itself is a labyrinthine collection of temple-like buildings, resembling the old palace at Kyōto. As it is built on sloping or uneven ground there are countless differences of level in the innumerable roofs and floors.

The general public are allowed to approach the palace only as far as the end of the first bridge outside the gate, from which point some of the roofs of the palace buildings are visible. In front of this bridge is a spacious campus, which leads eastward to the site of the Babasaki Gate, which was removed many years ago. To the south the wide esplanade leads to the Sakurada Gate and to the north to the site of the Wadakura Gate, where a new trunk road has been built to Tōkyō Station. The gate to the left in this direction is called the Sakashita Gate, and is used as the chief entrance to the Imperial Household and other Government offices in the palace grounds.

The inner enclosure is surrounded by a moat. Outside the moat are the outer gardens of the palace, where the daimyō had their mansions before the Restoration.

A bronze statue of the loyalist Kusunoki Masashige (1294-1336) on horseback stands in a corner of the gardens.

It was presented by the Sumitomo family in 1897, being made of copper from the Besshi mine, Shikoku.

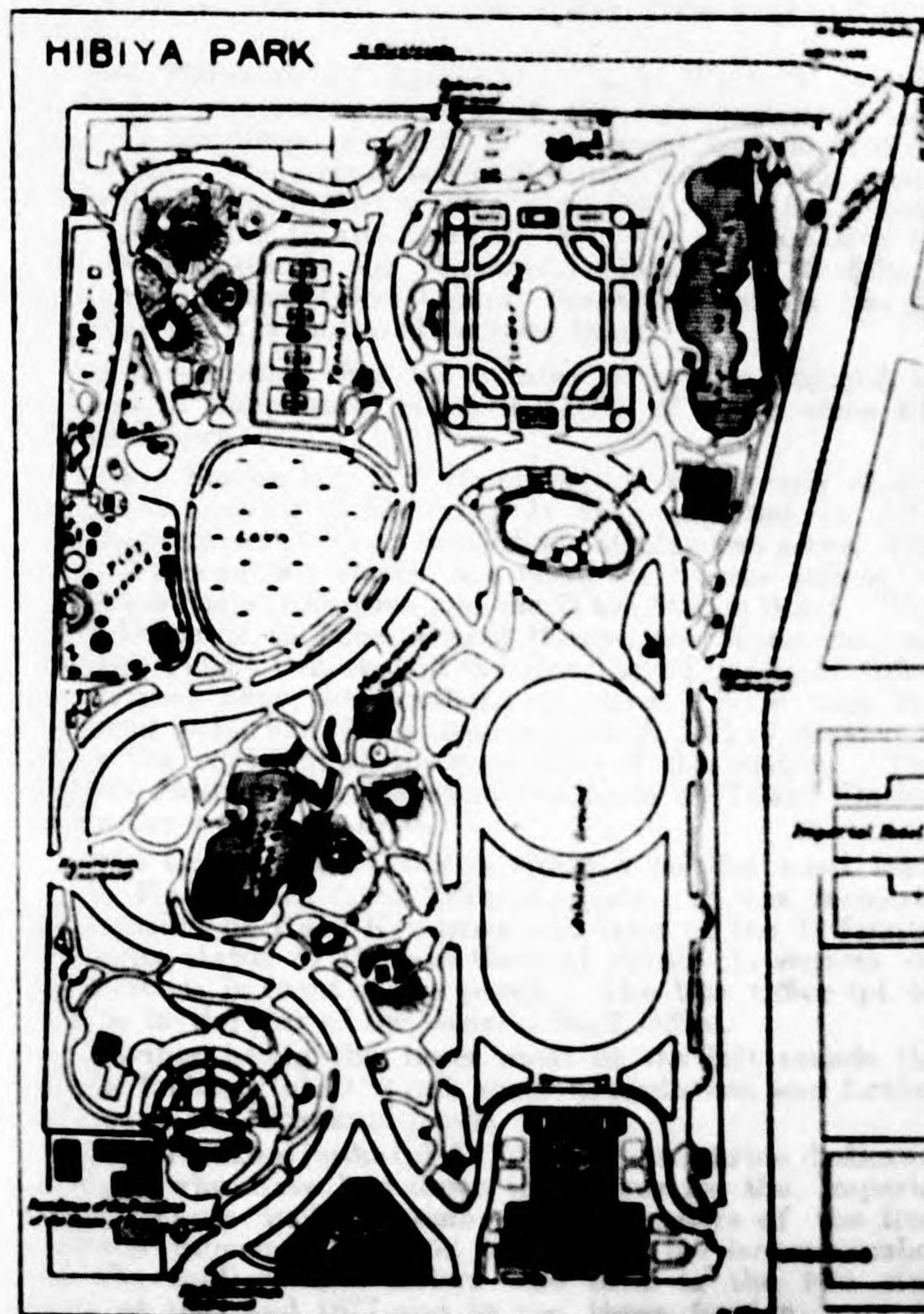
The Sakurada Gate was formerly the chief entrance of the Shōgun's Castle. It was in front of this gate that the great councillor Ii Naosuke, who signed a tentative treaty in 1858 to open ports to trade with the United States, was assassinated in 1860 by a band of Mito *rōnin*. Just in front of the gate stand the offices of the Metropolitan Police Board (Keishichō).

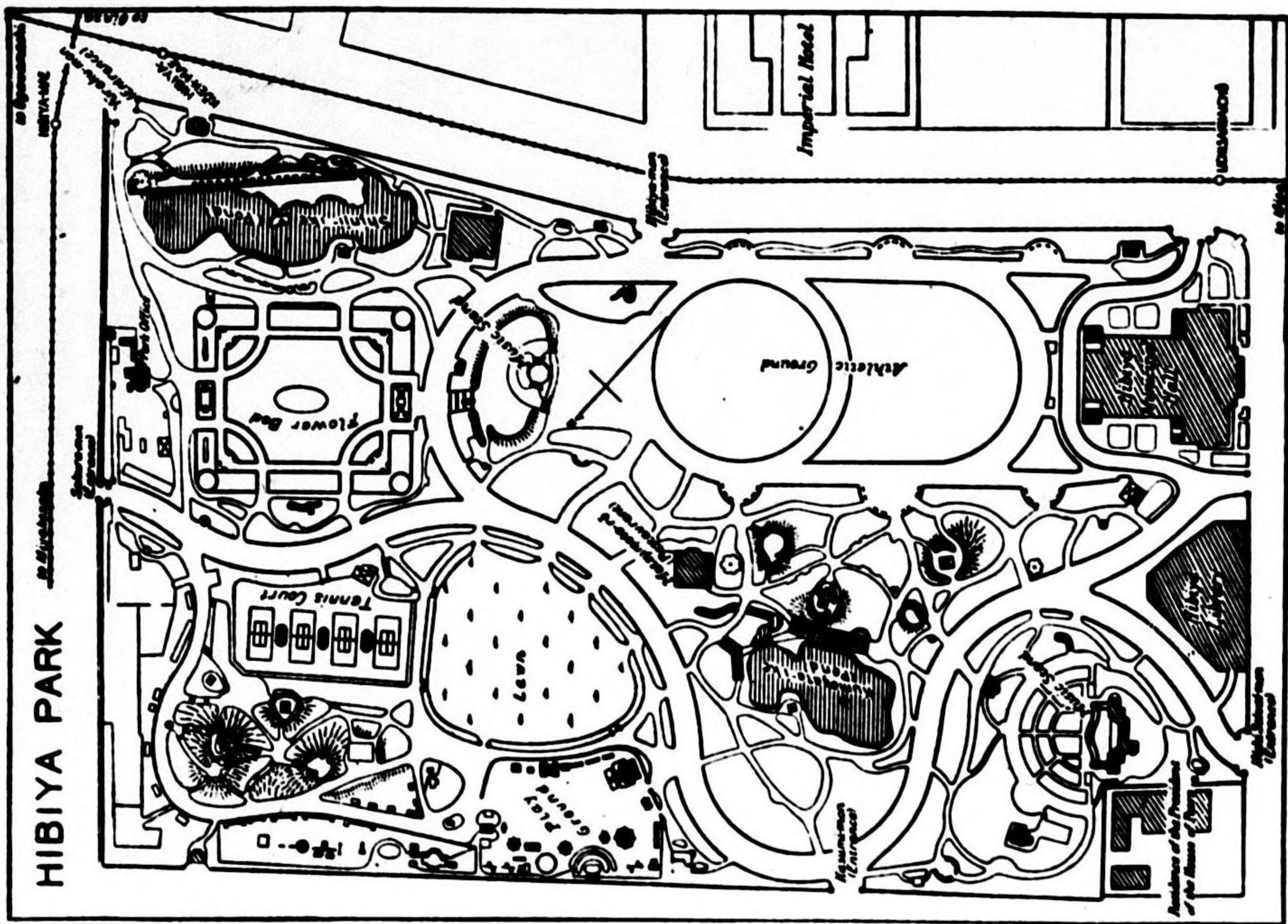
Kasumigaseki, near which the principal Government offices are situated, is the spot where in ancient days a barrier-gate marked the beginning of the Ōshū-kaidō, the great highway running to the north-east. The Kasumigaseki Detached Palace is at the top of the ascent. It was formerly the mansion of Lord Kuroda of Fukuoka Province, Kyūshū, and later the residence of Prince Arisugawa. At the foot of the slope, to the left, is the Foreign Office, in front of the porch of which stands a statue of Count Mutsu, one of the greatest diplomatists of the country.

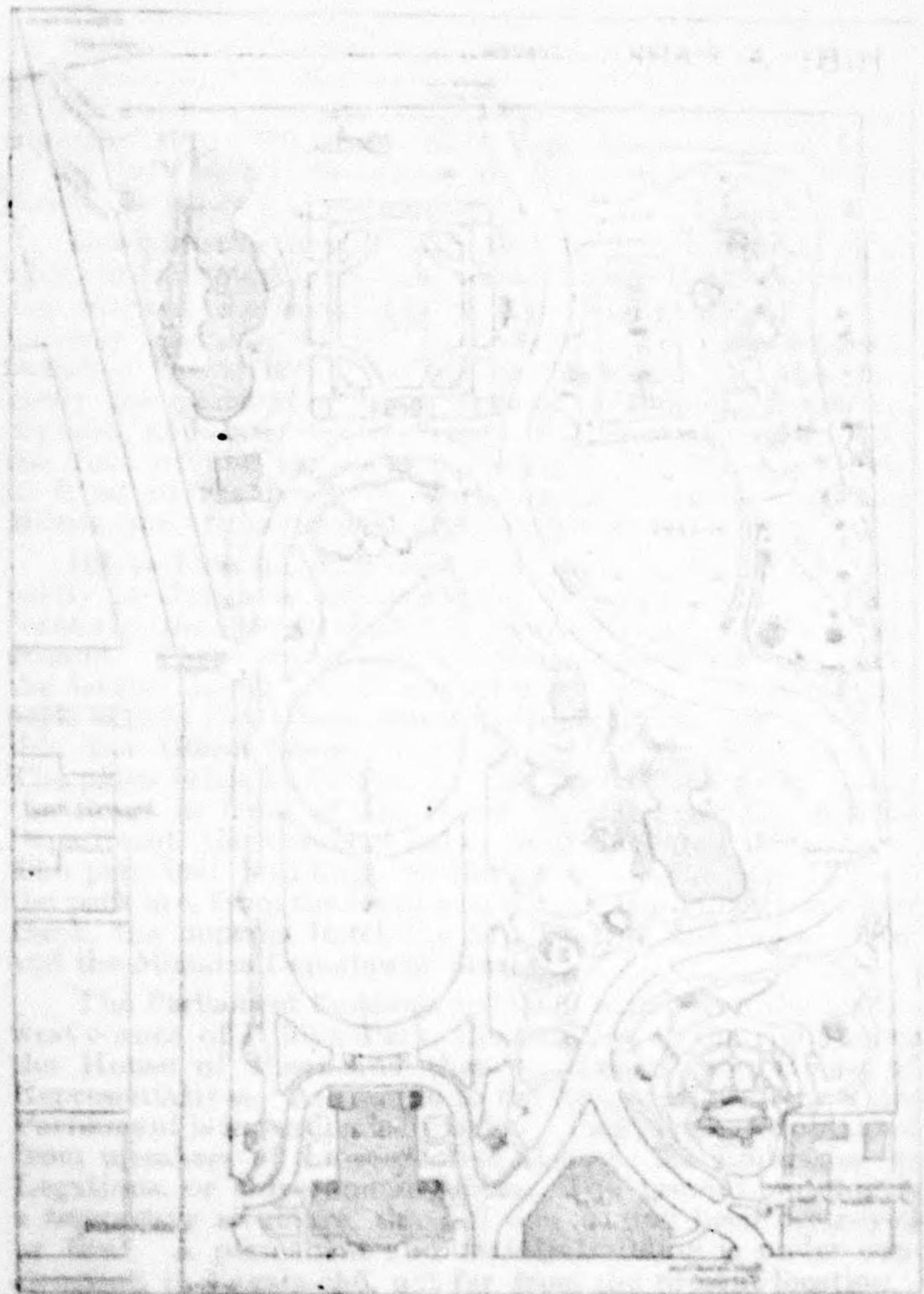
Hibiya Park (pl. E 9), east of Kasumigaseki, is laid out partly in Japanese and partly in Western style. It was formerly the site of daimyō's mansions and later a drill-ground. There are several refreshment houses in the park, the largest being the Matsumotorō. In a corner of the park stands the Hibiya Municipal Auditorium, and next to this the Hibiya Library, both owned by the Municipality. The plain brick buildings, to the west of the park, lining the street in front of the Sakurada Gate, are the Judicial Department, the Courts of Justice, and the Naval Department. The principal buildings in the street on the east side of the park are, from the south-east corner, the Japan Hypothec Bank, the Imperial Hotel, the Aikoku Life Insurance office, and the Mimatsu Department Store.

The Parliament Buildings (pl. D 9) stand near the south-west corner of Hibiya Park, the building on the right being the House of Peers and that on the left the House of Representatives. Admission to the Strangers' Gallery while Parliament is in session is by ticket. Tickets may be obtained from members of the respective Houses, the Embassies or Legations, or Government Offices. The present building is a temporary structure, the old one having been destroyed by fire. A permanent and stately building is under construction in Nagata-chō, not far from the present location.

The Imperial Theatre (Teikoku Gekijō) is one of the largest picture halls in Tōkyō. It can hold an audience of 1,500. It stands near the north-eastern entrance to Hibiya Park, facing the inner moat.







The Imperial Palace (Kokyo) is one of the oldest buildings in Tokyo. It was built on the site of the old palace of the Emperor. It is situated near the north-eastern entrance to Hibiya Park, facing the inner moat.

The Tōkyō Chamber of Commerce and Industry is situated a little north of the Imperial Theatre, and two blocks farther on to the east are the Tokyo Prefectural and City Offices.

The Marunouchi ("Inside the Castle Walls") quarter forms the commercial centre of the city and comprises about 57 buildings, of which 23 are owned by the firm of Mitsubishi. The largest is the Marunouchi Building, popularly called "Marubiru," which contains 361 offices, the annual rents amounting to about ¥1,500,000. On the east side of "Marubiru" stands the Mitsubishi Main Office Building, just opposite the Tōkyō Central Post-Office, which lies in the same block with the Mitsubishi Bank.

It is computed that the number of people engaged in business in Marunouchi is about 27,000, of whom some 400 are foreigners.

Tōkyō Station (pl. E 8) stands within easy reach of the commercial centre of the city. It was completed in 1914 and its premises cover an area of about fifty-two acres. The upper floors of the station are occupied by the offices of the Tōkyō Railway Division and the Tokyo Station Hotel. The Head Office of the Japan Tourist Bureau, the Motor-car and Rikisha Ticket Offices, and the Hotel and Inn Guide Office are located near the northern entrance. Now that the overhead suburban lines are completed, Tōkyō Station is really the centre of all the main lines of the country. The Railway Museum is situated to the north of Tōkyō Station under the overhead lines.

The General Staff Office is situated on the road leading to Kudan Hill from Sakurada Gate. It was formerly the mansion of Katō Kiyomasa and later of the Ii family. A bronze statue of the late General Prince Arisugawa on horseback is in front of the porch. The War Office (pl. 44, D 9) is to the rear of the General Staff Office.

Farther along the inner moat on the left stands the British Embassy (pl. D 8) in a spacious enclosure, and farther on still is the Yasukuni-jinsha.

The Yasukuni-jinsha (pl. D 7) is a Shintō shrine dedicated to those who have laid down their lives for the Imperial cause. These include some of the leaders of the Restoration movement of 1868, but by far the larger number are the soldiers and sailors who died in the two civil wars of 1869 and 1877 and in the three foreign wars of 1894-5, 1904-5, and 1914-18.

In the open space in front of the shrine, lined by rows of stone lanterns, there is a bronze statue of Omura Masujirō, the first Minister of War after the Restoration.

see 28 below

A little farther to the north west is Kioizaka, where there is a small public garden called Shimizudani Kōen (pl. C 8). The monument in the garden was erected to the memory of Okubo Toshimitsu, one of the leaders of the Restoration, who was assassinated near there in 1878.

Kanda Ward.

Kanda Ward is one of the most flourishing sections of the city, and, together with Hongō Ward, may be called the "Latin quarter" of the capital.

Surugadai is an elevated piece of ground in the northern section of the ward, where stands the **Nicolai Cathedral**, named after its founder. It was completed in 1884. The Meiji, Nihon, and Chūō Universities and the Y.W.C.A. headquarters are also situated on Surugadai.

Parallel to the southern base of Surugadai is Ogawa-machi-dōri, one of the most crowded streets in the city. Another street extending from Ogawa-machi toward Kudan is Jimbō-chō, noted for its second-hand book-shops. Proceeding to the east along Ogawa-machi, there is reached a square, where stand statues of Commander Hirose and Warrant-officer Sugino, both of whom died a heroic death in the Russo-Japanese war.

Kanda-Myōjin is a Shintō shrine in Outer Kanda, a section of the ward on the other side of the River Kanda. The grounds command a fine view of the city.

Nihombashi Ward.

Nihombashi Ward is the leading business quarter of Tōkyō, and is named after the famous Nippon Bridge (Nihom-bashi), which in former times was considered the centre of the city and from which all distances were measured. The bridge was first constructed three centuries ago. It was last reconstructed in 1911, when the original wooden bridge was replaced by one made of granite.

The broad road extending from both ends of the bridge, popularly called Ōdōri or "Broadway," is the busiest thoroughfare in Tōkyō and traverses the two wards of Kyōbashi and Shiba in the south, proceeding via Kanda and Shitaya to Ueno Park in the north.

To the north of the bridge, on the left-hand side, stands the **Mitsukoshi Department Store**, and close to it is the **Mitsui Building**, in which the Mitsui Bank, and the offices of the Mitsui Bussan Kaisha and the Mitsui Mining Department are located. Next to the Mitsui Building westward stands the **Bank of Japan** (Nippon Ginkō), established



Marunouchi, the Business Centre of Tokyo.

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who was assassinated in 1869. The precincts of the shrine properly begin with the colossal bronze *torii* cast at Osaka Arsenal, from which a paved approach leads to the main shrine, which is constructed after the orthodox Shintō style.

Festivals are held every year at the shrine on April 30th and October 23rd, on which occasions Imperial messengers are sent with offerings.

The **Museum of Arms** (Yūshūkan) stands to the right of the shrine. It was established in 1881 and is under the joint control of the Military and Naval Departments, and contains various weapons, ancient and modern, domestic and foreign, to the number of about 10,000, portraits of those who have died in battle for their country, and many trophies. The Museum is open daily from 9 a.m. to 4 p.m. at an entrance fee of 10 *sen* (children half price).

At the top of **Kudan Hill**, near the eastern end of the shrine, stands a spear-shaped monument erected to the memory of those who died in the civil war of 1877, and also bronze statues of the late General Kawakami and Viscount Shinagawa. On the right of the entrance are erected statues to the memory of the 700 victims who died at Nikolaievsk in 1920.

The **Communications Museum** (Teishin Hakubutsukan) is situated a few blocks to the west of the shrine, near Ushigome-mitsuke car-stop.

Daijin-gū, situated in Iida-machi, to the north east of the Communications Museum, is a Shintō shrine which has become popular as a place for the celebration of marriages. Marriage ceremonies at Shintō shrines were revived by the late Baron Takagi about 38 years ago, to give a religious colour to a function which had been previously regarded as almost exclusively a civil contract.

Hie-jinsha or **Sannō** is a Shintō shrine situated on the top of a small hill called Hoshiga-oka in Nagata-chō. It is dedicated to Oyamakui-no-Mikoto. This shrine was removed to the Castle of Edo in the time of Ōta Dōkan and was subsequently erected on its present site in the time of Ieyasu. It was the most popular shrine in the capital during the Edo period and its yearly festival on June 14th-15th is still celebrated. The grounds of the shrine, which are extensive and contain some fine trees, were converted into a public park in 1881. The Hoshiga-oka-saryō, a restaurant in the southern corner of the grounds, is largely patronized by aristocratic circles. The residence of Prince Kan-in stands near the shrine.



Marunouchi, the Business Centre of Tokyo.

in 1882. This building, which was completed in 1895, was not seriously damaged in the disaster of 1923. Opposite the Bank of Japan is the Tōkyō branch of the Yokohama Specie Bank.

It was here, in Anjin-chō, a street near the Nippon Bridge, that Will Adams, the English pilot, lived in the seventeenth century. The Japanese word *anjin* means "pilot," the street being named after him.

Adams, who was pilot of a Dutch fleet, was shipwrecked on the southern coast of Japan in 1600, and entered the service of Ieyasu, the first Tokugawa Shōgun, who employed him in ship-building and made him a grant. Adams and his Japanese wife lie buried at Yokosuka, where he had an estate.

Lately a temple dedicated to Fudō has been established in Anjin-chō and called the Okichi Fudō, after the name of the maid-servant of Townsend Harris, the first diplomatic representative sent to Japan by the United States. Okichi is said to have made pilgrimages to the Fudō Temple at Shimoda when Harris lay ill to pray for his recovery, and the image of Fudō associated with this romantic story is now enshrined at the temple in Anjin-chō.

Turning to the right from Edo-bashi, a bridge to the east of the Nippon Bridge, we soon come to the busy quarter, popularly called Ningyō chō-dōri and Kakigara-chō, where there is the Shintō shrine of Suiten-gū and the Tōkyō Rice and Merchandise Exchange. Not far away, in Kabuto-chō, is the Tokyō Stock Exchange.

Hamachō Park (pl. G 8), one of the three new parks laid out as part of the reconstruction of the capital, lies along the bank of the River Sumida at the foot of Shin-Ōhashi Bridge, and covers an area of about nine acres. The Meijiza, one of the modern theatres of the city, is close to the park.

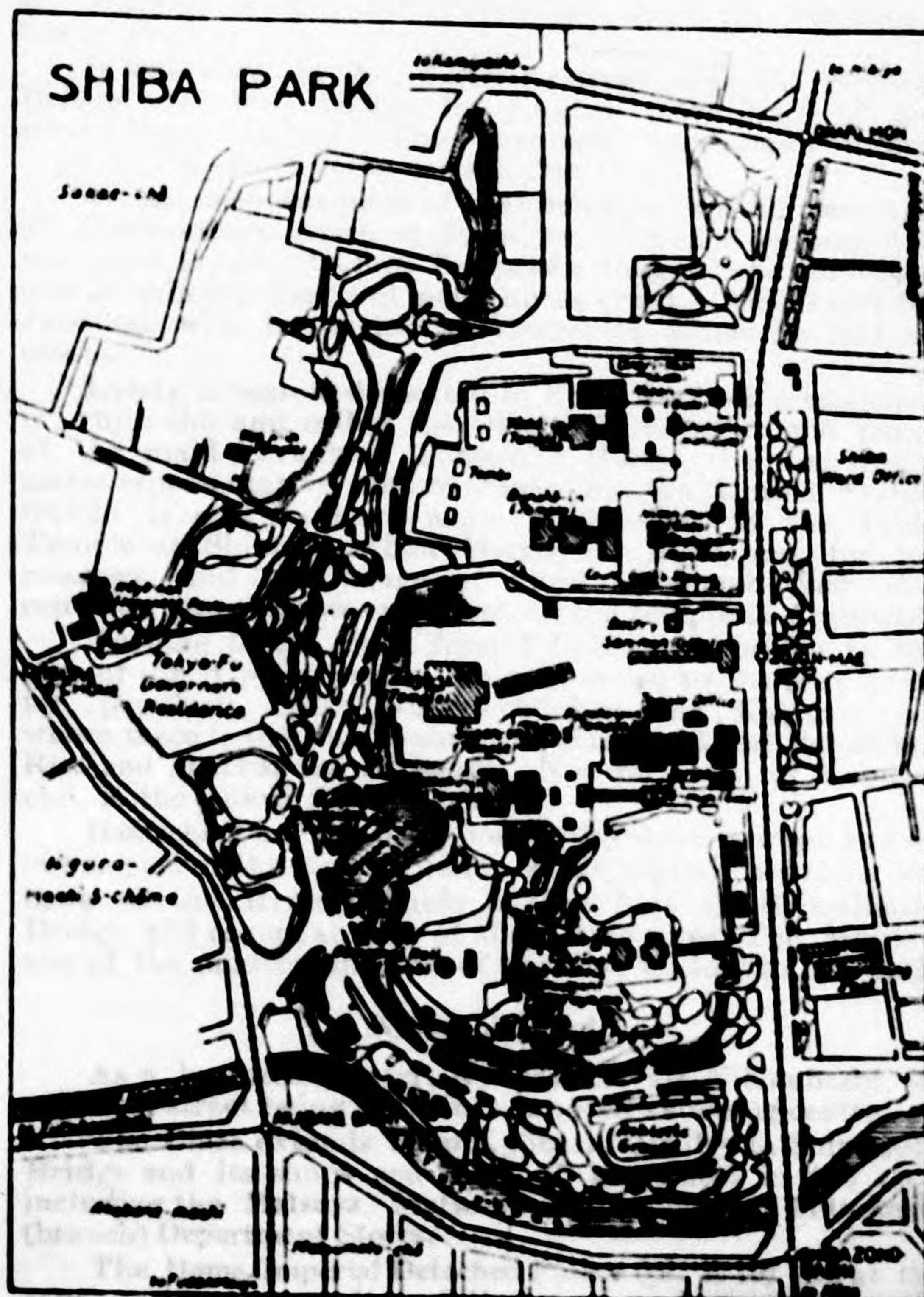
Kyōbashi Ward.

As a business quarter, Kyōbashi rivals Nihombashi, its principal street being the Ginza, a noted shopping centre.

The Ginza extends from Kyōbashi Bridge to Shimbashi Bridge and its shops are some of the finest in the city, including the Matsuya, Matsuzakaya (branch) and Mitsukoshi (branch) Department Stores.

The Hama Imperial Detached Palace (pl. E 10) lies at the south-eastern extremity of the ward and was frequently used for receiving and accommodating foreign guests. It is a somewhat isolated spot at the mouth of the River Sumida. The gardens of the palace contain many cherry and other trees.





The **Kabukiza** (pl. E 9), just off the Ginza to the east, is a splendid sample of the modern Japanese theatre and one of the most popular in Tōkyō. The theatre is capable of holding 2,474 people. The **Shimbashi Embujo** (pl. E 10), near the Kabukiza, is another modern theatre, originally built for geisha performances. The **Tōkyō Theatre** (Tōkyō Gekijō; pl. E 10) lies a little way to the south-east of the Kabukiza, and is popular for the variety of its performances. The **Department of Commerce and Industry** (pl. E 9) stands near the Kabukiza Theatre.

Tsukiji stands on ground reclaimed from the bay in 1657, and it was here that the first foreign concession was founded in 1868 and where foreigners took up their residence. The only foreign institution now left in the quarter is the **St. Luke's International Hospital** (pl. F 9).

Adjoining the grounds of the **Hama Imperial Detached Palace** will be found the **Hydrographical Department** and the **Naval Medical College**. The **Central Fish Market** is also situated in this quarter.

The islands lying off Tsukiji, known as **Tsukuda-jima** and **Tsuki-jima** (pl. F 10), are connected by bridges and reached from the mainland by a big bridge from **Fukagawa Ward**.

Shiba Ward.

This ward is bounded on the east by Tōkyō Bay and formed the southernmost section of the city before its extension. It is chiefly noted for the **Shiba Park**, and for the tombs of the **Tokugawas**, which form one of the sights of the capital.

Shiba Palace Garden (Shiba Onshi-kōen), the grounds of the former **Shiba Detached Palace** (pl. E 11), is now the property of the Municipality and is open to the public. The garden covers thirteen acres.

Shiba Park (Shiba Kōen; pl. D 11) is situated in the northern section of Shiba Ward and was formerly part of the grounds of the Buddhist temple of **Zōjō-ji**. It was laid out in 1873.

The **Zōjō-ji**, which occupies the centre of the park, is the headquarters of the **Kwantō Jōdo** sect. The time of the founding of the temple is unknown, but when **Ieyasu** entered Edo in 1590, he constituted it the family temple of the **Tokugawas** and had it removed to its present site from **Kōjimachi**. It was originally provided that the remains of the **Shōgun** should be buried at the **Zōjō-ji** and the **Kan-ji-ji** at **Ueno** alternately, but this provision was not strictly carried out for various reasons. In the disturbances which accompanied the **Restoration**, the temple was set on fire,

and although it was rebuilt, another fire destroyed it in 1909, together with all the edifices standing in the enclosure, except the Sammon or Towered Gate, which was built in 1605 and contained on its second story images of Shaka, Fugen-Bosatsu, Monju Bosatsu, and the sixteen Rakan. Inside the enclosure of the Sammon is a pine planted by the late President Grant when he visited the temple in 1879.

The **Toshō-gū** (pl. D 10), a Shintō shrine dedicated to the memory of the founder of the Tokugawa Shōgunate, stands to the left of the Zōjō-ji. First founded in 1617, it was rebuilt in 1634. It contains a wooden image of Ieyasu, said to have been carved during his lifetime and by his order. The big ginkgo-tree standing in the grounds is said to have been planted by him.

The **Mausolea** of the Tokugawa Shōgun lie to the north and south of the Zōjō-ji, and are described as the Northern and Southern Mausolea. They consist of the Yūshōin-den, in which are placed the remains of the 7th Shōgun, the 9th Shōgun and the father of the 6th Shōgun, and the Bunshōin-den, where are the remains of the 6th Shōgun, the 12th Shōgun, the 14th Shōgun and his consort, both to the north of the Zōjō-ji; the Sūgen-in-den, containing the mortuary temples of the consorts of the 2nd, 6th, 11th and 13th Shōgun, together with the mortuary temples of the mothers of the 5th and 7th Shōgun, whose tombs, however, are between the Yūshōin-den and the Bunshōin-den; and the Taitokuin-den, the temple of the 2nd Shōgun, both to the south of the Zōjō-ji.

All the temples, except the Sūgen-in-den, are on the same plan and consist of the Niten-mon, or "Gate of the Two Deva Kings," the Chokugaku-mon or "Emperor's Tablet Gate," the Kara-mon or "Chinese Gate," the Haiden or "Oratory," the Aino-ma or "Meeting Hall," the Honden or "Main Hall," and lastly the tombs.

An admission fee of 32 *sen* (children half price) is charged for each section of the Mausolea (Northern and Southern). The tickets are issued at an office near the Sammon of the Zōjō-ji, the mausolea being open daily from 8 a.m. to 4.30 p.m. Covers are provided to slip over the shoes, which need not be removed.

The North Mausolea.—The front gate is not opened, entrance being by a side gate to the south, which opens on a spacious court where stands the Chokugaku-mon of the Bunshōin-den, a highly decorated gate with an Imperial tablet on the cross-beam. The court is surrounded with stone lanterns, presented by various daimyō.

As it is convenient to see the Yūshōin-den first, we pass through the outer court and by another Chokugaku-mon to an inner court, where stand a number of bronze lanterns, also the gifts of daimyō. The court is strewn with pebbles

brought from Nachi in Kii, some four hundred miles from Tokyo. We now come to the Kara-mon, on either side of which there extends a gallery, decorated with bronze lanterns hanging from the roof. On the ceiling inside will be seen the figure of a fairy playing on a flute, and a phoenix outside.

From the gate we proceed along a corridor to the Oratory, on the verandah of which will be seen some fine carvings of lions and peonies. The porch is noted for the carved beams known as the "Ascending and Descending Dragons," which serve to connect the pillars outside with the temple. On the walls of the Oratory itself will be seen paintings of scenes by Kano Chikanobu, a great artist, and the panelled ceiling is highly decorated with paintings of flowers. Gilt carvings of sea waves decorate the transom (*ramma*).

We next enter the Meeting Hall, to which, in former days, only the Shōgun and the abbots of the Zōjō-ji were admitted. Note the fine paintings of peonies which adorn the walls. In the porch of the Main Hall will be seen on the lintels on each side of the entrance fine carvings of a phoenix on the inside and a drum, lute and flute on the outside. Within the Main Hall are placed the temples of the 9th Shōgun on the left, the 7th Shōgun on the right, and the father of the 6th Shōgun in the right-hand corner. Each temple is highly ornamented with gold lacquer and elaborate metal work, and contains inside a wooden image and a memorial tablet on which is inscribed the posthumous name of him to whom the temple is dedicated. Images of Kwannon and Benten stand in the front of the temple, and wooden statuettes of the Shi-Tennō to the right and left. In front of the temples are two red lacquered tables, on which are placed flower vases, incense burners, etc.

Passing out of the Main Hall and the Oratory we turn to the right and pass through a low gate called the Oshikiri-mon or "Dividing Gate," which separates the temple precincts from the tombs. Note the *kirin* (unicorns) on each side of the gate, carved out of one piece of wood. Another spacious court lined with bronze lanterns is traversed and we come to the tombs, the one on the right being that of the 9th Shōgun and that on the left that of the 7th Shōgun. The tombs are of stone and stand on octagonal bases, the copper sheeting on the walls surrounding the tombs being made to represent the waves of the sea. Highly decorated oratories, with panelled ceilings and decorated walls, stand in front of each tomb but are usually closed to the public. A tree called *sarutōji* grows at the rear of the tomb of the 9th Shōgun; it resembles an Indian lilac and is said to be the only tree of the kind in Japan.

The Bunshōin-den, adjacent to the Yūshōin-den, is on

much the same plan but looks more perfect and magnificent. The Bunshōin-den, it may be remarked, was designed by the 6th Shōgun himself during his lifetime, regardless of expense. Fine carvings of lions and peonies adorn the verandah of the Oratory and inside the Hall there are splendid paintings of lions. The panelled ceiling is decorated with flying dragons, and the pillars round the Hall are richly lacquered and gilt. Carved and painted flowers and birds decorate the transom, so that when the sun shines into the Hall the scene is one of dazzling splendour.

The Main Hall contains the shrines of the 6th Shōgun in the middle, of the 12th Shōgun on the right, and of the 14th Shōgun and his consort on the left.

Passing out, the inner ceiling of the Kara-mon should be noted. The painting of an angel playing on a *koto* (harp) is popularly called the "Happō Niramī no Tennin," or "Angel whose eyes are directed in eight different directions." The painting on the outer ceiling is by Kano Chikanobu and represents phoenixes.

On the way to the tombs the massive granite foundations of the Main Hall may be noted. Passing through the Oshikiri-mon we come to the site of the tombs, that of the 6th Shōgun on the left and those of the 12th and 14th and his consort on the right. The tomb of the last and of the 6th Shōgun are of bronze, the former bearing the Imperial crest. The gate to the tomb of the 6th Shōgun is of bronze, and decorated with dragons. In front of each tomb stands a small oratory.

The South Mausolea. — The Sūgen-in-den stands to the left of the Zōjō-ji and is sacred to the memory of the consorts of the 2nd, 6th, 11th, and 13th Shōgun, and the mothers of the 5th and 7th Shōgun. The memorial tablet of the daughter of the 11th Shōgun is placed in the temple of her mother in the Main Hall. No beautiful outer gate is attached to these buildings and they appear plainer on the whole, though by no means less elegant, than those already described. The panelled, coffered ceiling of the Main Hall is decorated with carvings of flowers and birds, and the pillars at the corners with carved lions, the work of Hidari Jingorō. In the transom are elaborate carvings of angels on clouds. The temples are lacquered and adorned with metal work.

Leaving the temple of the Shōgun's consorts we now come to the mortuary temple (Taitokuin-den) of the 2nd Shōgun. The entrance is through the Waiting Hall attached to the temple. Two huge pillars, one on each side of the altar in the Main Hall, called the *daijin-bashira*, support the high, vaulted roof. The painting on the ceiling of a dragon is the work of Kano Hōgen Dōshin, but it is hardly discernible owing to the dim light in the interior. The temple,

which stands on a dais ornamented with carvings by Hidari Jingorō, is very large and gorgeously ornamented with gold and lacquer. Two bronze vases, containing gold-plated artificial flowers, stand in front of the temple. The walls are decorated with carved medallions of birds and all the pillars and the Hall are lacquered red. On the wall just behind the altar is a large picture of a group of angels. In a corner of the Hall will be seen the drum of Ieyasu which he used in the battle of Sekigahara, victory in which enabled him to found his dynasty.

On the way to the tomb there is a small gate, the ceiling of which shows a painting of angels. This gate is called the Tenjin-mon or "Gate of Angels." Passing on we come to the Hakkaku-dō, or "Octagonal Hall," containing the tomb of the second Shōgun, believed to be the largest and most splendid specimen of gold lacquer in the world. The eight pillars round the Hall are covered with gilt copper plates bearing the family crest of the Tokugawas. On the ceiling is a painting of angels by Kano Hōgen. The carved figures on the walls are the work of Hidari Jingorō. The shrine is on a stone base shaped like a lotus flower, the decorations of the upper part representing the eight views of Lake Biwa and Lake Tung-ting in China, and the lower part is decorated with lions and peonies. Outside the Hall are two stone carvings, one representing "Shaka's entry into Nirvana" and the other "Bosatsu with Amida welcoming departed souls."

On the left of the Hall there is a plum-tree planted by Kubo Hikozaemon, a loyal follower of Ieyasu, and beside it a stone cistern. And out we come into streets.

Kōyōkan ("Maple Club"; pl. D 10) is a popular restaurant at the west corner of Shiba Park. It is well-known even among foreigners as the place to obtain a typical Japanese meal. Also, the special geisha dance called "Kōyō Odori" may be enjoyed there, if desired, which is performed to the accompaniment of *samisen* music.

Atago Park (pl. D 10) stretches northward from Shiba Park. The top of the hill, which is reached by a flight of 86 stone steps, commands a fine view of Tōkyō Bay and part of the city. A view of Mt. Fuji can also be obtained from here on a clear day. The Tōkyō Broadcasting Station (J O A K) is situated on the hill.

The Keiōgijuku University (pl. D 11) is in the quarter called Nishi. It was founded towards the close of the Tokugawa Shōgunate by Fukuzawa Yukichi, one of the most enlightened educationists of the time. (See "Nakatsu," p. 449.)

The Sengaku-ji Temple (pl. C 12) is at Takanawa, about 1.5 m. from Shiba Park, and is noted as the burial place of the Forty-seven *Rōnin*, whose tombs will be found in the small

court to the left of the front gate. The graves are arranged in the order of their precedence while in the service of their master, that of Oishi Yoshio, the leader of the band, being in a corner of the court under a roof. Next to it and on the other side of the stone fence, stands the tomb of Asano Naganori, the lord of Akō, for whose sake the vendetta was carried out. The well on the path to the court is that where the head of their victim was washed before it was placed on the tomb of Lord Asano. In a building on the left-hand side of the temple are preserved many relics of the Forty-seven *Rōnin*, and in another building will be found their wooden images.

The Forty seven *Rōnin* (or masterless samurai) were vassals of Asano Naganori, Lord of Akō, in the present Hyōgō Prefecture, who in 1701 was ordered to commit suicide for the crime of having drawn his sword in the Shōgun's palace when insulted by Kira Yoshinaka. Lord Asano's retainers resolved to avenge the insult to their master, and having first withdrawn their allegiance to their dead lord, so as not to involve his family in trouble, and thus become *rōnin*, they managed to throw Kira off his guard and on December 14th of the following year, they besieged his residence at Honjo, in Edo, as it was then called, and breaking through all resistance, traced Kira to his hiding-place and cut off his head. Having accomplished their revenge and offered the head of his enemy to their lord's tomb, the *rōnin* reported their deed to the authorities and calmly awaited their decision. After some hesitation the authorities decided that the penalty should be death by their own hands and this was carried out except in the case of one, who had been sent to Akō to report the news of the death of their enemy to the wife of Lord Asano. Their names are inscribed on their tombstones, together with their ages. The youngest was the eldest son of the leader of the band, Oishi Yoshikane, 15 years old; the oldest Horibe Kanamaru, 77 years of age. The story has been dramatized under the name of *Chūshingura*, and is a favourite with the public.

The **Tozen-ji Temple**, situated a short way to the south of the Sengaku-ji, is of historical interest as it was used as a temporary British Legation in 1861 and as such was attacked one night by a band of misguided patriots, who were averse to foreign intercourse. One of the legation staff was wounded and the others had a narrow escape of their lives. The sword-marks on the beams and pillars of the temple attest to the fierceness of the attack.

The **Epidemic Laboratory** (pl. C 11), at Shirokane-dai-machi, is a government institution in which are conducted various bacteriological researches relative to epidemics and other diseases. Not far from here, at Shirokane-sankō-chō, is the **Kitasato Institute for Infectious Diseases**, established in 1914 by the late Baron Kitasato, one of the great bacteriologists of Japan.

Azabu Ward.

Azabu Ward, bounded on the east by Shiba Ward, is

situated on high ground in the south western part of the city and is a favourite residential quarter.

The **Zempuku-ji Temple** in Yamamoto-chō, near Jūban, is interesting as having been the place where the American Legation was first located and where several of the earlier American Ministers lived. A Buddhist image painted by Kōbō Daishi, and some other wooden images said to have been carved by him, are among the treasures of the temple.

Akasaka Ward.

This ward is also situated on high ground and may be roughly separated into three parts, Akasaka proper, Tame ike and Aoyama.

The **Okura Fine Art Museum** is in Aoi-chō, ten minutes' walk from the Toranomon car-stop. It contains the collection of antiques from Japan, China, and India, made by the late Baron Okura.

The **Aoyama Palace** (pl. C 9) covers an extensive area of ground in the north-eastern part of the ward, and includes the Eastern Palace and the Gmiya Palace, the latter being the residence of the Empress Dowager. In pre-Restoration days the grounds were the property of the Kii branch of the Tokugawa family.

The **Akasaka Palace** (pl. C 9) was a temporary residence of the Emperor Meiji from 1872 to 1888, while the present Imperial Palace was being rebuilt. The Prince of Wales stayed at the palace when he visited Japan in 1922.

Aoyama Cemetery (pl. B 10) lies a little way to the south of the Outer Garden of Meiji Shrine, and dates from 1872. Many of Japan's distinguished men, including the leaders of the Restoration, lie buried in it. Here is also found the family graveyard of the late Count General Nogi and his wife and sons.

General Nogi's residence and the **Nogi-jinsha** (pl. C 9) are in Nogi-zaka, not far from the Aoyama Palace. The room in which the General and his wife committed suicide is at the back of the parlour to the right of the porch. It is a plain matted room and was used by the General as his sitting room. The Countess's apartments were to the left of the porch. The Nogi-jinsha, a shrine dedicated to the General and his wife, stands below the house. Visitors are not allowed to enter the house, but it is so arranged that the interior can be inspected from the outside.

General Nogi was born in 1849 and had a distinguished military career, taking part in practically all the wars of his time. In the war with China he took part in the capture of Kaiping and also in the storming of Port Arthur. Ten years later, in the war with Russia, he was given the task of again capturing Port Arthur, which resulted

in the capitulation of General Stoessel on January 2nd, 1905. The General lost both his sons in this war. In 1911 he visited England as a member of the suite of Prince Higashi-Fushimi, the Imperial Envoy to the funeral of the late King Edward VII, and was invested with the Order of the Bath. The death of the Emperor Meiji in 1912 greatly affected the General, and on the evening of September 13th, as the Imperial funeral cortège was leaving the Palace, he and his wife committed suicide, leaving the following farewell poem. The General was in the sixty-fourth year of his age and his wife in her fifty-fourth.

*Utsushi-yo o
Kamitsari-mashishi
Ojimi no
Mito shitaite
Ware wa yuku nari*

which may be translated: "He mingles with the gods on high. My mighty Sovereign Lord: And with intensely yearning heart I follow heavenward."

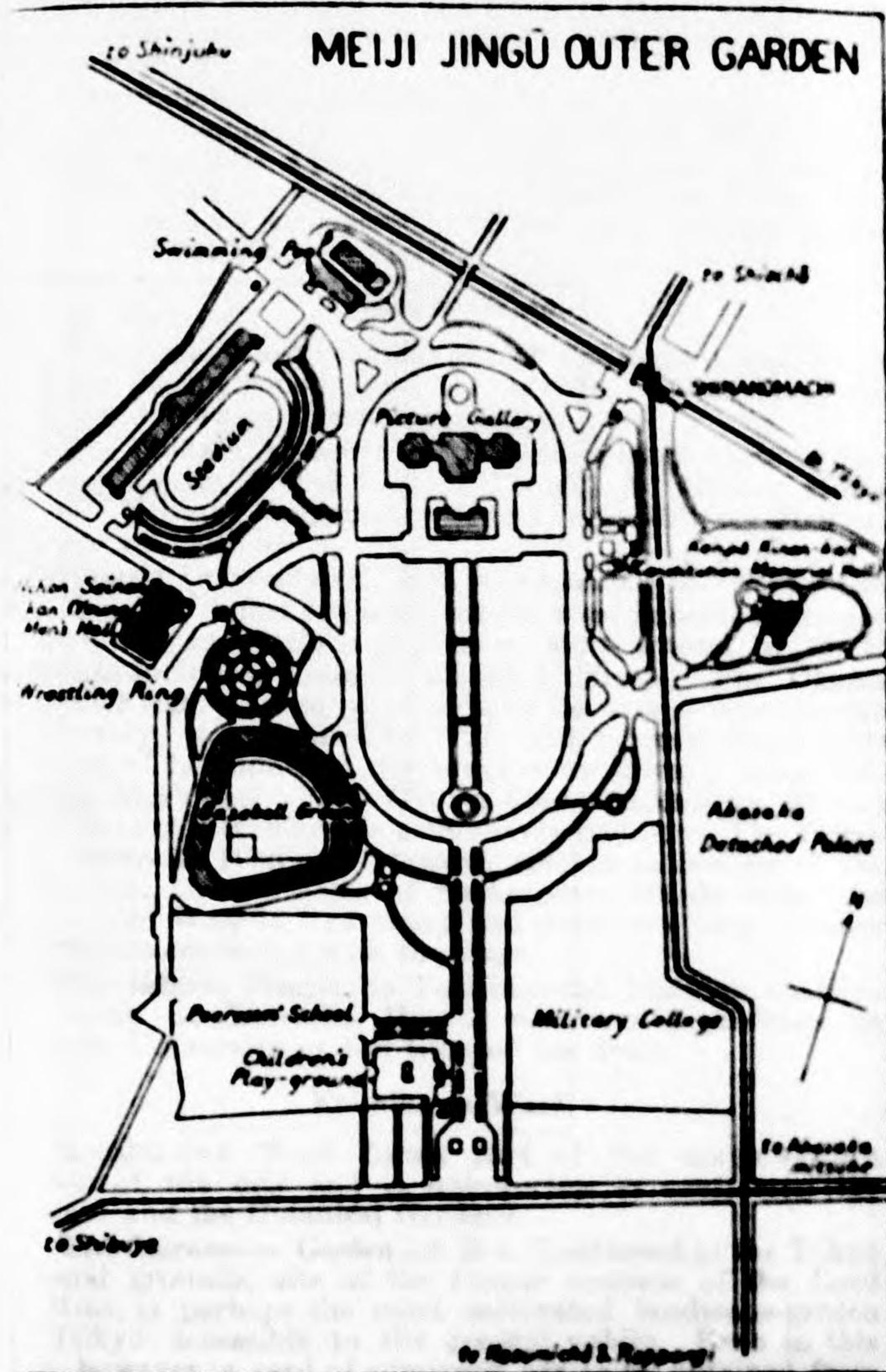
Aoyama Main Street has grown a busy thoroughfare with the expansion of the city. The southern side constitutes Minami-machi and the northern side Kita-machi. In Kita-machi at the entrance to the Outer Garden of the Meiji Shrine are the Military Staff College and the Peeresses' School.

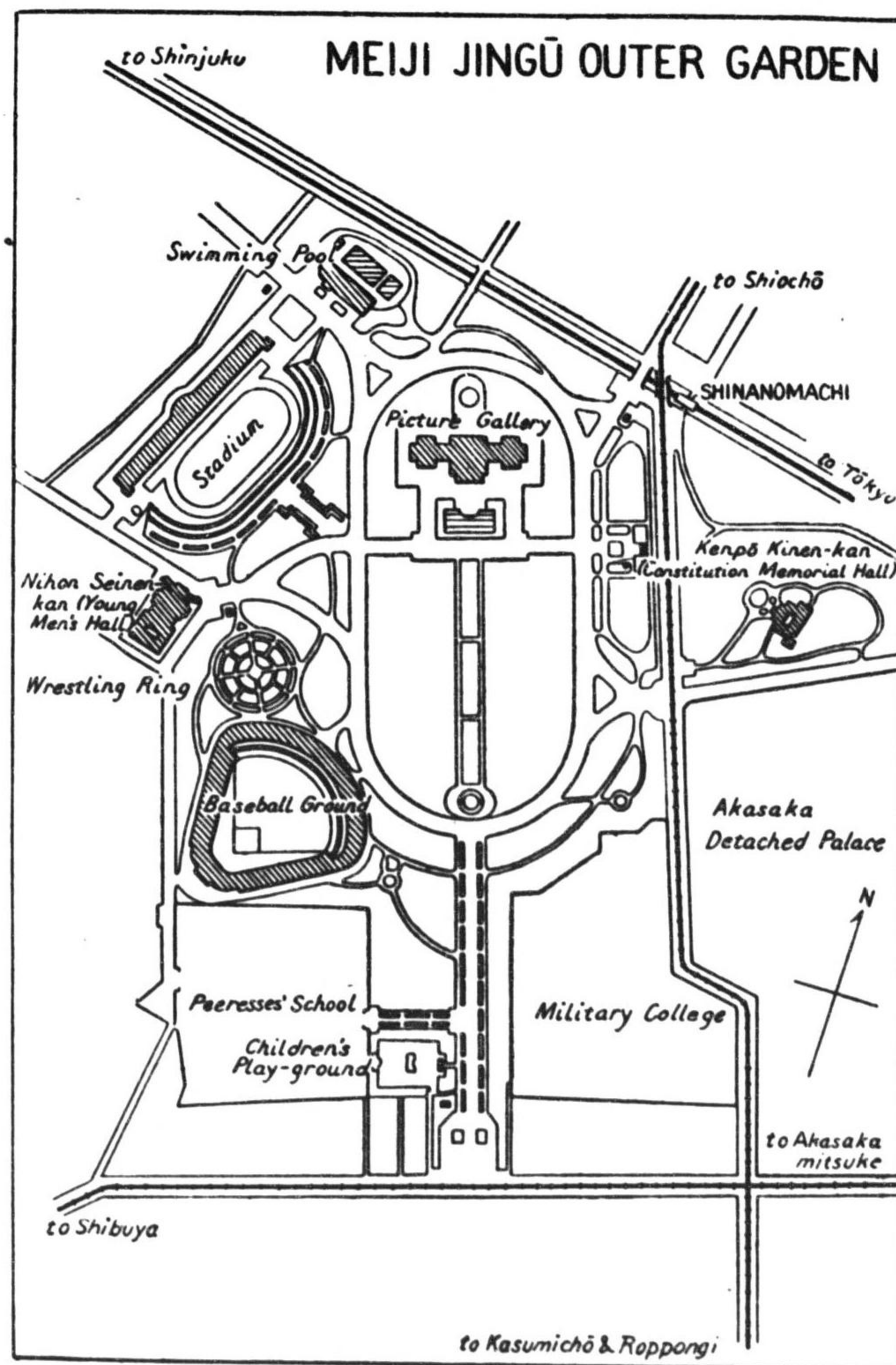
Yotsuya Ward.

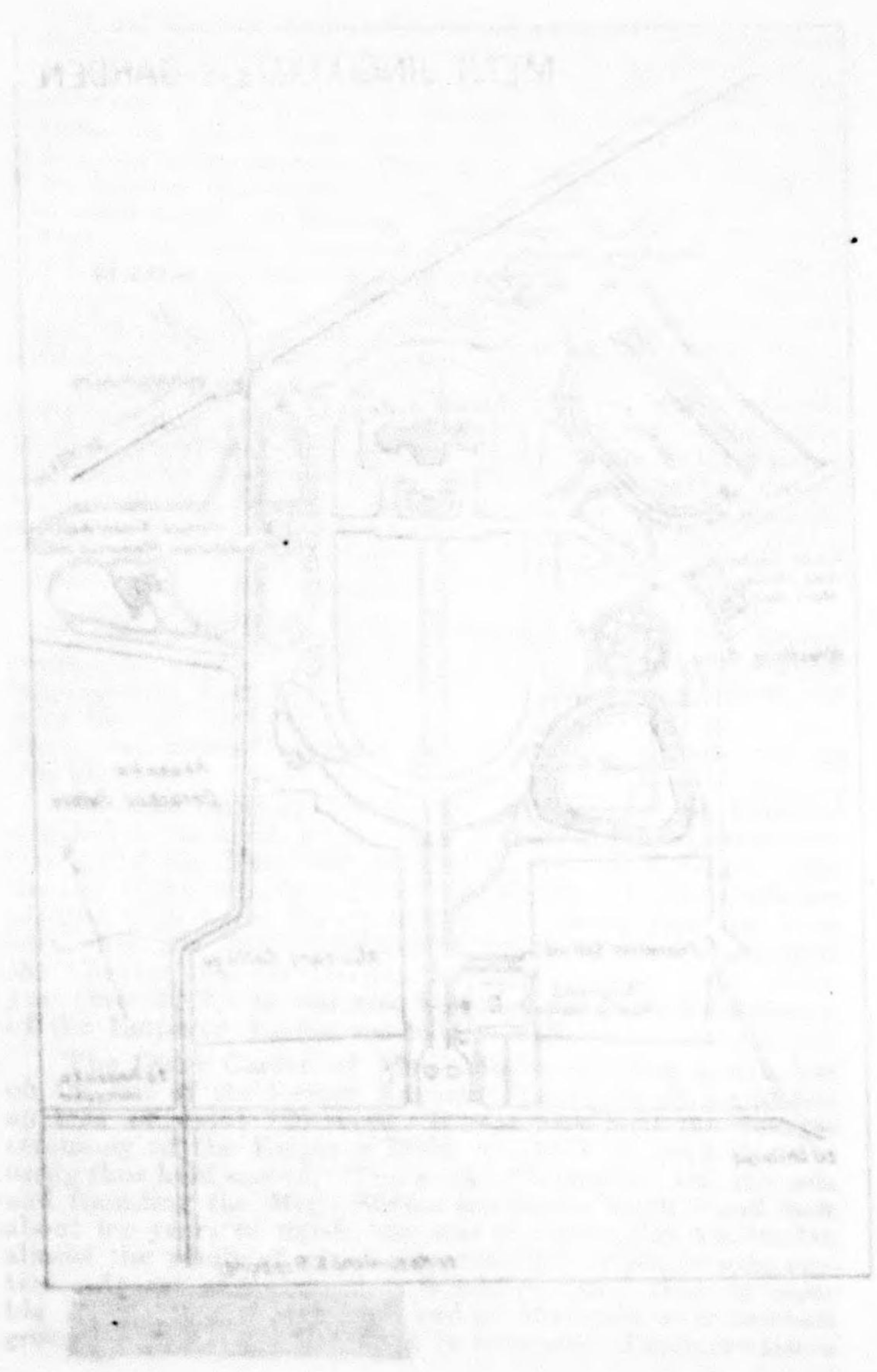
Yotsuya Ward lies next to Akasaka and is a favourite residential quarter. Its principal artery traverses the ward from east to west, running from Yotsuya-mitsuke to Shinjuku Station, through Temma-chō, Shio-chō, and Shinjuku. Many department stores and theatres are situated along this highway.

Shinjuku Imperial Gardens (Shinjuku Gyoen; pl. B 8) are situated in the south-western end of the ward, near the Outer Garden of the Meiji Shrine, and occupy for the most part the site of the mansion of the Naitō family. The grounds are planted with many rare varieties of cherry-trees and it is here that the Imperial Cherry-blossom Garden Party and the Chrysanthemum Garden Party have been held every year since 1917. It was also here that the funeral ceremony of the Emperor Taishō was held in 1927.

The Outer Garden of Meiji Shrine (pl. B 9) is situated on the site of the former Aoyama Parade Ground and has an area of about 120 acres. It was here that the funeral ceremony of the Emperor Meiji was held in 1912, the site being thus held sacred. The work of laying out the grounds and founding the Meiji Shrine was begun in 1915, and took about ten years to finish, the cost amounting to ¥8,500,000, almost the whole of which was collected by public subscription. A part of the grounds is laid out as a stadium capable of seating 15,000 people, and another part as a baseball ground, with a wrestling ring in between. There are also a







picture-gallery dedicated to the Emperor Meiji and his consort, in which pictures illustrative of their lives are exhibited, and a swimming pool.

Constitution Memorial Hall stands in a separate part of the Outer Grounds of the Meiji Shrine across the tram line and was originally a part of the Aoyama Palace. It was in this Hall that the Constitution, as drafted by Prince Itō, was discussed by an assembly of leading statesmen in the presence of the Emperor Meiji.

Ushigome Ward.

Ushigome Ward occupies one of the highest and driest parts of the metropolis, and is noteworthy as including the celebrated Waseda University.

The **Military Academy** (pl. B 2) occupies the site of the mansion of the feudal lord of Owari. A **Military Music School**, **Military Preparatory School**, and **Military Medical College** are close by.

Waseda University (pl. B 6) was founded in 1882 by the late Marquis Ōkuma and is one of the most important private educational institutions in Japan, with a total of 13,800 students including those of affiliated schools. The **Ōkuma Memorial Hall**, on the other side of the street opposite the University, was finished in 1927, and accommodates 2,100 persons. The chimes in the tower were brought from Baltimore, Maryland. The **Ōkuma Garden** (admission 20 *sen*) is close to the Hall and is attractively laid out. The **Tsubouchi Memorial Histrionic Museum**, erected in honour of Dr. Tsubouchi, the translator of Shakespeare, stands within the grounds of Waseda University and contains a large number of exhibits connected with the stage.

The **Jishō-in Temple**, in Tomihisa-chō, Ichigaya, contains the tomb of Lafcadio Hearn, who was a professor at Waseda University at the time of his death.

Koishikawa Ward.

Koishikawa Ward forms part of the north-western section of the city and is noteworthy as containing the Arsenal and the Botanical Gardens.

The **Kōraku-en Garden** (pl. D 6, 7), situated in the Tōkyō Arsenal grounds, site of the former mansion of the Lord of Mito, is perhaps the most celebrated landscape-garden in Tōkyō accessible to the general public. Even in this case, however, a card of admission has to be obtained from the Army Department, application for which may be made through the Japan Tourist Bureau, but should be handed in at least two days before it is desired to make the visit.

The garden was designed by a celebrated Chinese political refugee, and although some of the buildings were destroyed in the earthquake of 1923, it is well worth visiting. The entrance to the garden is through the Eastern or Chinese Gate, on which there is a tablet in the writing of the designer of the garden. The lake in the garden was designed by Iemitsu, the third Shōgun, and contains an island with a small temple to Benten. The stone bridge is called the Full-moon Bridge, because it is constructed in the form of a half circle, so that when viewed in the water its reflection completes the circle. There was formerly a building in the garden known as the Glass Tea-house (*Kantoku-tei* or *Biidoro-chaya*), because glass—then rather rare in Japan—was used for the windows instead of paper. It was destroyed in the 1923 earthquake, however, along with other buildings. The garden is not what it used to be owing to the destruction of the buildings by earthquake and the withering of the trees owing to the smoke from the Arsenal, but it is a welcome contrast to the formal gardens laid out according to the conventional style of the tea ceremony.

The *Kōdōkan*, at Shimo-Tomisaka-chō, near the Arsenal grounds, is a school for training in the art of self-defence (*jūjutsu*). Cards of introduction can be obtained from the Japan Tourist Bureau.

The *Denzū-in Temple* (pl. D 6) stands at the top of *Andō-zaka* in *Omote-chō*. It was founded in 1413 but was partly destroyed by fire in 1909. It contains an image of Amida carved by Eshin, and an image of Daikoku-ten, said to have come from India via China and Korea. One of the tombs in the precincts is known as the Neglected Tomb (*Muen Zaka*). It marks the burial place of some four hundred persons who were burnt to death in a great fire in 1721.

The *Koishikawa Botanical Gardens* (pl. D 5), belonging to the Tōkyō Imperial University, are in *Hakusan-Goten-machi*, a few minutes' walk from the *Sashigaya-chō* tram stop. The grounds cover an area of 40 acres and contain all the flowering plants characteristic of Japan, including some fine old trees, which date from the end of the 17th century, when the garden was founded by the Shōgunate for the cultivation of medicinal plants. Originally there stood here a detached palace of the second Shōgun. The palace has disappeared, but the landscape-garden still exists and occupies about one-fifth of the total area. The building in the grounds is a lecture hall of the College of Science of the University and contains a large quantity of botanical specimens. The cluster of trees in the centre of the garden

was planted in 1890 by the Emperor Taishō when he was Crown Prince. The garden is open all the year round between 8 a.m. and 4 p.m., but the hot-house, which contains a large number of tropical plants, only on Saturday afternoons, Sundays, and holidays (entrance fee 20 *sen*, hot-house 5 *sen*). A description of the garden in English may be obtained at the tea shop in the garden.

Tōkyō University of Literature and Science, and Tōkyō Higher Normal School (pl. C 5) face the elevation on which are the Botanical Gardens. They are for the training of teachers for the secondary and higher schools. Near here stands also the Tōkyō Higher Normal School for Women (pl. C 6).

The *Cokoku-ji Temple* (pl. C 5), in *Toshima-ga-oka*, *Itowa*, was founded in 1681 and is one of the largest in Tōkyō, its premises covering about 40 acres. The hill at the rear of the temple has been used since 1873 as a burial place for the Imperial Family. In the grounds of the temple, also, are the graves of the late Prince Sanjō, the late Marshal Prince Yamagata, Marquis Nakayama, Marquis Okuma, Count Yamada and other distinguished men. The stone lanterns in the precincts were presented by Mr. Y. Takahashi and are replicas of the finest examples at Kyōto, Nara, and elsewhere. The chief image enshrined in the temple is one of Kwannon, carved out of amber and imported, it is believed, from India. Among the treasures of the temple is a *Mandara* picture, which was probably produced in the Kamakura period.

The *Tsurukame Pine*, in front of the residence of Marquis Hosokawa in *Takada-Oimatsu-chō*, is one of the finest specimens of this tree in Tōkyō.

The Japan University for Women (pl. B 6), in *Takada-Foyokawa-chō*, is a private institution, founded in 1901 by the late J. Naruse. Attached to it are a kindergarten, primary school and higher school for girls.

Hongō Ward.

Hongō Ward contains the Imperial University and is noteworthy as a residential quarter for scholars.

Yushima Tenjō, on the height above *Kiridōshi-zaka*, was founded, it is said, in the 14th century. It was converted into a public park in 1890.

Tōkyō Imperial University (pl. E 6) occupies the site of the former estate of the Maeda family, but the only relic of their ownership is the Red Gate (*Aka-mon*), near the Main Gate of the premises. The buildings in the centre of the grounds are the Colleges of Law, Economics, and Literature. The College of Engineering constitutes the west wing, with

The garden was designed by a celebrated Chinese political refugee, and although some of the buildings were destroyed in the earthquake of 1923, it is well worth visiting. The entrance to the garden is through the Eastern or Chinese Gate, on which there is a tablet in the writing of the designer of the garden. The lake in the garden was designed by Iemitsu, the third Shōgun, and contains an island with a small temple to Benten. The stone bridge is called the Full-moon Bridge, because it is constructed in the form of a half circle, so that when viewed in the water its reflection completes the circle. There was formerly a building in the garden known as the Glass Tea-house (*Kantoku-tei* or *Būdoro-chaya*), because glass—then rather rare in Japan—was used for the windows instead of paper. It was destroyed in the 1923 earthquake, however, along with other buildings. The garden is not what it used to be owing to the destruction of the buildings by earthquake and the withering of the trees owing to the smoke from the Arsenal, but it is a welcome contrast to the formal gardens laid out according to the conventional style of the tea ceremony.

The *Kōdōkan*, at Shimo-Tomisaka chō, near the Arsenal grounds, is a school for training in the art of self-defence (*jūjutsu*). Cards of introduction can be obtained from the Japan Tourist Bureau.

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the College of Science on the right side, and the Library occupies the east wing, the College of Medicine standing further to the east. The Library, with its almost priceless collection of books, manuscripts, etc. was destroyed in the earthquake of 1923, but it has been completely restored by the help of enthusiastic supporters at home and abroad. The grounds cover about 96 acres and contain a beautiful garden in the middle. The students numbered 8,514 in September, 1932.

The **First Higher School**, adjoining the university grounds, is for students preparing to enter any of the Imperial universities.

The **Chemical and Physical Research Institute**, in Kami-Fujimae-chō, Komagome, was founded in 1917 to promote technical research.

The **Oriental Library** (Tōyō Bunko), adjacent to the Research Institute, has for its nucleus the collection of the late Dr. G. W. Morrison, which was bought by Baron Iwasaki and opened for the benefit of the general public. There are 60,000 volumes in the library dealing with the Far East especially with China. Admittance is through special introduction.

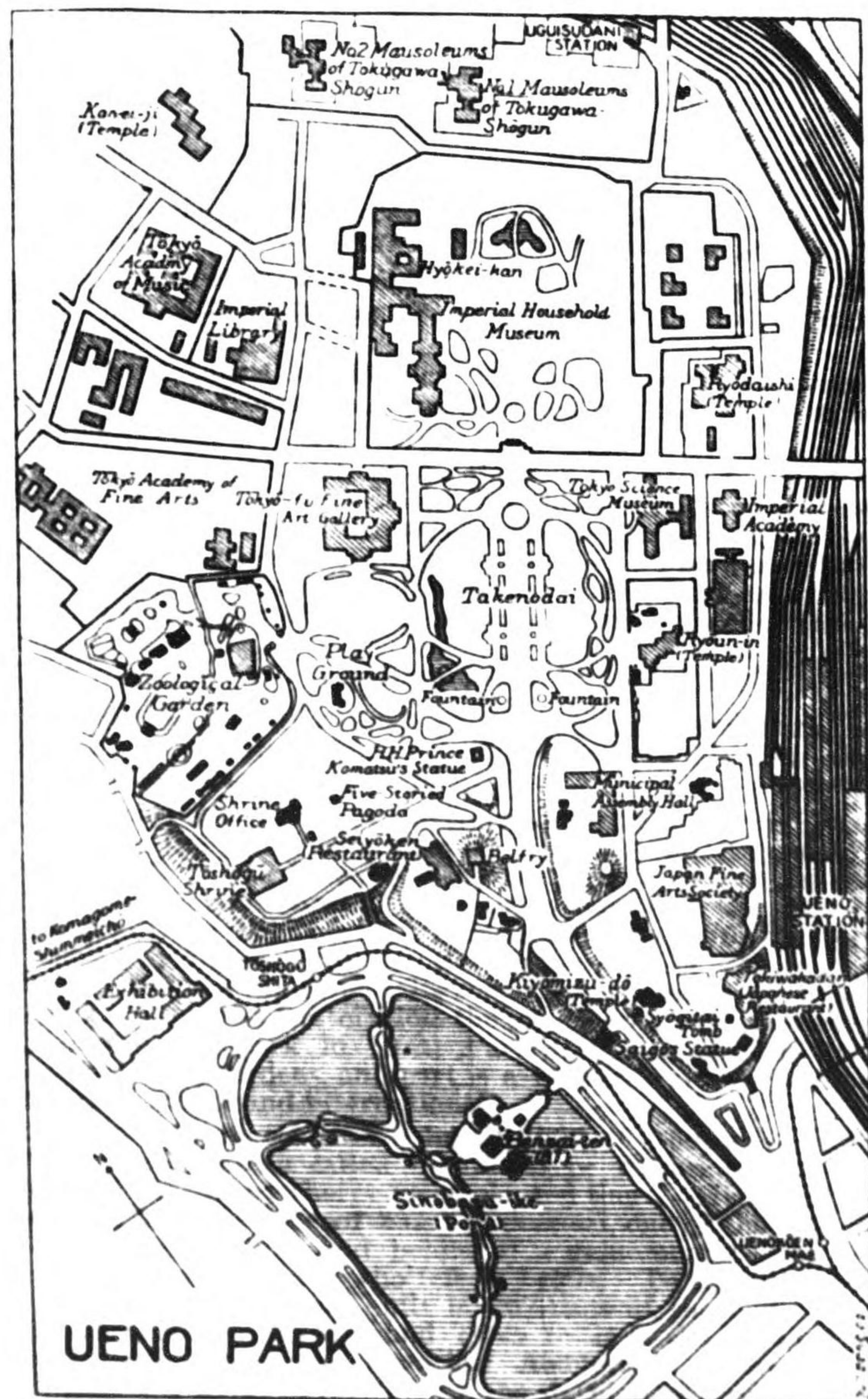
Shitaya Ward.

Shitaya Ward is noted for containing Ueno Park, in which are situated the Imperial Household Museum and many other places of interest.

Ueno Park (pl. F 6) covers about 210 acres and was formerly the estate of a daimyō. During the Kan-ei era (1624-1644) it was taken over by the Shōgun, who built the Buddhist temple Kan-ei-ji in the grounds as the family temple of the Tokugawas. This temple was unfortunately burned at the time of the Restoration, in the course of a battle between the Imperialists and the adherents of Tokugawa. After the Restoration the whole area was converted into a public park in 1873. Part of the grounds is used as zoological gardens, and part is a favourite site for exhibitions, domestic and international.

On entering the park a broad flight of stone steps leads to a small plateau called Sannō-dai or Sakura-ga-oka, because of the many cherry-trees planted there. Here will be seen a bronze statue of Saigō Takamori, one of the leaders of the Restoration, and behind it a monument to the adherents of the Shōgun who fell in battle. To the left is the Kiyomizudō, a temple built in imitation of the one of the same name in Kyōto, and close to it is the Japan Fine Art Society and the Municipal Auditorium, where some interesting exhibits relating to the development of the city can be inspected.





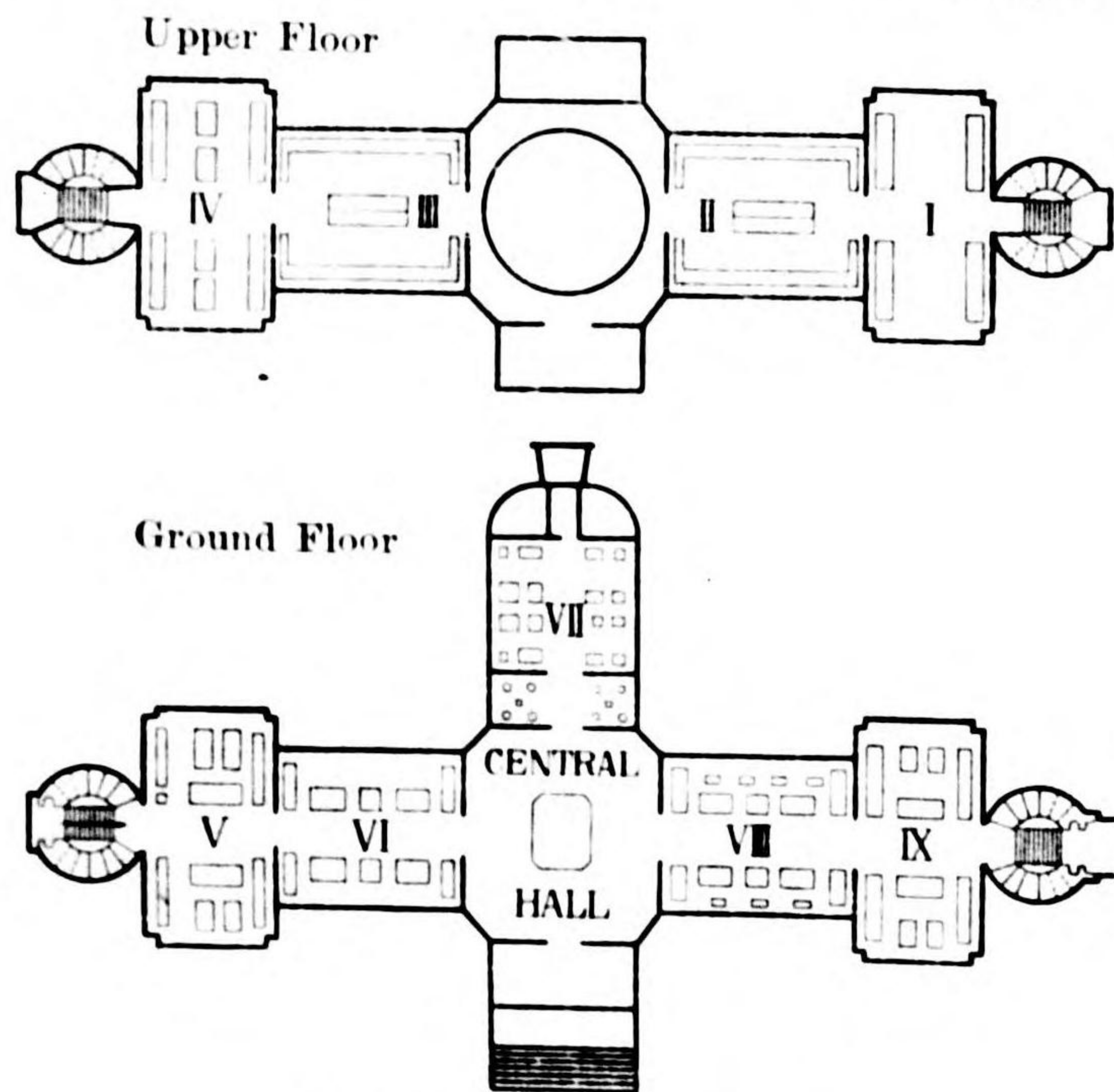
UENO PARK

Descending from Sannō-dai and passing along the broad avenue lined with cherry-trees we come at the northern extremity of this avenue to a massive gate in Japanese style entering a modern stone building. This is the only building of the Imperial Household Museum that was left intact by the disaster of 1923, the main building and two other structures of red brick having been pulled down owing to the damage they sustained. The modern structure to the left is the Prefectural Fine Art Gallery. Along the road running at right angles to the broad avenue will be found the Academies of Fine Arts and of Music and the Imperial Academy (Teikoku Gakushi-in). Next to the Academy of Music is the Imperial Library. There are several Buddhist temples in the vicinity, and to the south of the Academy of Fine Arts are the Zoological Gardens.

Retracing our steps along the avenue of cherry trees towards the entrance of the park, we notice on the right the Boshō-gū Shrine and near it a Pagoda and the Seiyōken restaurant. A *hinoki* tree (Japanese cypress) and a magnolia, planted by General and Mrs. Grant in 1879 when they visited the park in company with the Emperor Meiji, will be found to the rear of the statue of Prince Komatsu. To the west of this road is a small lake called Shinobazu, famous for its lotus-blossoms.

The Tōkyō Imperial Household Museum (pl. F 5) dates back to 1881, when, under the name of Hakubutsu kan, it was first opened at Ueno by the Department of Agriculture and Commerce. In 1886 the Museum was placed in the charge of the Imperial Household Department and was used to exhibit historical relics and objects of the fine and industrial arts. As already stated, however, the main building and the buildings attached to it were damaged in the earthquake of 1923. The work of reconstruction is now in progress and is to be finished within a few years, at a cost of about ¥8,000,000, the greater part of which is from private donations. When completed the building will be presented to the Imperial Family by the nation as a memorial of the Enthronement of the present Emperor.

The Hyōkei-kan ("Joyous Event Commemoration House") is the only building that has been in use since the 1923 earthquake, except some historical structures. The building was erected in 1900 by voluntary contributions from the people of Tōkyō, in commemoration of the marriage of the late Emperor Taishō (then Crown Prince). The work was commenced in 1901 and completed in 1909 at a cost of ¥413,000.



PLAN OF HYŌKEI-KAN

The following are the exhibits in this building:—

Room I.—Historical Department: A display of historical, cultural, or archaeological objects, changed twice or thrice a year. (Dresses of the Court ladies at the old Imperial Palace at Kyōto and other historical relics are shown, with occasional changes.)

Room II.—Fine Arts Department: Generally occupied by paintings of the pre-Muromachi period, but changed every month. Among the Buddhist paintings, examples of which are generally shown, those of Fugen-Bosatsu, a work of the Fujiwara period, and of the *Taima Mandara* are the most noteworthy. Famous scrolls of painting are also shown.

Room III.—Paintings and screens of the Edo and Meiji periods are generally shown, with changes every month. The exhibits contain works by the most celebrated in the former period, such as Kano Tsunenobu, Kano Tannyū,

Sakai Hōitsu, Tani Bunchō, and Maruyama Ōkyo, and by those in the latter period, such as Kano Hōgai, Imao Keinen, and Kawabata Gyokushō.

Room IV.—Lacquer ware, including *maki-e*, or raised lacquer work: These are arranged in chronological order. Note among them a lacquered hide box of the Nara period decorated with a painting in gold and silver; a box of the Kamakura period decorated with a multitude of *chidori* in *maki-e*; an ink-stone case of the Ashikaga period decorated with a landscape in raised *maki-e*; an incense box of the Edo period decorated with autumnal grass, also in *maki-e*. The display is changed occasionally.

The entire upper floor, consisting of Rooms I-IV, is devoted to a special exhibition held once or twice a year.

Room V.—Metal work: On the right-hand side of the room are exhibited specimens of metal work from Japan, China, Tibet and India, and on the left-hand side carvings in wood, ivory, horn, tortoise-shell, and Chinese jade.

Room VI.—Ceramics: The Japanese pottery and porcelain on view are arranged according to locality and the Chinese chronologically. Among the Japanese productions, a famous *raku-yaki* tea-bowl by Kōetsu, another tea-bowl by Ninsei, the originator of the *Omuro-yaki* pottery of Kyōto, and a square dish by Kenzan, decorated by his brother Kōrin, are highly prized. The Chinese porcelain consists of some elegant pieces produced before the Sung dynasty.

The Central Hall is devoted to the exhibition of the *Hōren*, the palanquin which was used by the Emperor Kōmei on the occasion of His Majesty's removal to a new palace in 1855; and a replica of the Tamamushi-no-zushi of the Hōryū-ji Temple.

Room VII.—Fine Arts Department: Ancient Buddhist images; masks, ancient and modern, and other carvings. Note images of Buddha made of gilt bronze, belonging to the Asuka period, which were presented by the Hōryū-ji to the Imperial Household. Also a seated image of Dainichi-Nyorai; a standing disciple of Buddha in *kanshitsu* (dry-lacquer); a Buddhist image of the Kamakura period by Unkei; and an image of Kwannon of the Muromachi period.

Room VIII.—Historical Department: Relics of the stone and bronze ages; ancient mirrors and Buddhist implements; relics dug out of *Kyōzuka* (mounds in which *Kyōzutsu*, metal cases in which writings were preserved, were buried, a custom prevalent between the 11th and 15th centuries); and old coins.

Room IX.—Pottery of the stone age of China, Korea and Japan; clay images of men, cattle and other animals,

helmets, shields, spears placed round graves in ancient times.

There are some interesting historical structures in the Museum grounds, one of which is the Front Gate. The grounds of the Museum were formerly occupied by a temple called the Kan-ei-ji, the Superior of which was always an Imperial Prince. At the time of the Restoration in 1868 a battle was fought at Ueno between the Imperialists and the followers of Tokugawa, the result of which was that the temple was destroyed by fire, only the front gate being saved from destruction. Traces of the struggle, in the shape of bullet holes, may still be seen on the gate. There are also in the grounds an ancient storehouse (*Azokura*), and a house for the tea ceremony (*Rokusō-an*), the latter built in the 17th century by Kanamori Sōwa, a famous master, both brought from Nara. The arbour (*Karakasa-tei*) in the grounds was built in 1662 and once stood in the garden of the Ōkubo family in Ushigome, to whom also originally belonged the stone lantern (*Bake-dōrō*), which dates from 1596.

Visitors to the Museum may obtain a special permit entitling them to handle, copy, or photograph the exhibits, for a fee of 50 *sen* (teachers and students 25 *sen*) for each object.

The Museum is open daily from 9 a.m. to 3.30 p.m. in winter and 8 a.m. to 4.30 p.m. in summer. Admission 10 *sen*, children half-price.

Tōkyō Science Museum (*Tōkyō Kagaku Hakubutsu-kan*; pl. I, F 6) is situated at Ryōun-dai, opposite the Prefectural Art Gallery. It was established in 1928 by the Department of Education. The exhibits relate to educational work and include articles relating to natural history.

The Museum is open daily except on the first and third Mondays of every month from 9 a.m. to 5 p.m. in summer and from 9.30 a.m. to 4.30 p.m. in winter.

The **Imperial Library** was founded in 1872 and reconstructed in 1906. It contains altogether 712,964 volumes. The library is open daily to the public from 8 a.m. to 9 p.m., except during the New Year holidays, some public holidays, and ten days in the months of October and November. The first day of every month, also, is reserved for the cleaning of the library. Admission 3 *sen*, special 10 *sen*.

Ueno Zoological Gardens (pl. F 6) cover 15 acres of ground and contain a large collection of animals. Just in front of the main entrance will be noticed several old tombs, surrounded by a stone fence. They are the tombs of the Tōdō family, the site having been originally part of the precincts of the Kanshō-in temple, now no longer in existence.

The Zoological Gardens (*Dōbutsu-en*) are open daily from 9 a.m. to 4 p.m., except for three days at the end of the year. Admission 15 *sen*.

The **Tōshō-gū Shrine**, to the south of the Zoological

Gardens, was founded in 1626 in memory of Ieyasu. The pine and bronze lanterns which line the approach to the temple were the gifts of daimyō. Among the treasures of the temple are autograph letters of Ieyasu and his descendants, and a collection of weapons of war. The famous belfry of Gano, so often referred to in Japanese poetry, will be seen near the Seiyōken Restaurant. The trees planted in the precincts by General Grant and his wife during their visit to Japan in 1879 are still growing. The bronze equestrian statue facing the main avenue is of the late Prince Komatsu.

The **Shinobazu Pond** (pl. E & F 6) is a pretty sheet of water just outside Ueno Park. It is noted for its lotus blossoms in August.

Mortuary Temples of the Tokugawa Shōgun will be found at the rear of the Imperial Museum, one containing the tombs of the 4th, 10th, and 11th Shōgun and the other those of the 5th, 8th, and 13th Shōgun. An admission fee of 20 *sen* (children half price) is charged for each section of the mausolea, which are open daily from 8 a.m. to 4 p.m.

The **Kan-ei-ji Temple** (pl. F 5) stands behind the Academy of Music on the site of the Daiji-in Temple. The original temple, which stood on the site of the Museum, was burnt down at the time of the Restoration, and the present one was formerly the main temple of the Chōraku-ji at Serada, in Gumma Prefecture, removed here in 1875. The Kan-ei-ji was the most important Buddhist temple in Edo during the Tokugawa régime and held all the land that now forms Ueno Park. Moreover it was presided over by an Imperial Prince, who was held as a sort of hostage for the good behaviour of the Imperialists at Kyōto. The last holder of this office, the late Prince Kitashirakawa, was carried off by the Tokugawa adherents to Aizu when they were driven out of Tōkyō.

Ueno Station (pl. F 6) is the starting point for lines running to the north, north-east, and east. A new station has just been completed with all the latest improvements.

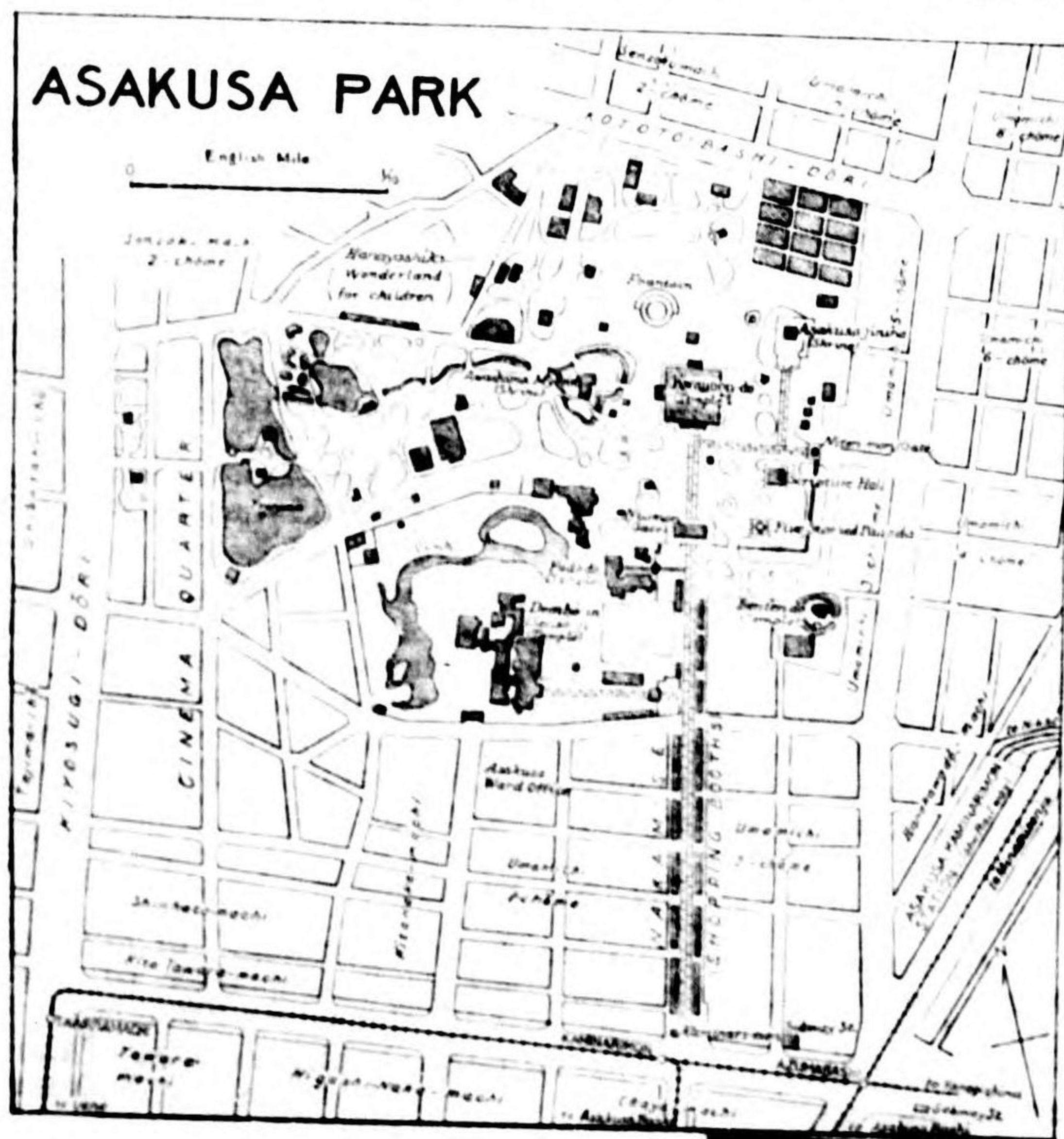
Yanaka Cemetery is to the north of Ueno Park and is noted for its association with the temple of Tennō-ji. The grounds cover 26 acres and are the largest in Tōkyō next to the Aoyama Cemetery.

Asakusa Ward.

Asakusa Ward is the most densely populated of all the wards and contains the chief amusement quarter of the city. It is bounded on the east by the River Sumida.

Asakusa Park (pl. G 6) is situated about the centre of the ward and covers 50 acres. Its chief glory is the **Asakusa**

Kwannon Temple named after the god to whom it is dedicated. Clustered round the temple is a large amusement quarter, filled with shops for the sale of keepsakes, restaurants, picture-halls, theatres, etc. The temple, which has always been a place of great resort by worshippers, acquired additional holiness at the time of the earthquake in 1923, as all the buildings inside the Niō-mon, the great gate with the two giant kings standing in the niches, were saved from destruction. The sandals suspended on the gate are offerings of those who desire to become good walkers. The images in the upper story of the gate are of Monju-Bosatsu and Shiten-nō. The temple itself is said to have been founded in the 7th century by two fishermen, who found in their nets one day a tiny image of Kwannon. This they enshrined in a small hut, which in course of time, by the munificence of worshippers, grew to be a large temple. The old building, which has just been reconstructed, dates from 1651, and



measures about 100 ft. long and broad. The images on the four sides of the main altar are of Shiten-nō, with images of Kwannon in her thirty-three terrestrial embodiments arranged on both sides. The figure on the altar on the right-hand side of the chancel is of Fudō-Myō-ō and that on the altar on the left is of Aizen-Myō-ō. They are both the work of Unkei. There are a number of other small shrines in the main building, with images, the one of Binzuru, said to be the work of Jikaku-Daishi, being worn by being rubbed by visitors, who hope by this to secure relief from bodily pain. The picture over the shrine to the right is that of a red-headed sea-demon called a *shōjō*, and the three figures carved in relief and painted, hung opposite, are those of three Chinese heroes. To the left of this carving is a picture of Yoshitsune's stable-keeper, Oumaya no Kisanda, by Kikuchi Yōsai, and to the right a picture of Yoshitsune himself being warned by his sweetheart Shizuka. A picture near this one represents Genzammī Yorimasa in the act of shooting a monstrous animal called a *nue*; it is the work of Takayama Kōkoku. The pagoda in the grounds is 111 ft. high and dates from the latter part of the 17th century. The Eastern Gate (Niten-mon) contains two images of Jikoku-ten and Tamon-ten. The shrine, a little to the north of this gate, was constructed by order of the third Shōgun in memory of the fishermen who founded the temple.

The **Higashi-Hongan-ji**, commonly called the Monzeki, is situated at Matsukiyo-chō and was founded in 1657. It was once used to lodge envoys from Korea and at the time of the war with China in 1894-5 many prisoners were kept here. It did not escape destruction in the earthquake of 1923, however, and the present building is a modern one.

Honjo Ward.

Honjo Ward includes a large part of the factory district of Tōkyō, although it is not without its pleasure resorts. To reach it from Asakusa Ward the River Sumida has to be crossed by one of the bridges, Komagata, Umayu, Ryōgoku and others.

Ryōgoku Bridge gets its name from the fact that it formerly joined the two provinces (*ryō-goku*) of Musashi and Shimōsa. The firework display here on the occasion of the river fête (*Kawa-biraki*, p. xlv), held in the latter part of July, constitutes one of the sights of Tōkyō.

The Ekō-in (pl. G 7), a temple near the eastern extremity of the bridge, was rebuilt after the earthquake of 1923. It is celebrated as having before figured in a catastrophe, this being the great fire of 1657, which is alleged to have caused the death of 108,000 people. Their remains were

buried in the grounds of the temple and a grand religious ceremony was held over them by order of the Shōgunate.

The **Kokugikan** (pl. 5, G 7) is a wrestling hall capable of seating 16,000 spectators. The contests take place twice a year, as mentioned previously. Formerly champion matches were held in the open in the temple grounds.

Hifukushō-ato (pl. G 7) is one of the most tragic places in the capital. It is on the east bank of the River Sumida and was at one time occupied by the Military Clothing Depot. At the time of the earthquake in 1923 it was an open piece of land, covering about eight acres, and was naturally looked upon as a good place whereon to take refuge from the fires which followed the earthquake. To this place, then, some thirty thousand people flocked with their goods and chattels when the fires broke out. The flying sparks from the surrounding buildings, however, soon set fire to the piles of goods that the refugees had brought on the ground, and with no place to which they could escape, it is estimated that 32,000 people lost their lives that afternoon. A Memorial Hall has now been erected in the middle of the ground, in which, in huge urns, are gathered the charred bones of the victims. The walls of the hall are decorated with scenes of the disaster. On the left-hand side of the hall is a monument erected by the school-children of Tōkyō in memory of the thousands of their school-fellows who lost their lives in the disaster. The incense burning before the altar in the Hall has never been allowed to go out since it was lit in 1923, four days after the earthquake. A service in memory of the dead is held every year on September 1st, the day when the catastrophe occurred.

The **Fraternity Memorial Hospital** (Dōai-kinen Byōin), to the rear of the Earthquake Memorial Hall, was erected from funds subscribed in America at the time of the 1923 disaster. It is run as a charity institution.

Sumida Park (pl. G, H 5, 6), which stretches for about a mile along the banks of the River Sumida above the Azuma Bridge, is one of the three largest parks laid out by the Government as part of the post-earthquake reconstruction work. The finest part of it is in Shin-Koume-chō, on the eastern bank of the river, which was formerly the garden of a mansion belonging to the Tokugawa family. The Kototoi Bridge is the connecting link between the two sections of the park.

Mukōjima is the name given to the eastern bank of the river including the park. Formerly it was one of the most noted places of interest in the capital, on account of its cherry-trees. Many of the trees were destroyed by

but efforts are now being made to restore it to its former beauty. Regattas are held here in spring and autumn by the different universities and colleges.

The **Hyakka-en** (pl. H 5) is a famous old garden at Kajima on the eastern bank of the river. It was laid out in 1801 by some persons of a literary turn of mind, who made it their favourite rendezvous. Bashō, a famous *haikai* poet, who was one of the promoters, has some of his verses carved on monuments in the garden. The garden is noted for its plum-trees and variety of flowering plants. A small entrance fee is charged.

Kameido (pl. I 7) is famous for the Shintō Shrine of Kameido-Tenjin, which is dedicated to Sugawara Michizane. An image of Michizane, carved in plum-wood about the middle of the 17th century, is said to be deposited in the shrine. There are large wistarias in the grounds of the shrine.

Fukagawa Ward.

The site of Fukagawa Ward was reclaimed from the sea in Tokugawa times, and owing to its low level the ward is liable to be flooded in times of storms. Like Honjo is a great factory district, the number of canals affording facilities for transport.

Kiyosumi Garden (pl. G 9), near the Kiyosu Bridge, is one of the best landscape-gardens in the city, and is particularly celebrated for its rocks, which were gathered from all parts of Japan. The garden, which was originally the property of Baron Iwasaki, who donated it to the Municipality in 1924, contains two buildings of historical interest. One is the Hall in which the funeral ceremony of the Emperor Taishō was held at the Shinjuku Imperial Garden in 1927, and the other the building in which Lord Kitchener was welcomed when he visited Japan.

The **Nautical College** on Etchūjima was founded in 1875. Near it stand the **Fisheries Institute**, and the **Central Commissariat Department** of the Army.

Fukagawa Park (pl. G 9) contains the Hachiman Shrine and Narita-Fudō Temple, both reconstructed several years ago. On the east of the park is the largest timber centre in Tōkyō. This ground was reclaimed towards the end of the 17th century.

Other Wards and Vicinity.

The following are the principal places worthy of note in the western and northern suburbs, some of which were included in the Greater Tōkyō in 1932. (For the eastern suburbs refer to Routes 19 and 23, and for the southern to Route 2.)

Meguro (pl. A, B 11-13) is noted for the temple of Fudō, about a mile from Meguro Station. The temple was founded early in the 9th century and the main hall is a fine structure. Near the temple is an old tomb called Hiyokuzuka. In it lie buried Shirai Gompachi and his sweetheart Komurasaki, favourite characters in the popular drama. On a hill behind the temple is the tomb of Aoki Kou-yō, who introduced the sweet potato to this part of Japan. The **Meguro Race Course** (pl. A 13) is about 1 m. west of the station. The course is to be removed to Fuchū near Kokubunji on the Chūō line very shortly.

Shibuya (pl. A 8-11) is a popular residential quarter and has easy access to the River Tama, which is a favourite summer resort of the townsfolk.

Setagaya, to the south-west of Shibuya, is famous for its connection with Yoshida Shōin (1831-1859), a great loyalist, to whom a shrine has been dedicated.

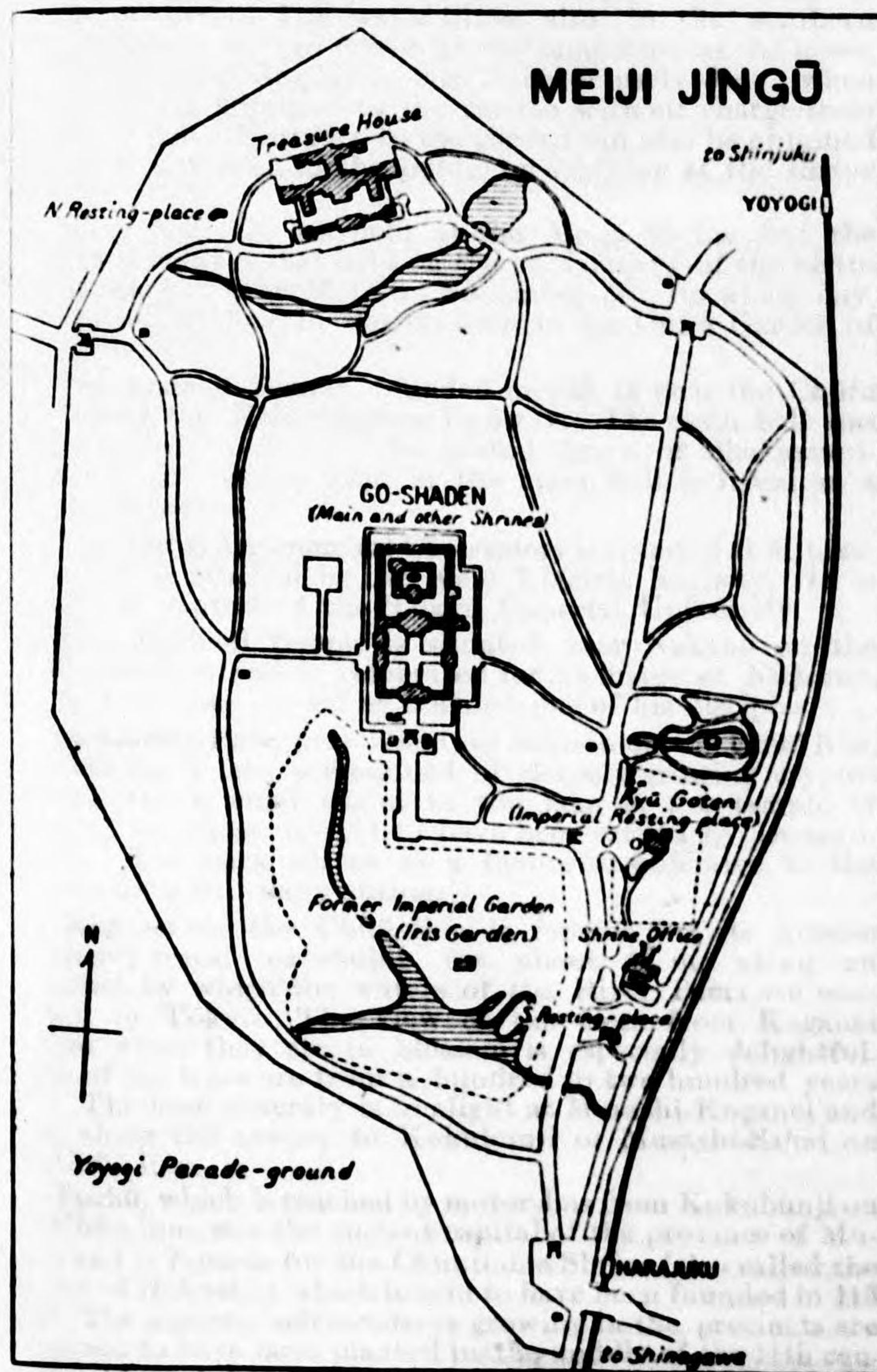
The **Komazawa Golf Course** (18 holes), under the control of the Tamagawa Electric Railway Co., is open to the public all the year round.

The **Yoyogi Parade Ground** is reached from Harajuku Station. Military reviews are held here on January 8th and on April 29th, the Emperor's birthday.

The **Meiji Shrine**, dedicated to the Emperor Meiji and his consort, stands near Harajuku Station. It is one of the holiest centres of pilgrimage in Japan, many millions worshipping there every year. The shrine was completed in 1920 and is in pure Shintō style. The main shrine, the oratory, and the other principal structures are built of *hiyoki* wood, roofed with the bark of the same tree, and decorated with gilt copper. The large *torii* at the entrances to the grounds are made of *hiyoki* wood over 1,700 years old, brought from Mt. Arisan in Formosa. The *torii* in the grounds is one of the largest in Japan, standing about 39 ft. 7 in. in height, the pillars being 4 ft. in diameter.

In the main shrine are a complete set of sacred costumes, two sacred swords, and two sacred mirrors. Behind the shrine is a treasure-house, in which are exhibited many articles in personal use by the Emperor Meiji or connected with him. The carriage is the one which was used at the time of the promulgation of the Constitution in 1889, when it was drawn by six horses.

The grounds of the shrine, known as the Inner Garden, covering an area of about 175 acres, are well wooded. The part of the precincts on the left-hand side of the south avenue was formerly an Imperial Garden, which the Emperor Meiji and his consort visited many times to see the many



species of iris growing there. The iris garden is still the best in Tōkyō. The water-lilies, also, in the southern pond, which come into flower at the same time as the irises, make a beautiful display in late June or early July, when the public are admitted to the garden without charge from 8 a.m. to 4 p.m. Entrance to the garden can also be obtained when it is not open to the public by applying at the shrine office.

Many festivals are held at the Meiji Shrine, but the most important is that held on the anniversary of the birthday of the Emperor Meiji on November 3rd, on which day, also, games are held in the stadium in the Outer Garden of the shrine.

The **Jindai-ji Temple**, founded in 733, is near the Chōfu car-stop of the Keiō Electric Railway. The main hall was reconstructed in 1919. The seated figure of Shakamuni-Butsu in gilt bronze kept in the main hall is listed as a national treasure.

The **Tōkyō Astronomical Observatory** is situated at Mitakamura and is reached by the Keiō Electric Railway. It is under the control of the Tōkyō Imperial University.

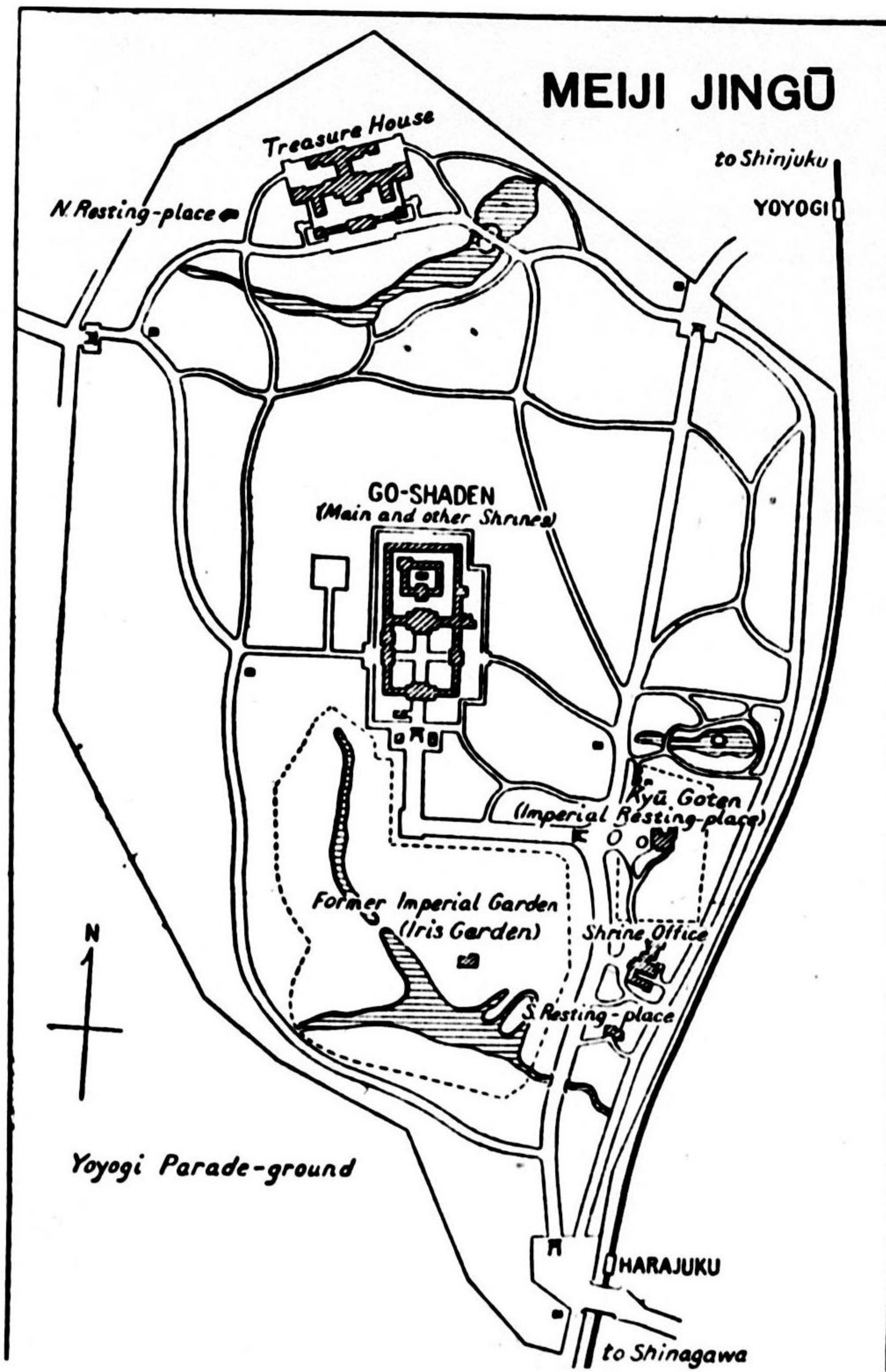
The **Myōhō-ji Temple** is situated near Nakano on the Chūō main line and is celebrated for its image of Nichiren, said to have been carved by Nichirō, one of his disciples.

Inokashira Park, near Kichijōji Station on the Chūō line, is noted for a lake surrounded by densely growing cryptomerias. On a small island in the lake is the temple of Benten; its image is said to have been carved by Dengyō-Daishi. The park serves as a favourite objective to the citizens for a half-day's outing.

Koganei on the Chūō line is famous for its avenue of cherry-trees, extending for about 4 m. along an aqueduct by which the waters of the River Tama are conducted to Tōkyō. The view of the trees from Koganei Bridge when they are in blossom is especially delightful. Some of the trees are from a hundred to two hundred years old. The best itinerary is to alight at Musashi-Koganei and walk along the avenue to Kokubunji or Musashi-Sakai on the Chūō line.

Fuchū, which is reached by motor-bus from Kokubunji on the Chūō line, was the ancient capital of the province of Musashi and is famous for the Ōkunitama Shrine (also called the Shrine of Rokushō), which is said to have been founded in 113 A.D. The gigantic zelkova-trees growing in the precincts are supposed to have been planted in the middle of the 11th century. The present buildings date back to the middle of the 17th century.

MEIJI JINGŪ



Tachikawa, which is easily accessible by the electric suburban railway of the Chūō line, is noted as the headquarters of the Army Aviation Corps and for its aeroplane factories. It is the junction for the Ome Electric Railway, by which the Yoshino plum grove, noted as the best in the locality, may be reached. The journey takes an hour, the traveller alighting at Ome and taking a motor-bus.

The **Rakuraku-en**, a pleasure garden on the upper reaches of the River Tama, is close to the station of the same name on the Ome Electric Railway. The garden is beautifully situated and covers about 40 acres. It is provided with tennis-courts, a stadium, playground, etc., and contains a picturesque hotel, where accommodation may be obtained. Fishing may be enjoyed on the river, and the skating rinks near Mitake on the railway attract visitors in the season.

Mt. Bushū-Mitake can be reached from Mitake by a motor-bus drive of about 4 m. along the River Tama. The mountain on which the temple stands rises 3,000 ft. above sea-level. There is some fine scenery in the neighbourhood.

The **Valley of the River Tama** is noted for its picturesqueness. The visitor should take a motor car from Mitake to the Ogōchi Hot Springs (about 13 m.) and then walk along the valley to Sawai-mura. The valley contracts at Tanazawa and the current grows swifter, and at Kazuma Bridge the river is a roaring torrent. At Hikawa a mountain stream flows into the main river and another picturesque bridge enables the wildness of the scene to be enjoyed.

The **Stalactite Cavern** at Nippara is about 5 m. from Hikawa, the route being along the course of the River Nippara. The cavern is about a mile beyond the village. It extends into the mountain about a mile, and it is necessary to have a guide to explore it.

The **Tama Mausoleum**, where the remains of the Emperor Taishō were interred in 1927, is situated 1.5 m. to the north of Asakawa Station on the Chūō line. It is surrounded by wooded hills on three sides and is approached by a broad avenue. The tomb is in the shape of a low mound covered with granite slabs, which overlap each other.

Mt. Takao (Takao-san) is 1.5 m. from Asakawa and can be reached by motor-bus to the foot of the mountain, where a cable line runs to the summit. It is a popular place for viewing the autumn tints. On the summit there is a Buddhist temple said to have been founded in 744 and surrounded with a dense forest, which cuts off the view. A narrow path on the south-east of the mountain will take the visitor past a waterfall supposed to be efficacious in cases of brain-trouble.

The **Temple of Philosophy** (Tetsugaku dō), founded in 1904 by the late Dr. Inoue Enryō, a well-known philosopher and moralist, is situated near the Arai yakushi-mae car-stop of the Seibu Railway. Dr. Inoue died in 1919 when the temple was still incomplete, but the work has been carried on since his death by the aid of funds left by the founder and supplemented from other sources. Among the buildings on the grounds, which cover about 13 acres, are a shrine of the Four Sages, dedicated to Buddha, Confucius, Socrates and Kant. The grounds include tennis-courts, a baseball diamond, and a playground.

The **Murayama Reservoir**, the main source of the water-supply of Tōkyō, constitutes the so-called Ōsayama Park, and is reached from Takada-no-baba on the Yamate line by the Seibu Railway. The park-like nature of the surroundings, together with the scenic effects, make it worth a visit. There is a semi-European inn on the spot, which caters for foreign visitors.

Tokorozawa, noted for its aviation ground, is also reached from Takada-no-baba by the Seibu Railway. The aviation ground is a little east of Tokorozawa Station and covers an area of about 430 acres.

The **Asaka Golf Course** of 18 holes is best reached by the Tōjō line, which branches off from Ikebukuro Station on the Yamate circular line. The **Kasumigaseki Golf Course** of 36 holes is near Kawagoe and is best reached by the same line. Visitors must be introduced by a member of the club and are permitted to play on any day except Sundays and holidays.

Tenran-zan, one of the best places in the suburbs of Tōkyō for an outing and picnic, is easily reached from Hannō on the Musashino Railway. It is about half a mile to the foot of the mountain, along a picturesque road, and the ascent of about a mile is easy. From the top there is a splendid view over an extensive Musashino plain.

Asuka-yama Hill (pl. C 3), opposite Ōji Station on the Tōhoku line, is noted for its cherry-blossoms and its picturesque views.

Arakawa, on the upper reaches of the River Sumida, is also noted for its cherry-blossoms, which extend for about 2 m. along the bank of the river. Motor-buses run from Ōji Station to the river (3 m.).

Ōmiya is a flourishing town, principally owing to the large workshop of the Government Railways being situated there. In 1884 the precincts of the Hikawa-jinsha, a Shintō shrine dedicated to Prince Susanō-o and two other deities, covering 36 acres, were formed into a park. The town may be reached by the electric suburban railway of the Tōhoku line.

Kawagoe, 8 m. from Ōmiya on the Tōhoku line, is prin-

ipally noted for the Kita-in Temple founded by Jikaku-Daishi in 830. In the precincts of the temple are displayed the images of the "Five Hundred Rakan." The quaint spectacle of these grotesque moss-grown stone images of human figures will strongly appeal to those who have a taste for the bizarre. The city (pop. 34,200) is best reached from Ikebukuro by the Tōjō line of the Tōbu Railway.

The **Iris Gardens of Horikiri** (Horikiri Shōbu-en), 4 m. from Nippori by the Keisei Electric Railway, are the most extensive in Japan. The flowers are usually in full bloom about June 15th.

Shibamata, near Kanamachi on the Jōban line, is widely known for the Taishaku-ten or Daikyō-ji Temple. The chief image installed in the temple is a figure of Taishaku-ten carved from a block of pear wood. On the back of the block sacred characters are inscribed. The image is said to have been the work of Nichiren and represents Taishaku-ten, one of the two attendants on the Buddha. Shibamata boasts delicacies in the shape of river-fish, there being several restaurants adjacent to the river. It is best reached from Nippori by the Keisei Electric Railway.

Ushijima, celebrated for its wonderful wistaria, is reached from Kasukabe on the Tōbu Railway, a motor-bus being available from the station. The vine is said to have been planted by Kōbō-Daishi over a thousand years ago. It now covers over a fifth of an acre. The flowers are usually at their best about May 10th.

The **Morin-ji Temple**, near Morinji-mae Station on the Tōbu Railway, has among its treasures the "Good-luck Distributing Tea-kettle" (*Bumpuku Chagama*), which, according to tradition, is the celebrated Dancing Badger Kettle of the fairy story related in Mitford's Tales of Old Japan.

The **Azalea Garden of Hanayama** is 2 m. from Tatebayashi Station on the Tōbu Railway and covers about four acres. There are about 2,000 bushes in the garden, some of them said to be over 200 years old, mostly brought from the mountains at Nikkō. Motor-buses ply from the station, or the visitor can take the Benten ferry, half a mile from the station, which passes along part of the moat of the castle which once stood there.

The Seven Isles of Izu.

The Seven Isles of Izu (Izu-Shichi-tō) lie off the Izu Peninsula, extending in a chain, from near the entrance to Tōkyō Bay, towards the south for a distance of about 157 nautical miles. The islands consist of Ōshima, Toshima, Nii-jima, Kōzu-shima, Miyake-jima, Mikura-jima, and Hachijō-jima. For purposes of administration they are

included in Tōkyō Prefecture. The islands are of volcanic origin and are a continuation of the chain of volcanoes, of which the Hakone mountains are a part.

Ōshima, also called Vries Island after the name of the Dutch navigator, is 59 nautical miles from Tōkyō and has an area of 36 sq. m. It is famous for its active volcano Mihara-yama, the smoke from which is seen many miles out to sea and is a conspicuous mark for navigators. The island has a population of 7,900, and is divided into six villages. The chief occupation is fishing, but the island is also noted for its production of camellia-oil and milk.

Mt. Mihara (2,500 ft.) can be ascended from the village of Moto-mura in about 2 hrs. The present crater, about 1.5 m. wide, is reached by passing through a desert of 1.3 m. on the summit. Donkeys and camels are available for crossing the desert. A fine view of Mt. Fuji and the other islands of the group can be obtained from the summit.

Other sights of interest on Ōshima Island are the sulphur springs of Yuba on the northern slopes of Mt. Mihara; the lighthouse at Kazehaya-ga-saki, the light of which is visible for 26 nautical miles out at sea; the huge cherry-tree, 2.5 m. from Senzu-mura, with a girth of about 20 ft.; and the cave of Gyōja, at the foot of Mt. Gyōja, 1.5 m. from Senzu-mura, once tenanted by a hermit, who carved the stone image of a Buddhist divinity now in the cave.

Hachijō Island is a little larger than Ōshima and has two volcanic peaks, neither of which is active. The island is noted for its silk fabrics, made of silk cultured on the island.

The other islands of the group contain almost nothing of interest and are less accessible.

The islands were used in the middle ages as a place of exile, the most celebrated of the exiles being Minamoto Yoritomo, a famous archer of the 12th century, who is credited with having escaped from the islands and gone to the Luchus, where he reached royal rank by marrying a princess. A monument of him stands on the shore at Moto-mura, the principal village on the island of Ōshima. Another celebrated exile was Ukita Hideie, a great daimyō, who was sent to Hachijō Island by Ieyasu, after the battle of Sekigahara.

Communication with the islands is maintained by the vessels of the Tōkyō-wan Steamship Co., which runs a daily service from Tōkyō to Ōshima (6 hrs. to Moto-mura) and a service five times a month to Hachijō-jima.

The Bonin Islands.

The Bonin Islands (Ogasawara-jima) consist of four groups, Muko-jima, Chichi-jima, Haha-jima (constituting Ogasawara-jima proper) and Iō-jima (Sulphur Islands), further to the south, the number of islands being 97 and the total area 30 sq. m., with 5,700 inhabitants.

Communication with the islands is maintained by the Kinkai Yūsen Kaisha, which runs a service from Shiba-ura (Tōkyō) to the islands, via Yokohama and Hachijō Island, every one or two weeks according to circumstances, the time taken to Chichi-jima being four days. The distance from Yokohama to Futami in Chichi-jima is 530 nautical miles.

The first Japanese to discover the Bonin Islands were followers of the Daimyō Ogasawara, after whom the Japanese named the islands. They seem also to have received the name of *Munin* (uninhabited) Islands, since the name by which they came to be known abroad (Bonin) is a corruption of the Japanese *Munin*. In 1675 they were explored by Shimaya Ichizaemon, and in 1783 attention was drawn to their strategic importance by Hayashi Shihei, a famous scholar and patriot. The first attempt at colonization was made in 1830 by an Italian who went to Chichi-jima with a party of five Europeans and 17 Hawaiians. In 1862 the Japanese Government dispatched two high officials to the islands, to establish Japanese authority there, and 40 Japanese, men and women, from Hachijō Island, were induced to settle on Chichi-jima. In 1880 the islands were placed under the jurisdiction of Tōkyō Prefecture and an administrative office was established at Omura on Chichi-jima in 1886.

Chichi-jima is the largest of the islands, being about 12.5 m. in circumference. It contains the capital, Omura, near which is the village of Kiyose, where the warships of Commodore Perry anchored when they visited the islands in 1852.

The islanders cultivate sugar-cane, pine-apples and bananas, and raise cattle. The leaves of the banyan-tree also provide the raw material for several industries. Large turtles are also caught off the shore, and bats and albatrosses on land. The Sulphur Islands, also called the Volcano Islands, are a group of three small islands to the south-west of the Bonin Islands, with a population of 1,200. These, with another small island called Minami-Tori-jima (Marcus Island), are all under the administration of the Ogasawara officials.

Route 4. Tōkyō to Kōbe by the Tōkaidō Line.

The railway between Tōkyō and Kōbe (373.5 m., covered by the limited express called *Tsubame* in 9 hrs.), touching en route at Yokohama, Shizuoka, Nagoya, Ogaki, Kyōto and Ōsaka, etc., is known as the Tōkaidō main line, after the name given in feudal times to the great highway connecting the two capitals of Edo (as Tōkyō was then called) and Kyōto. The Tōkaidō line connects the two largest cities in Japan, Tōkyō and Ōsaka, and the two leading ports of Yokohama and Kōbe, besides touching at Nagoya, which of late years has made a phenomenal commercial development, and the ancient capital of Kyōto. Naturally, running as it does through very largely populated districts in the central part of Japan, the traffic on the line is heavy. This is adequately met, however, by a very full service of trains. Between Tōkyō and Kōbe more than twenty trains are run every day, and of these ten are through trains to Shimonoseki, which is reached in 19 hrs. 50 min. from the capital. At Shimonoseki communication is maintained with the Korean railways by a ferry-boat to Fusan (8 hrs.) and with the Kyūshū lines by a ferry-boat to Moji (15 min.) on the other side of the Shimonoseki Straits.

The districts traversed by the Tōkaidō line are rich in scenes of historic interest and natural beauty. After leaving Tōkyō the train quickly reaches Kanagawa, famous as the place where Japan's first foreign treaty was negotiated. At Ofuna a branch line goes off to Kamakura, which was the political centre of Japan for over 140 years from 1192, when Yoritomo established his capital there, but is now a very popular seaside resort with numerous historical remains (Route 5). At Kōzu travellers for Hakone (Route 6) and Atami (Route 7), famous for their hot springs and healthy climate, have to change cars. Through electric trains are also run from Tōkyō to Atami, which is at present a terminus, although when the tunnel (25,584 ft. long) connecting Atami with Mishima is finished, it will be a through station on the main line.

From Kōzu the line turns inland and follows some very difficult country, requiring many tunnels and bridges. At Gotemba (1,450 ft. above sea-level), the highest station on the line, a good view of Mt. Fuji, from base to summit, is obtainable on a clear day. (For Mt. Fuji, see Route 8.) The scenery takes a more romantic aspect after leaving Numazu, when the train passes the long pine-clad beach known as Tago-no-ura, and there are also some fine views obtainable in the vicinity of the Satta pass, after crossing the River

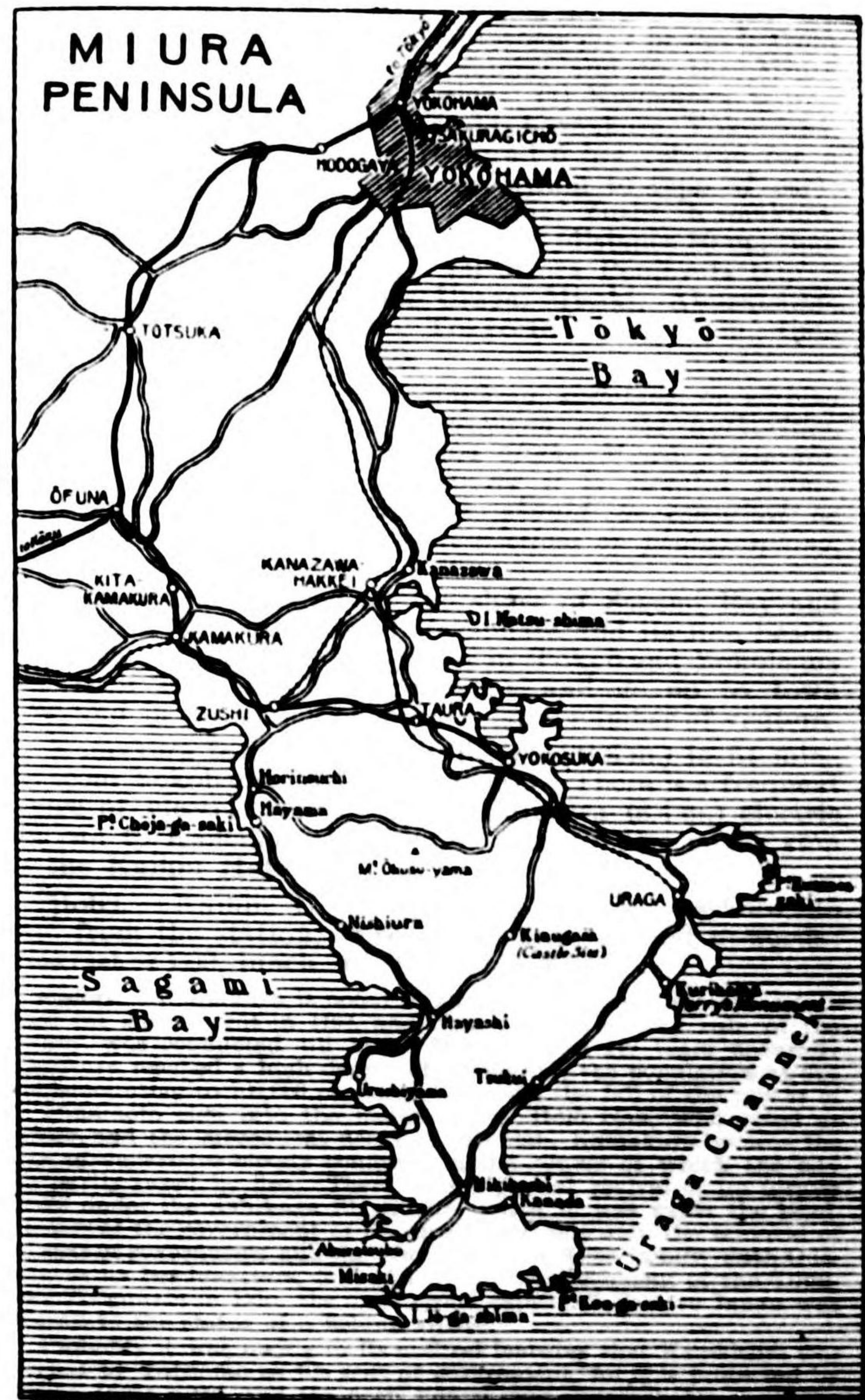
Fuji. Nearing Shizuoka (Route 9), the extensive cultivation of the tea-shrub indicates this district is the centre of the tea industry. From Numazu the line follows more or less the coast of Suruga Bay, but after passing Fujieda it runs inland until Hamamatsu is reached, when the line passes along a narrow spit of land between the surge-beaten beach of the Pacific on the left and the placid waters of the lagoon of Hamana on the right. At Toyohashi the romantic scenery of Atsumi Bay opens to the view. After again turning inland the line passes Atsuta, where, in a thick grove on the left of the line, is hidden the famous Shintō shrine where is deposited the Sacred Sword which is part of the regalia of Japan.

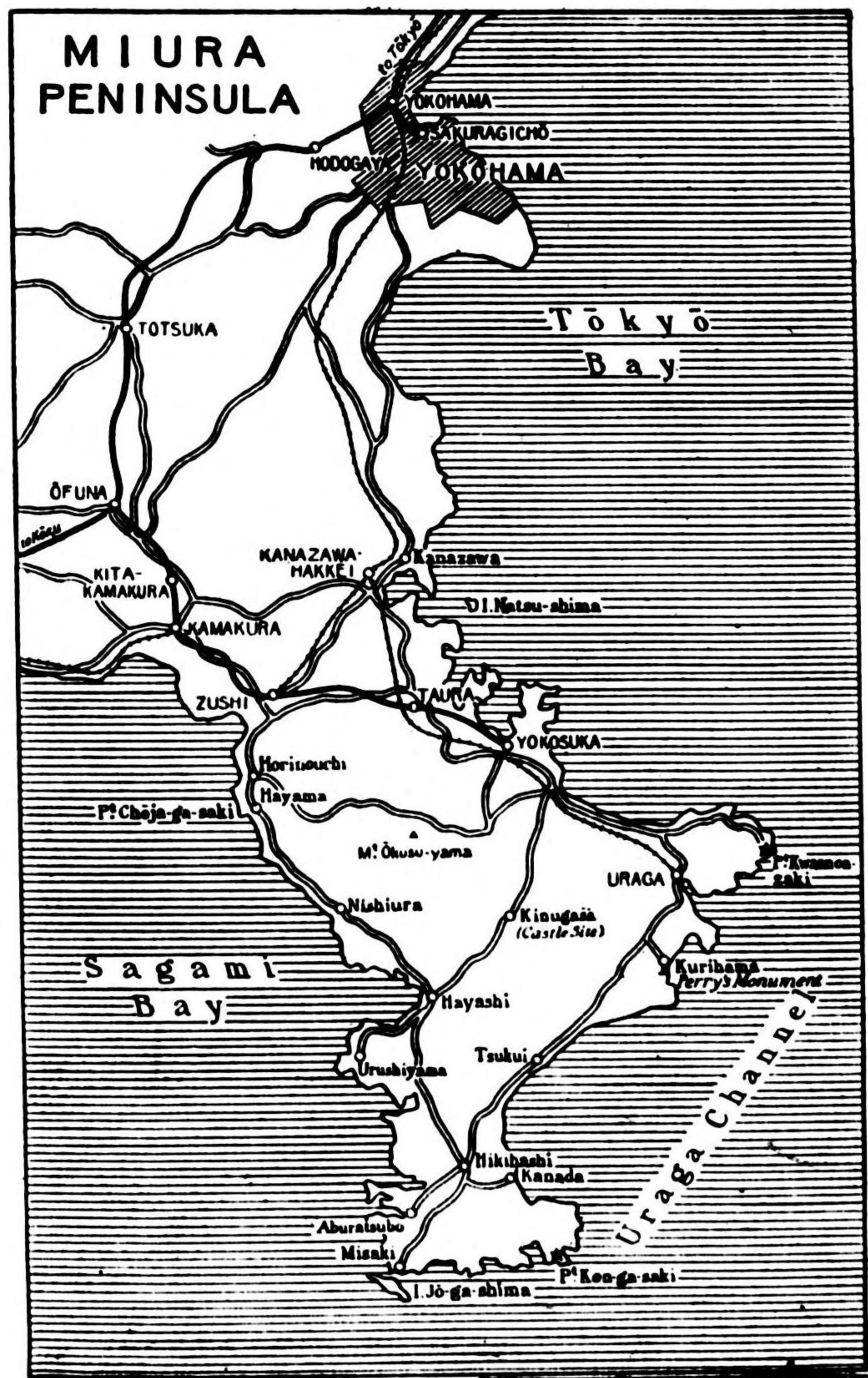
At Nagoya, where the castle, with its pair of gold dolphins crowning the citadel, will attract attention (Route 10), the line runs inland to the north as far as Gifu, noted for its cormorant-fishing (Route 11). The plain of Sekigahara, that is soon reached, arrests the attention of Japanese historians as an old battlefield, where in 1600 Ieyasu fought the decisive battle which enabled him to found the Tokugawa line of Shōgun. At Maibara, the junction of the Hokuriku main line (Route 13), the train emerges on the shore of Lake Biwa (Route 34). The lake, rich in historic memories, is left at Ōtsu, and the line winds down the valley to the ancient capital of Kyōto (Route 33), whence it is a short run to Osaka (Route 28) and Kōbe (Route 27), where the Tōkaidō section of the line ends, and the San'yō line begins (Route 39).

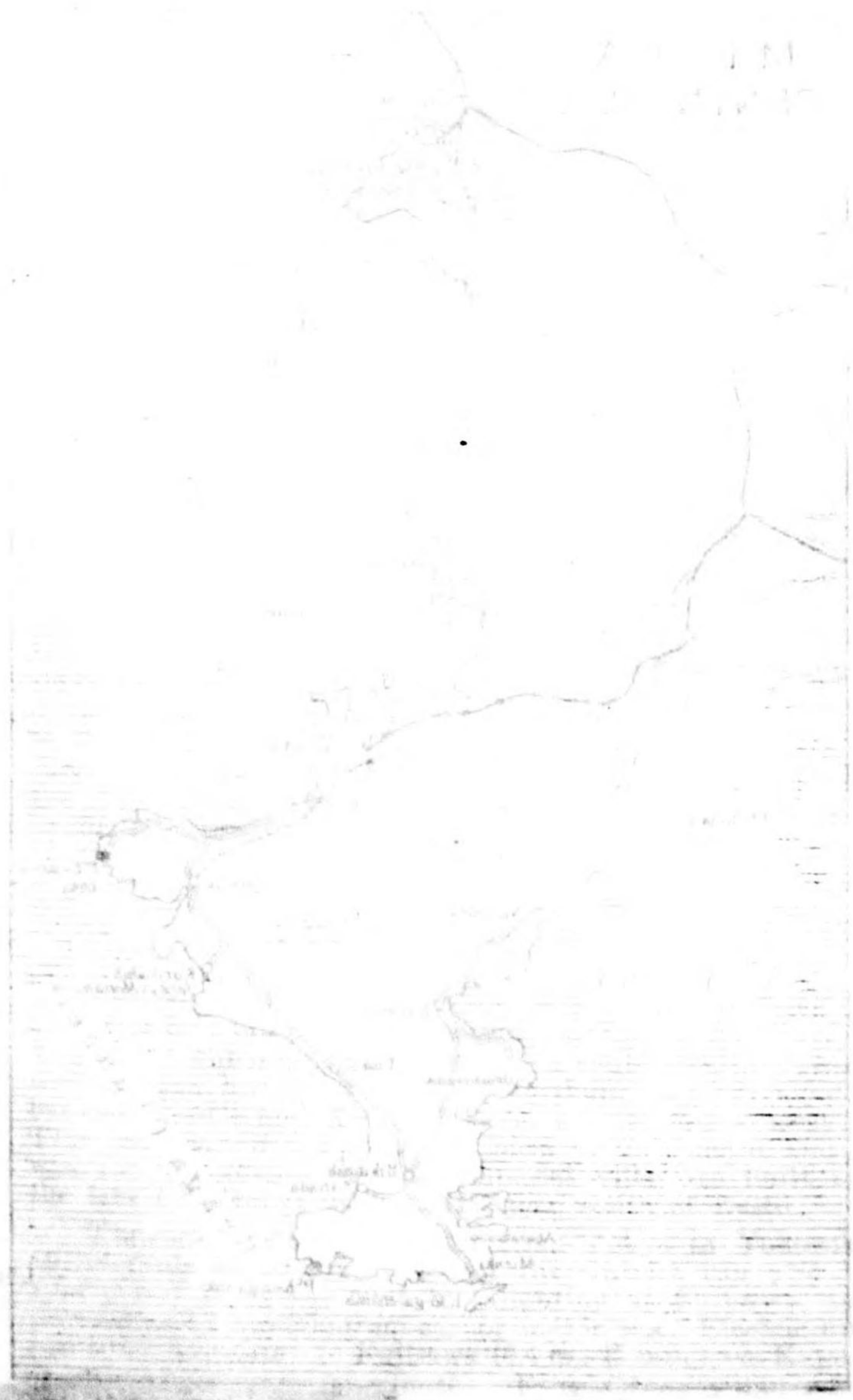
Route 5. Kamakura, Enoshima and the Miura Peninsula.

The Kamakura district is connected with the Tōkaidō main line by a branch line from Ōfuna to the naval station of Yokosuka, which is the terminus. En route, the line passes through the historic town of Kamakura, now a popular bathing resort, and Zushi, famous for its fine seascapes. This coast is noted for the mildness of its climate, and it was for this reason that an Imperial villa was built for the late Emperor Taishō at Hayama, south of Zushi.

Through electric trains run from Tōkyō to Yokosuka at intervals of 30 minutes, and the district can also be approached from the west by alighting at Fujisawa, and proceeding by electric tram-car or motor-bus. Electric cars run from Kamakura to Fujisawa (6.4 m., 45 min.), via Katase, at intervals of 10 to 20 minutes. From Ōfuna a motor-bus is also available to Kamakura.







A delightful return trip by motor car may be made from Tōkyō to Kamakura (and Enoshima) and to the Miura Peninsula on the following routes: (1) Kamakura trip — Tōkyō, Yokohama, Kanazawa, Zushi, Kamakura, Yokohama, Tōkyō (distance 70 m., time required 6 hrs., charge for a car ¥25 — subject to alteration according to type of car); (2) Enoshima trip — Tōkyō, Yokohama, Zushi, Kamakura, Enoshima, Fujisawa, Yokohama, Tōkyō (distance 80 m., time required 8 hrs., charge ¥27); (3) Miura Peninsula trip — Tōkyō, Yokohama, Yokosuka, Uraga, Misaki, Aburatsubo, Zushi, Kanazawa, Yokohama, Tōkyō (distance 120 m., time required 10 hrs., charge ¥39).

It is to be noted that photographing, sketching, or making topographical notes without permission of the authorities, are prohibited in the greater part of the Miura Peninsula, including the Kamakura district, as it is situated within a strategic zone. Hotel managers should be consulted as to the places where there are no restrictions on photographing, etc.

Kamakura is situated on the shore of Sagami Bay and is noted for the mildness of its climate and its fine beach. Many persons engaged in business in Tōkyō and Yokohama have their residences at Kamakura, and go up to town daily, and in the summer there is a large number of visitors.

Kamakura is reached from Tōkyō (31.6 m.) in 54 min., and from Yokohama (13.7 m.) in 25 min. There is a frequent service of electric trains. From Fujisawa (6.4 m.) electric cars run to Kamakura in 45 min. Kaigan-dōri is the stop for the Kaihin Hotel.

Hotel. — Kaihin Hotel (pl. I 3), on the seashore, 15 min. from the station, 58 rooms; rooms ¥2 and upwards; breakfast ¥1.00, lunch ¥1.50, dinner ¥2.00.

History. — Kamakura is noted as the place where Yoritomo established his government in 1192, and from where the civil rule of the country was conducted till 1333. During these 140 years naturally Kamakura reached a high degree of prosperity, the population at one time amounting to 700,000 persons; but with the fall of the power of the Minamoto clan into the hands of the Hōjō clan, who acted as regents, and the subsequent decay of this clan, Kamakura became the scene of successive bloody conflicts, in the course of which the city was partly razed by fire. There was a partial revival of its former glories under the Ashikaga Shōgunate, when it was made the headquarters of the government of Eastern Japan, but with the removal of the seat of government and the rise of another Hōjō family, with Odawara as its headquarters, followed by the establishment of the Tokugawa Shōgunate in Edo, the once proud capital of Eastern Japan was reduced to the status of a fishing village.

Probably it was owing to its natural features that Kamakura was selected by Yoritomo as his seat of government, for it is protected by hills on three sides, and the open side is only approachable from the waters of Sagami Bay. It has also to be remembered that the district

had been associated with Yoritomo's family for some generations, that is since the time it was ceded to an ancestor of his by a member of the Taira clan.

The title of Shōgun, granted by the Imperial Court to Yoritomo, was inherited by his two sons, Yorie and Sanetomo, but on their assassination and the extinction of the direct line of Yoritomo, it was held by boys who were either the sons of a courtier of Kyoto or of an Imperial Prince. With the exception of Yoritomo, therefore, all the Kamakura Shōgun were puppets, the actual power being in the hands of the Hōjō family, of whom the first Regent was the father of Yoritomo's wife. The Regency was handed down from father to son in the Hōjō family till finally the title of Shōgun was dropped and remained in abeyance while the Regency lasted. The Kamakura period, which lasted more than a century and a half, witnessed the rise of the military class.

Places of Interest. — The places of interest in Kamakura may be divided into two groups, those to the left of the station, including the Hachiman Shrine, the tomb of Yoritomo, the Kamakura Shrine, and the Buddhist temples of Kenchō-ji, Engaku-ji, and Ennō-ji; and those to the right of the station, including the Kamakura Daibutsu and Hase Kwannon. There are 44 temples and 17 shrines in Kamakura and environs, but the above are probably those of most interest to visitors.

The **Kamakura Daibutsu** ("Great Buddha") (pl. H 3), a bronze figure of Amida, one of the Buddhist divinities, stands in the precincts of the Kōtoku-in Temple, to the north of the Hase car-stop (five minutes' drive from Kamakura Station). The image was originally enclosed in a large building, but this was damaged by a storm in 1369 and was finally carried away by a tidal wave in 1494, since when the figure has remained in the open. Many of the foundation stones that supported the pillars of the building may yet be seen in their original positions. The dimensions of the image are: — Height (including pedestal), 42 ft. 6 in.; circumference at base, 97 ft.; length of face, 7 ft. 8 in.; width of eyes, 3 ft. 5 in. The silver boss on the forehead weighs 30 lbs., and the image itself 92 tons. A staircase inside permits the shoulders to be reached.

The image was cast in 1252 by Ōno Gorōemon, one of the leading sculptors of the time, and is generally considered a very fine specimen of the art. Note the position of the hands, which are laid in the lap, palms upwards and thumbs touching, the Buddhist sign for steadfast faith, and the expression on the face, which depicts the perfect repose and passionless calm which is the root idea of the Buddhist doctrine.

Hase Kwannon (pl. H 3). — While in the neighbourhood of the Daibutsu the Hase Kwannon Temple should be visited for a view of the eleven-faced gilt image of Kwannon,

the Goddess of Mercy, which is enshrined there. The image, which is 30 ft. 3 in. high, was installed in a small space at the back of the main altar in the year 736, and is made from half of an immense camphor-tree. It is a duplicate of the Kwannon at the Hase Temple near Nara, which is said to have been carved from the other half of the same tree. Tradition affirms that the Kamakura image was thrown into the sea with a prayer that the Goddess would redeem the world from sin at the place where the image was found, which was at Yui-ga-hama, the beach at the back of the Kaihin Hotel, noted as the riding and archery ground of Yoritomo and his successors.

Nichiren Temples. — At Komachi-kōji, a few minutes' walk east of the railway station, is a stone on which it is traditionally stated Nichiren sat while preaching his doctrines, and close by are the Nichiren temples of Myōhon-ji, Hongaku-ji, Ankokuron-ji, and Myōhō-ji. The Myōhon-ji was founded in 1275 by Hiki Daigaku-saburō, an adherent of Nichiren. The tombs of the Hiki family are in the precincts. The Ankokuron-ji, at Matsuba-ga-yatsu (about 1 m. from Kamakura Station), marks the site of Nichiren's original hermitage. It was founded in 1274, but the present temple was erected in the Hōreki era (1751-1763) by the Tokugawa family. In the stone cave on the right of the main gate Nichiren wrote his famous tract "On Justice and Public Peace," a copy of which, made by Nichirō, one of his chief disciples, is one of the temple's treasures. Nichirō's tomb is in the precincts. Not far from the Ankokuron-ji is situated the Kōmyō-ji, the headquarters of the Jōdo sect in Eastern Japan. It was founded in 1243 by Hōjō Tsunetoki, and contains many valuable Buddhist scrolls and pictures.

Nichiren was born at Kominato, on the Bōsō Peninsula, in 1222, and entered the Buddhist priesthood when he was 18. He studied for over three years at the Buddhist monastery on Mt. Hiei near Kyōto, and then returned to Awa, his native province, where he began preaching new doctrines. This led to his being expelled from Awa, when he went to Matsuba-ga-yatsu, Kamakura, and there built himself a hermitage where he passed his days in devotion and in preaching on the public thoroughfares. He also spent part of this time in writing his tracts "On the True Defence of the State," and "On Justice and Public Peace." His vehemence and intolerance at last gave offence to the authorities and he was exiled to Ito on the Izu Peninsula. On his release he again returned to Kamakura and continued his propaganda in spite of all obstacles. Once he was on the point of being executed by the authorities, and at another time he was exiled to the island of Sado in the Japan Sea. Finally, after a stormy career of over forty years, he died at the age of 61 at Ikegami (Tōkyō), the headquarters of the Nichiren sect. His remains were interred at Mt. Minobu near Kōfu. (See p. 121.)

Gokuraku-ji. — This temple, founded by Hōjō Shigetoki in 1276, has been several times destroyed by fires and earth-

quakes, but has been reconstructed in its original form. It stands on the main road from Kamakura to Fujisawa and possesses some national treasures, among them two wooden images of Buddha, a five-pronged *dokko* (priest's sceptre), and a bronze bell.

Koshigoe, on the main road from Kamakura to Fujisawa, is celebrated as the place where Yoshitsune, the brother of Yoritomo, was prevented from entering Kamakura, although he had as prisoners two of his brother's enemies. Yoshitsune, while he was endeavouring to appease his brother, stayed at the temple of Mampuku-ji near by, and it is believed that it was there that Benkei, Yoshitsune's faithful retainer, drafted the appeal known as "Koshigoe-jō," which was sent to Yoritomo. The appeal is one of the treasures of the temple.

The **Hachiman Shrine** (pl. J 2), one of the principal places of interest in Kamakura, is half a mile from the station, and is reached along an avenue shaded by pine and cherry-trees. It was founded in 1063 on another site by Minamoto Yoriyoshi, and was removed to its present location by Yoritomo in 1191. The existing buildings date from 1828. The shrine is dedicated to the Emperor Ōjin (270-310 A.D.), popularly called the God of War. The hall at the foot of the steps at the entrance, associated with Shizuka, a celebrated *dansusee* and mistress of Yoshitsune, was rebuilt lately.

After the flight of Yoshitsune to Northern Japan to escape from the murderous designs of his brother, Shizuka was taken to Kamakura and examined as to the whereabouts of her lover. While there she was compelled to dance at this shrine for the entertainment of Yoritomo and his wife. This is a favourite theme with Japanese story-tellers and artists.

The gigantic ginkgo-tree, to the left of the stone steps, marks the spot where in January 1219, Shōgun Sanetomo was assassinated by his nephew, who was chief priest of the temple. The assassin hid behind the trunk of the tree.

Of interest is the display of ancient swords, armour, masks, etc., some of them listed as national treasures, in the colonnade which encloses the oratory and the main edifice. The palanquins near the entrance are called *o-mikoshi*. They are carried through the streets at festivals and are believed to hold the spirits of the deities of the shrine.

Of the minor shrines, the one at the right of the entrance, called *Waka-miya*, is dedicated to Emperor Nintoku, son of the Emperor Ōjin, and three other deities. Further east is the *Shirahata-miya*, erected in memory of Yoritomo and Sanetomo.

The **Shirahata-miya** ("Shrine of the White Standard"),

called because a white flag was the Minamoto banner, associated with Hideyoshi.

In 1590, after the capture of Odawara, Hideyoshi visited Kamakura. He is said to have gone to the *Shirahata-miya*, where an image of Yoritomo is enshrined, and patting the image on the back, said: "Each of us succeeded in conquering the whole Empire, starting from almost nothing. But you were of good lineage, so I may say I am greater than you."

The lotus ponds at the approach to the shrine are said to have been made by order of the wife of Yoritomo, who had them planted with white and red lotus, the colours of the Minamoto and Taira clans. When in full leaf and flower in late July to mid-August they are well worth seeing. The middle one of the three newly built bridges between the ponds is named *Taiko-bashi* ("Drum Bridge") on account of its shape. It replaces the original *Aka-bashi* ("Red Bridge") destroyed several years ago.

The **Kokuhō-kan** ("National Art Museum"; pl. J 2), between *Shirahata-miya* and the ponds, is a concrete structure after the old Japanese style of architecture. It houses many masterpieces of the Kamakura and Ashikaga periods, including paintings, swords, masks, etc. Admission 20 *sen*.

The **Tomb of Yoritomo** (pl. K 2) is on a hillside beyond the Normal School. It is marked by a small moss-covered stone pagoda, about 5 ft. high, enclosed by a stone fence and sheltered in trees. It fronts the site of Yoritomo's Palace. Other tombs, a short distance beyond, are those of Ōe Hiroto, a distinguished councillor of Yoritomo, and of Shimazu Tadahisa, Yoritomo's son and founder of the House of Shimazu of Southern Kyūshū.

Further along, at the top of stone steps, is a minor shrine erected in honour of Sugawara Michizane, the patron saint of learning, known as *Egara Tenjin* (pl. K 2). It contains two golden statues of Michizane, both in Court dress. This shrine was founded before the establishment of the Kamakura Shōgunate in 1192.

The **Kamakura Shrine** (pl. K 2), just beyond the *Egara Tenjin*, was erected by Imperial order in 1869, and is dedicated to Prince Morinaga, the son of the Emperor Godaigo.

Prince Morinaga was taken prisoner by the Ashikaga forces after an unsuccessful attempt to restore the southern line of Emperors, and was confined in a stone cave at the back of the shrine, where, in 1335, at the age of 28, he was assassinated by order of Ashikaga Tadayoshi, who then on the point of leaving Kamakura owing to the invasion of the city by Hojō Tokiyuki, the son of the last Hojō Regent.

The Prince's tomb is on a hill east of the shrine. It was visited by the Emperor Meiji in 1873, when His Majesty wrote the name of the shrine in Chinese characters on a tablet now placed on the *torii*.

The **Kakuon-ji** (pl. K 1), north of the Kamakura Shrine, was founded in 1218 by Hōjō Yoshitoki. It contains images of Yakushi Nyorai by Unkei, and other objects of art. In the temple precincts is a wooden statue of Jizō-Bosatsu (Bodhisattva), generally called the Kuro-Jizō or Hitaki-Jizō, which is among the national treasures and attracts thousands of pilgrims. On the hill at the back of the temple are many caves which, judging from the human bones and the tombstones found in them, must have been used as burial places.

The **Jomyō-ji** (pl. L 2), founded in 1188 by Ashikaga Yoshikane, is situated about 1.5 m. east of the railway station. In the precincts is the tomb of Ashikaga Sadauji, whose posthumous Buddhist name is used as the appellation of the temple.

The **Hokai-ji** (pl. J 2) stands a little to the east of the station, at the foot of Byōbu-yama hill, and occupies the site where stood the mansions of nine generations of the Hōjō Regents. After Takatoki, the last of the Hōjō, fell on his own sword in 1333 in the Tōshō-ji on Byōbu-yama, Takauji removed the temple to the foot of the hill, and dedicated it to Takatoki. Within the temple grounds is the Tokusō-Gongen Shrine, dedicated to Takatoki and the retainers who shared his fate. The images of Jizō-Bosatsu and Kankiten in the temple are national treasures.

The **Kencho-ji** (pl. J 1), the foremost of the five great temples of Kamakura, stands in a grove of magnificent cryptomerias north of the Hachiman Shrine. It was founded in 1253 by the Regent Tokiyori for Tai Chiao (Tao Lung), the Chinese priest known in Japan as Daigaku-Zenji, whose tomb is on the hillside at the back of the temple. Daigaku-Zenji was one of the many Chinese priests who took refuge in Japan on the fall of the Sung dynasty and found warm protectors and patrons in the Hōjō Regents, whom they requited by providing information as to the state of affairs in China and also by negotiating with the mission sent by Kublai Khan. The Kencho-ji was founded in the Kencho era (1249-1255) but the original building was destroyed by fire in 1415, and the reconstructed building ravaged during subsequent civil wars. Under the protection of the Tokugawas, the famous priest Takuan-Oshō did much to retrieve the temple's former glories. The four big juniper-trees in the grounds are said to have been brought from China by Daigaku-Zenji; the largest has a circumference of 19.5 ft. and is 40 ft. high. The Kencho-ji has many national treasures, among which the wooden image of Hōjō Tokiyori is regarded as a masterpiece of the Kamakura period.

On the hill behind the temple is a small temple dedicated to Hanzōbō, a big-nosed goblin.

The **Ennō-ji**, or Arai-Emma-dō, is a small temple opposite the Kencho-ji; it was erected in 1250. Its image of Emma, the Regent of the Buddhist hells, is listed as a national treasure.

The **Jochi-ji** (pl. I 1), situated between the Kencho-ji and the Engaku-ji, was founded in 1283 by Hōjō Morotoki. It collapsed in the earthquake ten years ago, but the image of Jizō, said to be the work of the master-carver Unkei and listed as a national treasure, was saved and is now in another building.

The **Tōkei-ji** (pl. I 1), north of the Jochi-ji, was up to the time of the Restoration (1868) a nunnery, and was popularly known as the "divorce temple," owing to its being a place of refuge, under the divorce law promulgated by the Regent Sadatoki, for wives maltreated by their husbands or by their others-in-law. The temple was founded in 1285 by the wife of the Regent Tokimune, and she became the first prioress of the nunnery. The image of Kwannon enshrined in the main hall is a national treasure.

The **Engaku-ji** (1.5 m. from Kamakura Station, but close to Kita-Kamakura Station) was founded in 1282 with a Chinese priest as its first abbot. At one time it ranked second among the Kamakura temples, but the earthquake of 1923 destroyed a number of its buildings. The Shari-den, in which is displayed in a miniature tabernacle what is claimed to be a tooth of Buddha brought from China, has been restored, however. The bell of the Engaku-ji, the largest in Kamakura, was cast in 1301, and is about 8 ft. high and 4 ft. 7 in. in diameter. It is to the right as one enters the grounds.

The **Jufuku-ji** (pl. I 2), a few minutes' walk north of Kamakura Station, now consists of only one fine building, the Butsuden ("Hall of Buddhist Images") built in 1664. It contains a wooden image of Jizō listed as a national treasure. At the foot of the hill behind the temple are the tombs of the Shōgun Sanetomo and his mother Masako, known as the "Nun Shōgun." The cave in which the former stands is decorated with paintings of peonies and arabesques.

The **Eishō-ji** (pl. J 2), east of the Jufuku-ji and close to the railway, is a nunnery founded in 1634 in memory of the Lady Eishō, the consort of Ieyasu. The temple was built on the site of the home of Ōta Dōkan before he removed to Edo (Tōkyō).

Katase (pl. B 4) is on the coast opposite the island of Enoshima, and can be reached by electric car from Kamakura in 28 minutes. It is historically famous as the place where in 1275 the envoys sent by Kublai Khan, with a demand for tribute, were beheaded. Katase is also famous

as the place where Nichiren was miraculously saved from execution by the headsman's sword failing to act. In the precincts of the temple of Ryūkō-ji, founded to celebrate this deliverance, there is a memorial marking the spot chosen for the execution.

Enoshima (pl. B 5), or "Picture Island" (Inns: Iwamoto-rō, Kinkirō and many others), is reached either from Kamakura or Fujisawa by taking an electric car to Katase, where a wooden bridge crosses the spit of sand, bare at low tide, which connects the island with the mainland. It may be reached also from Shinjuku (Tōkyō) by the Enoshima line of the Odawara Kyūkō Railway, or from Ofuna by a motor-bus running on the toll road; the terminus of the former is situated near the bridge and the latter runs at intervals of 30 minutes.

Immediately on the left after crossing the long bridge are the museum and an aquarium. From these the street goes upwards, flanked by a continuous line of inns and shops, where a bewildering variety of trinkets and wares of all kinds is on sale. At the top of the street is the Enoshima Shrine, which before the Restoration was a Buddhist temple built by Mongaku-Shōnin, at the request of Yoritomo, wherein Benten was enshrined. Opposite the main Enoshima-jinsha, on a hill, stands the Kodama-jinsha dedicated to the late General Count Kodama. It was erected in 1921 by friends and admirers of the General.

From the top of the hill a splendid view may be obtained, including the island of Oshima (Vries Island), with its smoking volcano, and Mt. Fuji. Going down the hill on the other side one comes at the bottom to the **Dragon Cave**, known as Benten Cave, the principal sight of the island. The cave (admission 5 *sen*) is about 360 ft. deep, and branches off into two sections. Candles are supplied for the visitors to make an inspection. At the far end of the cave to the left is an image of Benten, one of the Seven Deities of Good Luck. Tradition credits the cave with once having been the abode of a dragon. At the entrance to the cave will be found some men and boys, who will dive into the sea for a small fee and bring up whatever they find at the bottom.

The return journey may be made by boat to the bridge. In the large globe-like baskets along the shore fish are kept alive for the market.

Fujisawa is noted for the Shōjokō-ji, or more popularly Yugyō-dera ("Touring Temple"), situated about half a mile north-east of Fujisawa Station. It was founded in 1325 as the central seat of the Jishū sect, whose priests are expected to perform pious itinerant services. The Chōsei-in

Oguri-dō, a branch of the Yugyō-dera, stands in its precincts. It is said to have been founded in 1429 by Terute-hime, the faithful mistress of Oguri-Hangan.

Oguri-Hangan a daimyō of Hitachi Province, north of Tōkyō, was charged with inciting a rebellion and had to flee for his life. He set out accompanied by ten of his retainers and on the way stayed at Enoshima, where he met a samurai named Yokoyama Daizen. This man laid a plot to kill Oguri by means of poisoned saké, but the plot was revealed by Terute-hime, a maid at the inn, and Oguri managed to save his own life and escaped to Yugyō-dera, although his retainers were all poisoned. Subsequently Oguri proved his innocence and regained his former position, when he killed Yokoyama and protected Terute-hime. The tombs of Oguri and Terute-hime and Oguri's ten retainers are at the back of the temple. Relics of them are exhibited in the temple.

The **Fujisawa Golf Links** are located at Goten-yama, 10 min. by motor-bus from the station. The course, 18 holes, is open all the year, and visitors are allowed to play on the course if introduced by a member or a stockholder.

Zushi (4.6 m. from Kamakura) has one of the best bathing beaches along the coast. Many wealthy business men of Tōkyō and Yokohama have built villas and reside there all the year round. The two-storied bath-house on the beach, called the Sea House (Umi-no-ie), is maintained by the Government Railways. It has accommodation for 1,500 people. On the ground floor are two bathing pools and a room containing 1,500 lockers, where valuables may be checked and above is a refreshment room. The Sea House is open from July 10th to September 15th. Admission 10 *sen*; children 15 *sen* (under 4 free).

The Shōnan Electric Railway runs a branch line from Zushi to Kanazawa-Hakkei (3.5 m.). Near Jimmuji Station on this line is an old temple of the same name, noted for having a lovely view of Sagami Bay.

Hayama, 3.7 m. south of Zushi, projects further into the bay and commands a better view of Enoshima and Mt. Fuji than does Zushi. There is an Imperial Villa at Hayama built for the late Emperor Taishō when he was Crown Prince. Many noted persons have estates in the vicinity. At Chōja-ga-saki, a pine-clad point to the south, there is good bathing accommodation at an inn.

Yokosuka (38.8 m. from Tōkyō; 16.1 m. from Yokohama by the Shōnan Elec. Railway) is one of the principal naval stations of Japan. Its history begins in 1865, when the Tokugawa Shōgunate built a dockyard there on the advice of a French naval expert, thus beginning the conversion of what was then a poor fishing hamlet into a busy city of 10,300 people. Besides the Naval Office, there is a Naval Arsenal, a shipyard, and the Headquarters of the Tōkyō Bay Fortress Guard.

Yokosuka being in a strategic zone, photographs cannot be taken anywhere in the neighbourhood without permission.

The **Mikasa**, Admiral Tōgō's flagship in the battle of the Japan Sea, fought on May 27th, 1905, when the Russian fleet was practically annihilated, is one of the sights of Yokosuka. It is placed upon a concrete foundation near the Navy Yard and contains relics of her battles in the Russo-Japanese war.

The **Suwa-kōen**, a park at the back of the Suwa Shrine, gives a good view of the city and of the Uraga Channel. There is a monument in the park to some workmen of the Naval Arsenal who lost their lives in an explosion.

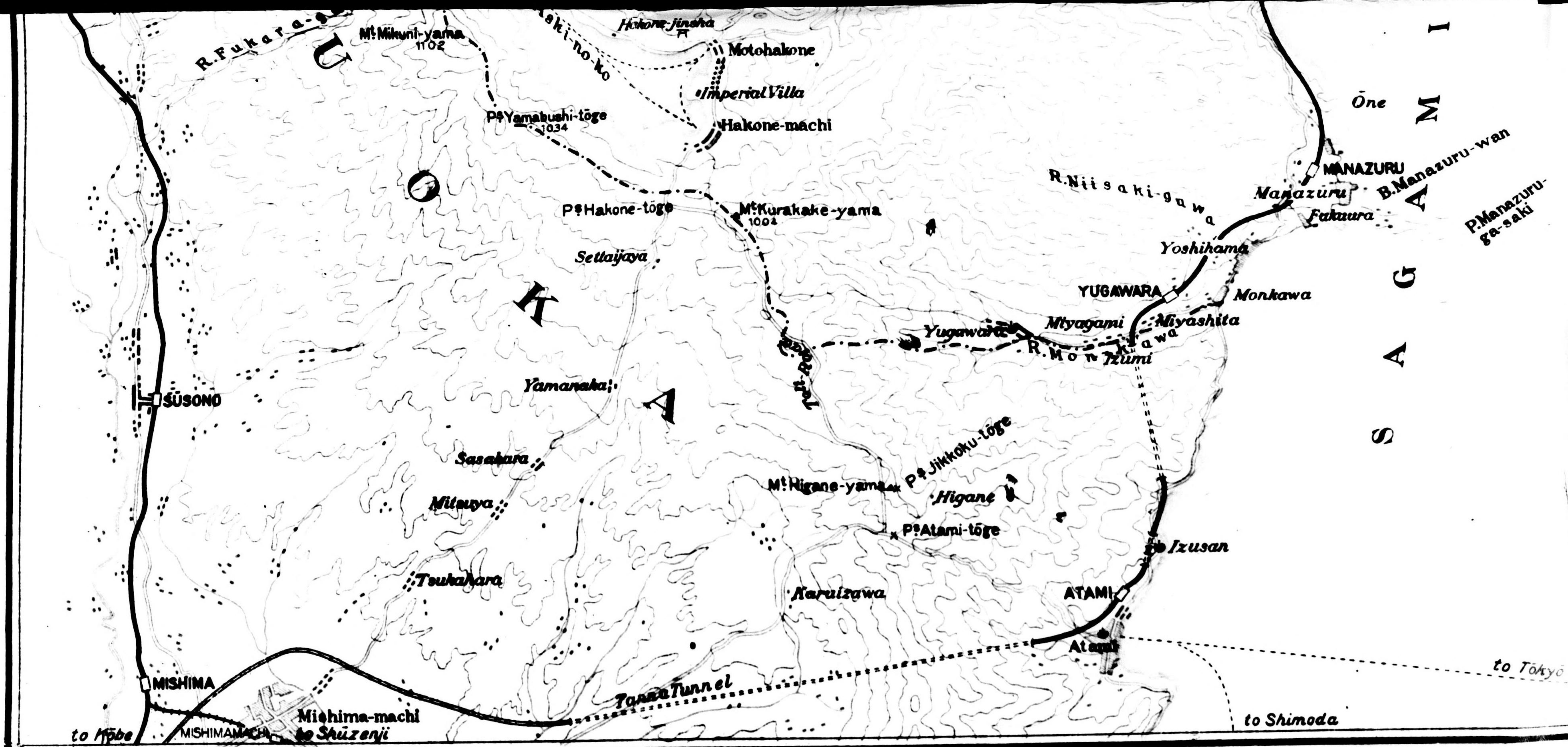
The **Tsukayama-kōen**, a park about 1 m. west of the station, is noted as containing the tombs of Will Adams and his Japanese wife. The tombs stand on the so-called Pilot Hill, and can be reached by rikisha for two-thirds of the distance, the remainder being an uphill climb. The tombs were erected by the family of Adams's wife on the estate granted him by Ieyasu.

Will Adams, who was born at Gillingham in Kent, England, was the pilot of a fleet of Dutch ships bound for Japan. The voyage proved a stormy one and Adams's ship was the only one to arrive at its destination. It reached Kyūshū on April 19th, 1600, but out of the crew of 110 men only 18 had survived the hardships of the voyage. Adams was sent to Osaka, where he was kindly received by Ieyasu, who engaged him for his nautical knowledge. He married another wife, a Japanese, and lived in Japan for the remainder of his life, dying at Hirado near Nagasaki while on a visit to the British factory there.

Kinugasa Park, about 5 m. south of the station, is situated on a hill close to the castle grounds of the same name. The Miura family held this stronghold till it was reduced by Hatakeyama Shigetada in 1180. The park commands a fine view of the Miura Peninsula.

Uraga (20.6 m. from Yokohama by Shōnan Elec. Railway) was in the days of the Tokugawa Shōgunate an anchoring place for junks, where they were inspected before being allowed to enter Tōkyō Bay. It was at Uraga that in 1846 Commodore Biddle, with two sloops of war, appeared with a letter from the President of the United States to the Emperor of Japan, proposing the opening of the country to American commerce and intercourse. The proposal was rejected but seven years later Commodore Perry's fleet also dropped anchor off Uraga with another letter from the President of the United States, and this time the letter was formally received and acknowledged.

Kurihama (2.5 m. south-west of Uraga, motor-bus available) is noted as the place where Commodore Perry formally handed the letter from the President of the United States



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MANAZURU
B. Manazuru-wan
P. Manazuru-ga-saki

to Tōkyō

to Shimoda

to Kōbe

MISHIMACHI

Mishima-machi
to Shūzenji

to the Shōgun's representative. A monument was erected in 1901 in memory of the event in the presence of many distinguished personages, including Rear-Admiral Rogers, a grandson of Commodore Perry. On the back of the monument is carved: "This monument commemorates the First Arrival of Commodore Perry, Ambassador from the United States of America, who landed at this place July 14, 1853. Erected July 14, 1901, by America's Friend Association."

There is also an inscription in Japanese written by Prince Itō. Three charming pines grow by the sides of the monument, planted by Rear-Admirals Rogers and Beardsley, and Viscount Kaneko.

Misaki (12 m. south of Uruga) lies at the southern end of the Miura Peninsula, opposite the island of Jō-ga-shima, the lighthouse on which is visible 15 m. out at sea. At Ko-ajiro near Misaki is the Marine Biological Laboratory of Tōkyō Imperial University, where there are on view many curious specimens of sea-life. Between Misaki and Ko-ajiro is Abura-tsubo ("Oil Pot") Bay, noted for its beautiful scenery. An Imperial Villa has recently been erected at Hatsuse, 4 m. north of Misaki.

Route 6. Hakone and Vicinity.

Hakone, the district in which the Hakone mountains are situated, is a popular resort all the year round for both foreigners and Japanese on account of its hot springs, beautiful scenery, and salubrious climate. Its easy accessibility from the capital also adds to its popularity.

Hakone is best reached from Tōkyō or Yokohama by train on the Atami line to Odawara (52.1 m.; 1 hr. 20 min.), to which there is a frequent train service. From Odawara, which is the terminus of the Hakone Tozan Railway, there run electric cars to all the Hakone resorts, including Yumoto, Tōnosawa, Miyanoshita, Kowakidani, and Gōra (9.9 m.), which is the terminus. From Gōra there is a cable line up the mountain to Sōunzan. Motor-buses are also available from Odawara or Kōzu on the Tōkaidō line.

Odawara may also be reached direct from Tōkyō by means of the Odawara Kyūkō Railway (51.4 m., 1 hr. 40 min., ¥1.36), which starts from Shinjuku, Tōkyō.

A pleasant return trip by motor-car may be made from Tōkyō on the following route:—Tōkyō, Yokohama, Kamakura, Fujisawa, Oiso, Odawara, Miyanoshita, Nagao Pass, Lake Ashi-no-ko, Miyanoshita, Odawara, Oiso, Yokohama, Tōkyō—distance 165 m., time required 12 hrs., charge ¥85

(overnight — chauffeur's lodging expenses included).

Railway passengers both eastward and westward may travel by motor-coach between Odawara and Numazu, and between Odawara and Gotemba, thus passing through the scenic points of the Hakone district. (For particulars refer to the stations.)

Itinerary in Hakone. — Undoubtedly the best plan for visitors to Hakone is to make Miyanoshita their headquarters. Miyanoshita is 4 m. from Yumoto, which is the entrance to Hakone from Odawara. The chief recommendation of Miyanoshita, besides its excellent baths, pretty surroundings, and salubrious atmosphere, is the Fujiya Hotel, which provides excellent accommodation. From here short excursions may be made by motor-coach, or on foot, to neighbouring places of interest. For example, a day's excursion may be tried, taking in Kowakidani, Ashinoyu, Moto-Hakone (or Hakone-machi), and from either one of the last-named places a boat may be taken across Lake Ashi-no-ko to Umijiri, the return journey to Miyanoshita being made by way of Ubako, Owakidani, and Kiga. The excursion to Atami (about 21 m. by motor-car) or Fuji Lakes (about 51 m. by motor-car and motor-boat) may also be made in a day.

The Fuji-Hakone Motor Service runs motor-coaches all over the district and to places outside as far as Yokohama. Private cars may also be hired for any distance.

The following are the distances and motor-coach fares from Miyanoshita, which is the central point of the motor service:—

	Miles.	Fare.
Odawara.....	8	¥ 0.70
Kōzu	12.5	1.00
Yokohama.....	47.3	2.50
Yokohama via Kamakura	57.5	3.00
Numazu.....	24	2.75
Gotemba	17.5	1.90
Hakone-machi.....	8	0.95

Tōkyō to Hakone. — After leaving Tōkyō Station the train passes through Yokohama, Ōfuna (where there is a branch line running to Kamakura and Yokosuka), Fujisawa (whence there is an electric tramway to Enoshima and Kamakura), to Chigasaki (36.3 m.; 1 hr. 8 min.).

Chigasaki was formerly a lonely fishing village, but its sandy beach and extensive pine-groves have attracted visitors from Tōkyō and Yokohama, and the place is now a fashionable resort, where hundreds of summer villas have been built. A well-known sanatorium called the Nanko-in,

under the management of Dr. Takata of Tōkyō, is situated here.

Hiratsuka (39.6 m. from Tōkyō; 1 hr. 20 min.) is a fashionable seaside resort. Motor-buses run from Hiratsuka to Atami-machi (10 m.) at the foot of Mt. Oyama (4,000 ft.). A funicular railway runs up part of the mountain, on the summit of which is a large shrine. At Kami-Kasuya en route to Oyama-machi stands a temple called the Dōshō-in, where is buried Ōta Dōkan, a famous Japanese statesman and man of letters, who was assassinated in 1486. The residence, which he built at Edo (Tōkyō) at that time, was the origin of Edo Castle.

Oiso (42 m. from Tōkyō) is another noted seaside resort. About a mile from Oiso, a hill called Kōrai-san gives a fine view over the surrounding country.

Kōzu (48.2 m. from Tōkyō) is the junction for the Atami line. However, passengers for Odawara or Atami need not change cars here, as through trains are run frequently between Tōkyō and Atami via Odawara. About 2.5 m. north of Kōzu is the little village of Soga, where in the 12th century there lived two brothers (Soga no Jūrō and Soga no Gorō), who are famous for having avenged the death of their father on his murderer.

Odawara (see p. 82).

The Hakone District. The Hakone district lies within the crater of an extinct volcano, measuring about 25 miles in circumference and comprises many hot springs, and a mountain lake called Ashi-no-ko ("Lake of the Reeds"), generally known as Lake Hakone, 2,386 ft. above sea-level. The principal mountains lying within the crater are Kamiyama ("God Mountain") 4,720 ft., Koma-ga-take ("Pony Peak") 4,350 ft., and Futago-yama ("Twin Mountain") 3,576 ft. All the mountain peaks show traces of ancient and more recent eruptions, there being double crater ridges. Two rivers drain the district, the Haya-kawa ("Rapid River"), the outlet of Lake Ashi-no-ko, and the Sukumo, which rises at the foot of Mt. Kurakake, south of the lake. There are seven fair-sized towns and villages and twenty hamlets within the circumference of the crater, the principal ones being Yumoto, Onsen, Miyagino, Sengokuhara, Ashinoyu, Hakone-machi, and Moto-Hakone.

Evidences of past volcanic activity may be observed at several places in the district, notably at Ōwakidani ("Valley of the Greater Boiling"), also called Ōjigoku ("Big Hell"). This is a gorge in the mountains, 3,345 ft. above sea-level, about 1.5 miles from Gōra, reached either on foot or in a chair from the terminus of the Gōra Cable Rail-

way. The whole gorge reeks with sulphurous fumes, which are ejected from crevices in the rocks or bare earth, sometimes with great force. Great clouds of steam constantly hang over this inferno; in many places spurts of steam will rise if a walking stick be thrust through the thin crust of earth which covers the boiling caldron below. At places boiling hot springs bubble out of the ground, many of them being conducted into tanks for piping to distant places. Near the top of the mountain are a number of solfataras, which send out a never-ending cloud of sulphurous steam besides blobs of the grayish deposits which boil ceaselessly in the ground. Sightseers should keep to the beaten track through this weird and desolate region. In fine weather a good view may be obtained from the hill overlooking this scene of desolation.

Other places in the district where similar phenomena may be observed are Sōun-jigoku near Kowakidani, and Iōyama and Yunohana-zawa near Ashinoyu.

Hot Springs of Hakone. — There are twelve hot spring resorts in the Hakone district, Yumoto, which lies at the gateway, so to speak, of the district, having the longest history, but Miyanoshita taking first rank for popularity.

Yumoto (Inns: Fukuzumi, Sumiyoshi) is situated 480 ft. above sea-level and is reached from Odawara (4 m.) by motor-bus or by tram. The hot springs are of the simple thermal type and contain little trace of minerals. The chief places of interest in the neighbourhood are a temple of the Rinzai sect of Buddhism called the Sōun-ji, and the Tamadare-no-taki waterfall. The former was founded by Hōjō Sōun, one of the greatest generals of feudal times, whose portrait on silk is kept in the temple as one of the national treasures. This temple was once the largest temple in Eastern Japan, and was the headquarters of Hideyoshi while he was besieging Odawara in 1590; but with the decay of the Hōjō family it was allowed to go to ruin and at present only a few buildings remain. The tombs of five of the Hōjō family are in the grounds.

The **Tamadare-no-taki** ("Crystal Screen Waterfall") is a quarter of a mile up the river from Yumoto. Some distance above it is another waterfall called the Hatsuhana-no-taki. An image of Jizō, said to have been carved by Kōbō-Daishi, a Buddhist saint, out of the natural rock, is also to be seen, and at a neighbouring temple called the Shōgan-ji there is a hall dedicated to the Soga brothers containing their wooden statues.

Tōnosawa (Inns: Kansuirō, Fukuzumi) lies about a third of a mile higher up the valley along the road to Miyanoshita. It is a favourite summer resort, being cool and

beautifully situated. The hot spring, which is laid on to the inns, is slightly hotter than that at Yumoto.

The **Amida-ji**, a Buddhist temple, founded early in the 7th century, stands about a mile from Tōnosawa, up the side of Mt. Tōnomine, from which a splendid view may be obtained. A cave at the back of the temple was tenanted by a hermit for some years.

Miyanoshita (Hotel: Fujiya Hotel, 120 rooms, A. plan ¥12 up a day. Inn: Naraya, ¥6 a day) is the premier resort of the Hakone district, its altitude of 1,377 ft. above sea-level making it cool in summer. The medicinal value of its hot springs in the treatment of chronic diseases of the digestive organs, constipation, gout, etc. and in chronic cough and diseases of the nose, throat and respiratory organs is well known. Foreign visitors cannot do better than make the Fujiya Hotel their headquarters when visiting the Hakone district, since they will thus be secure of every comfort and be in the best position to visit all places of interest. A very complete service of motor-cars and motor-buses is run by the Hotel to all points in the district. The Hotel also owns a 9-hole golf course with grass greens at Sengokuhara, five miles from the Hotel, to which buses are run several times daily.

The local industries include the production of wooden ware *Hakone-zaike*, the inlaid, mosaic, and marquetry ware being especially notable.

Opposite the Fujiya Hotel rises a high grassy hill known as Myōjō-ga-take (3,030 ft.) and further to the east Mt. Tōnomine (1,855 ft.). Still further to the east, at the place where the rim of the crater is lowest, can be seen the waters of Sagami Bay.

At a very pretty spot lying between Miyanoshita and Sokokura is one of the Imperial Villas, standing in extensive grounds.

Sengen-yama (2,630 ft.) lies immediately behind the Fujiya Hotel and can be climbed in about an hour. The view from the top includes Mt. Fuji, Kintoki-zan, Enoshima, Miura Peninsula, Sagami Bay, and the island of Oshima, with its smoking volcano.

Dōgashima is situated a little below Miyanoshita, in a very secluded spot. A park is laid out on the opposite side of the river. A cable-car is available from Miyanoshita.

Sokokura is practically a part of Miyanoshita. It is noted for a memorial to Nitta Yoshinori, a noted general of the 14th century.

Myōjō-ga-take or Mukō-yama can be climbed in about

way. The whole gorge reeks with sulphurous fumes, which are ejected from crevices in the rocks or bare earth, sometimes with great force. Great clouds of steam constantly hang over this inferno; in many places spurts of steam will rise if a walking stick be thrust through the thin crust of earth which covers the boiling caldron below. At places boiling hot springs bubble out of the ground, many of them being conducted into tanks for piping to distant places. Near the top of the mountain are a number of solfataras, which send out a never-ending cloud of sulphurous steam besides blobs of the grayish deposits which boil ceaselessly in the ground. Sightseers should keep to the beaten track through this weird and desolate region. In fine weather a good view may be obtained from the hill overlooking this scene of desolation.

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Myōjō-ga-take or Mukō-yama can be climbed in about

one and a half hours via Dōgashima. The view from the top is magnificent. In the centre is Mt. Fuji, the depression in front of it being the pass (Otome-tōge) through the mountain range. On the right are Kintoki-zan and Myōjin-ga-take. The river in the plain is the Sakawa. On the other side are the town of Odawara, Sagami Bay, and Ōshima Island. Sunrise or sunset is the best time to enjoy this wonderful panorama. The descent via Miyagino and Kiga is in parts even steeper than the ascent.

Kiga lies about 15 minutes' walk beyond Miyanoshita on the southern bank of the Haya-kawa and has several hot springs. The stone tablet on the left of the road beyond Kiga was erected by the villagers in honour of the French General Le Bon, who paid several visits to the place while serving as a military instructor in the early years of the Meiji era. A quarter of a mile further on is Miyagino, where the road crosses the river. After crossing the bridge there is a path along the hillside above the river which leads back to Miyanoshita via Dōgashima.

Gōra stands 2,112 ft. above sea-level, 1.8 m. from Miyanoshita, on a level tract on the side of Sōun-zan. It is the terminus of the Hakone Tozan Railway line. The hot spring is piped from Owakidani, which is reached by a cable line running up Sōun-zan. (See supra.) On a hill above the station lies Gōra Park, where there is a swimming tank of fresh water. There are a number of Japanese cottages in the park which are let from ¥40 to ¥50 a month.

Ubako, 2,877 ft. above sea-level, lies 0.8 m. from Ōwakidani. The hot spring has a local reputation for efficacy in eye-diseases. From Ubako it is a mile to Umijiri ("End of the Lake"), where a motor-boat may be taken to Hakone-machi. A motor road from Umijiri to Miyanoshita via Sengokuhara is now open.

Sengokuhara is a little over 4 m. from Miyanoshita. About a mile further on are the Sengokuhara Golf Links. About a mile beyond Sengokuhara is Otome-tōge ("Maiden's Pass"), from which there is a road down to Gotemba. At the top of the pass (3,276 ft.), which is steep in its last stages, a magnificent view of Mt. Fuji can be obtained in fine weather. Nagao-tōge ("Long-tail Pass") is 4 m. beyond Sengokuhara on the main road. A fine view of Mt. Fuji from base to summit can also be obtained from the top of this pass (3,128 ft.), through a tunnel cut in the rock. The road descends to Gotemba, to which motor-buses run from Miyanoshita several times daily.

One of the best excursions in Hakone is to the temple of Saijō-ji or Dōryōsan (1,266 ft.), 6.5 m. from Miyano-

shita. The route from Miyanoshita is via Kiga and Miyagino, where the river is crossed, and thence up to a grassy plateau near the summit of Myōjin-ga-take. From there a ten minutes' walk brings one to a place on the left of the path called Dai ("Wide Terrace"), which commands interesting views of Vries Island (Ōshima), Izu Peninsula, Ito Peninsula, the plain of Sagami, and many Kōshū mountain peaks. In the other direction the wooded heights beyond Hakone pass dwarf the nearer Takanosu ridges, and to the right are to be seen the double peaks of Futago-yama and the ridges of the long ranges to the west which terminate in Kintoki-zan (chairs available for this trip).

From the summit of the mountain one descends to the Saijō-ji, which was founded by a hermit named Ryōan who died in 1411, but is more closely associated with his successor Dōryō. He was a man of Herculean strength and in the erection of his master's temple, he carried unaided huge timbers and stones. On the day of the founder's death, Dōryō was, it is said, transformed into a *tengu* (long-nosed goblin) in order to protect the temple. Statues of this goblin were erected in the precincts of the temple, which belongs to the Sōtō sect.

The return journey may be made by motor-bus or electric tram from Sekimoto or Daiyūsan at the end of the Gōtōmeria avenue (2 m.) leading from the temple. The tram-cars run to Odawara and the buses to Matsuda on the Tokaidō line, and thence to Miyanoshita via Odawara and Yumoto. Motor-cars can also be taken at Sekimoto if arranged for in advance.

Kowakidani ("Valley of the Lesser Boiling"), also called Kojigoku ("Little Hell"), is reached by taking the left-hand road going up the hill from Miyanoshita. The distance is about 2 m., but by well-trodden short-cuts this can be reduced to 1.3 m. Kowakidani is so called because of the sulphur fumes emitted from a cave in the vicinity. The view from Kowakidani of the Haya-kawa valley and the surrounding mountains is one of the best in the vicinity. Below the village is a small waterfall (Chisuji-no-taki).

Ashinoyu is about five miles from Miyanoshita. It stands 2,900 ft. above sea-level and is a quiet place in a rather barren location. Its attraction is the two hot springs, each strongly impregnated with sulphur, which are reported to be especially efficacious in rheumatic complaints. Ashinoyu is a good starting point for climbing Futago-yama, Komagatake, and Kami-yama.

Futago-yama ("Twin Mountain") is reached in half an hour from Ashinoyu. From the upper peak, called Kami, it is fifteen minutes' walk across an ancient crater to the

lower peak (Shimo). From the upper peak (3,576 ft.) there is an extensive view of Sagami Bay and the green hills of the Bōsō Peninsula.

Kōma-ga-take ("Pony Peak") offers rather a hard climb. The ascent begins on a branch path on the Yunohana-zawa road, some 300 yards from Ashinoyu, the climb to the summit (4,350 ft.) requiring about an hour. The view includes Mt. Fuji, Lake Hakone, Futago-yama, and the distant mountains of Izu Peninsula and Yamanashi Prefecture.

Kami-yama ("God Mountain") is ascended from Ashinoyu via Yunohana-zawa. There is no path worthy of the name and the climb is very laborious. The magnificent view from the top (4,720 ft.), however, compensates for the toil. The view includes Mt. Fuji, the narrow pine-clad promontory Miho-no-Matsubara, and, out in the Pacific, Oshima, Niijima, Toshima, and others of the Seven Isles of Izu.

Yunohana-zawa ("Valley of the Hot Spring Flowers") is on the road to Kami-yama, about a mile from Ashinoyu. The spring, which is classified as an acid hydrogen sulphide spring, is rich in sulphur, and is used principally for collecting sulphur deposits (*yunohana*).

Soga Brothers.—About a third of a mile beyond Ashinoyu along the road to Lake Hakone are three small lichen-covered stone monuments or *sotoba* in memory of the Soga brothers (Gorō and Jārō) and Tora-gozen. The father of the two Soga brothers, Kawazu Sukeyasu, was treacherously slain by his kinsman Kudō Suketsune, a high vassal of Minamoto Yoritomo. Their mother married again, and their stepfather sent Gorō to Hakone-Gongen, a temple at Hakone, to become a priest. Gorō, however, ran away from the temple and joined his brother, who had decided to avenge their father's death. They waited their opportunity and 16 years after the death of their father they killed their enemy when he was attending Yoritomo on a hunting expedition at the base of Mt. Fuji. Jārō, who was then 22 years of age, was killed by one of Kudō's retainers, and Gorō was captured and condemned to death by having his head hacked off with a blunt sword. Tora-gozen, whose name is associated with the brothers, was the mistress of Jārō and aided him in his revenge. She became a nun after his death.

Lake Ashi-no-ko ("Lake of the Reeds"), known to foreign residents as Lake Hakone, is formed by springs in an ancient crater, 13 miles in circumference. The lake is 2,386 ft. above sea-level and 500 ft. deep at its deepest point. At its northern end, beyond Umijiri, it has an outlet in a tempestuous stream, the Haya-kawa, which finishes its short and rapid course in Sagami Bay at Odawara. Opposite Umijiri is Umijiri-tōge, the southernmost and the lowest of the three passes on the north-west rim of the crater, Nagao-tōge and Otome-tōge being the others. On the shore near the road over the Umijiri Pass is a tunnel, through which some of the water of the lake is diverted into the River Fukara, serving to irrigate the rice-fields of several villages on the farther side. There is a local tradition that the tunnel was

perced by two brothers, who worked from opposite sides of the mountain and met in the middle. It is a walk of fifteen minutes from the tunnel to the pass, and about two hours for the round trip from the boat to the exit of the tunnel some distance down the valley. Black bass and trout are said to be plentiful in the lake.

The lake is famous for the reflection of Mt. Fuji upside down (*Sakasa-Fuji*) which can be seen on a clear day, often at daybreak. The best place to see this is near the stone *tsutsumi* and images of Jizō along the road between Moto-Hakone and Hakone-machi. It can also be seen from Hakone Hotel.

A motor-boat service is operated on the lake by the Hakone Yūsen Kaisha (head office at Moto-Hakone), which runs motor-boats every hour between Moto-Hakone and Umijiri and vice versa at a trifling charge. These boats call at Hakone-machi, which is ten minutes' run from Moto-Hakone. Private motor-boats carrying from four to twelve passengers may also be hired. The charges depend upon the size and speed of the boats, but for the single trip between Moto-Hakone and Umijiri from ¥3 to ¥10 is asked and for the round trip from ¥6 to ¥15. The hotel and inn managers of the district will arrange for the hire of any boat desired for excursions, fishing or other purposes.

Moto-Hakone, situated on the lake-shore, is now a small hamlet of 530 inhabitants, but was the most important village of the district before Hakone-machi, about a mile to the south, was established as a barrier town in 1618.

The **Hakone-jinsha** is situated at the southern foot of Kōma-ga-take, close to the shore of the lake. It was founded in 757 A.D. by a Buddhist priest named Mankan-Shōnin, and was formerly known as the Hakone-Gongen. The shrine is famous as the place where Yoritomo took refuge after his defeat at Ishibashi-yama, near Odawara.

The shrine is also associated with the story of the vendetta between Izari Katsugorō and Takiguchi, who had murdered Katsugorō's brother. Katsugorō having succeeded in marrying a girl whom Takiguchi hoped to obtain, he and his wife were forced to flee to escape the wrath of Takiguchi, who held a high position. Later Katsugorō became a cripple (*izari*), and he and his wife returned to Hakone, where they were captured. The wife was killed while trying to murder Takiguchi, but her spirit continued the devotional rites she was performing for her husband's recovery, and her husband saw it hanging into the pool of the waterfall at the shrine. Subsequently Katsugorō was miraculously cured, supposedly in answer to his wife's prayers, and succeeded in killing Takiguchi. The story has been dramatized as a *jōruri*.

Beside the shrine stands a Treasure Museum in which is preserved the sword with which Soga Gorō avenged the death of his father. It was given him in his infancy by

the man who later murdered his father and whose death was accomplished, and was presented to the shrine by the Kamakura Government after the accomplishment of the vendetta. There are also the images of Mankan-Shōnin and the Soga brothers, and many other old relics.

At the southern end of the village of Moto-Hakone, by the side of a red *torii*, is a wooden shed containing two iron rice-boilers, used, it is said, by Yoritomo on his hunting expeditions.

Hakone-machi (Hakone Hotel, 14 rooms, A. plan ¥8-¥12 a day) is three-quarters of a mile from Moto-Hakone along a winding road overshadowed by cryptomerias, which leads past the site of the former barrier. It was formerly one of the largest and most important of the posting-stations of the old Tōkaidō, but has now dwindled down to a population of 540 inhabitants. It is a favourite summer resort and houses may be hired for the season. Bathing in the lake, boating and hiking are the principal pastimes.

Hakone Barrier. — At Hakone was situated one of those historic barriers which separated the different sections of the country in feudal times. At such barriers all travellers had to present their passports to the officials in the guard-houses and give the reason for their journey. All persons passing through the barrier-gate were required to uncover their faces, even if they were women; indeed the examination of women was particularly strict, as the wives of the daimyō who were kept in Edo (as Tōkyō was then called) as hostages for the good behaviour of their lords, sometimes endeavoured to rejoin their spouses secretly. There being no photographs, the travellers' personal characteristics were described on their passports.

The Hakone barrier, which was a very important one, as it commanded the chief road between the two capitals, was situated a little east of Hakone-machi, between the lake and the mountain. The barrier, which was permanently established in the 17th century, was removed in 1871, but a monument has been erected to mark the spot where it stood.

At a building in Hakone-machi called the Kōko-kan (museum), may be seen for a small fee some relics of the Tokugawa period, daimyō's seals, the barrier's historic documents, etc.

There are some good walks in the neighbourhood. One is towards Atami, a round trip of 3.5 m. up the slope of Okoma-yama and over Kazakoshi-yama to the highest point on the Tōkaidō road, where a post marks the boundary between Sagami and Izu provinces. Another walk is to the summit of Mt. Kurakake (3,300 ft.), 2.5 m. south-east of the

where one of the best views over the surrounding country can be obtained. Another delightful walk is to Tenkoku-tōge ("Ten province Pass"), 6.5 m. from Hakone. It is an easy climb, but now motor-buses are available, which run between Moto-Hakone and Atami, 13.6 m. From the top of the pass (2,556 ft.), which is a rounded hilltop, on a clear day a view can be obtained over ten provinces, — Izu, Suruga, Tōtōmi, Kai, Kōtsuke, Musashi, Shimōsa, Kazusa, Sagami, and Sagami. From the top of the pass it is a descent of 2.5 m. to Atami (see p. 85).

Route 7. Atami and the Izu Peninsula.

The Izu Peninsula, noted for its hot springs, — the name is originally Yu-izu (*yu* = hot water, *izu* = gush out), — lies south of the Hakone district, between Sagami Bay on the east and Suruga Bay on the west. The main Amagi range, which is practically an extension of the Hakone mountains, stretches down the peninsula, the highest peak being Mt. Amagi (2,608 ft.), and includes in its most densely wooded section an imperial preserve, where wild boar and other game are to be found.

Owing to its historic associations, its hot springs and seaside resorts, its mild climate, and its wealth of natural beauty, the Izu Peninsula is a favourite region for visitors all the year round. Its easy accessibility also adds to its popularity.

The Climate. — Protected from the north wind by the Hakone mountains and from north-westerly winds by the Amagi range, the winter temperature of Izu is higher than that of any other northern resort. It is ten degrees higher than in Tōkyō, its plum-trees being two months' ahead of the capital in blossoming. On the other hand the heat of summer is tempered by the sea breezes which blow across the peninsula, and the nights are cool. On account of its healthful climate, both the Army and Navy maintain sanitariums on the peninsula.

History. — There are several historic spots on the peninsula, among them Itō, where Will Adams, the first Englishman to set foot in Japan, was wrecked in 1600, built what was probably the first Japanese ocean-going vessel; and Shimoda, where Townsend Harris, the first representative of the United States in Japan, resided for nearly fifteen months, and where, on September 4th, 1856, he hoisted the first American flag seen in Japan.

Routes to Izu. — The Izu Peninsula can be approached either from the east or the west. From the east there are through trains from Tōkyō to Atami, the chief spa on the peninsula, and from the west visitors alight at Numazu or

Yugawara (13.3 m. from Kōzu; Inns: Amanoya, Nakashi, Fujiya) is reached by motor-car or bus from the station (2 m.) in fifteen minutes. The spa is in an attractive situation on the River Fujiki, and is surrounded by mountains except on the south-east side, which opens towards the sea. All the inns have their own springs and private baths. The waterfalls Fudō-no-taki and Godan-no-ki, and Yugawara Park, are the principal places of interest. Jikkoku-tōge ("Ten-province Pass") is a good half-day's walk from Yugawara.

Atami (16.7 m. from Kōzu, 64.9 m. from Tōkyō) can be reached from Tōkyō in 2 hrs. 13 min. by ordinary and in 1 hr. 10 min. by express trains, of which there are two daily. The line to Atami has been electrified and will be extended to Mishima when the tunnelling work (25,740 ft.) at Tanna now in progress has been completed.

For thirteen years the Government Railways have been engaged in boring a tunnel through the mountains west of Atami in order to avoid the steep grade on the Tōkaidō main line along the foot of Mt. Fuji and also to shorten the distance between Tōkyō and Kōbe. Great difficulty has been experienced owing to underground hot and cold springs and loose sand and earth, and lives have been lost in the work, which is the most arduous that has been encountered in the construction of the Japanese railways. When the tunnel is completed Atami will be on the main line, with a frequent express and ordinary train service.

Atami can also be reached by motor car from Tōkyō, Yokohama, Kōzu, Odawara, etc. From Miyanoshita to Atami, via Odawara (27 m., 2 hrs. 30 min.) or via Jikkoku Pass (13.6 m., 1 hr.), the run on a clear day is one of great beauty. Charming seascapes, verdure-clad cliffs, yellow sands, and orange groves make the drive on the former one to be remembered. A motor-bus service is available both ways. Atami may also be approached from the west by lighting at Numazu and taking a motor-car or bus, which goes via Mishima-machi, Daiba, and Karuizawa-tōge to Atami (21.6 m.). Railway passengers from east and west may take this route. For particulars refer to the stations.

Hotels. — Atami Hotel (35 rooms; E. plan ¥3 up, breakfast ¥1.50, tiffin ¥2, dinner ¥2.50) stands in a sheltered location, half a mile from the station, commanding delightful views. Its private and public baths are supplied with hot-spring water with some radium content. The hotel has also a large concrete open-air swimming pool and tennis court.

The Mampei Hotel (23 rooms, E. plan ¥3.50 up, breakfast ¥1.50, tiffin ¥2.50, dinner ¥3) is located behind the

Mishima on the Tōkaidō line, whence the Sunzu Railway runs to Shuzenji, the central point for motor-car and bus services in the middle part of the peninsula. The Railway (connecting Numazu and Mishima with Shuzenji) serves the hot springs of Hatake, Koua, and Nagaoka, besides Shuzenji. South of Shuzenji on the main road lie the hot springs of Funabara, Yoshina, and Yugashima; and further south are Yugano, Yatsu, Atakawa, Kōchi, Rendaiji, and Shimogamo; and Toi on the west coast.

The most important points on the peninsula can be reached by motor-car or bus from Kōzu, Odawara, Atami, Numazu, and Shuzenji. The road from Shuzenji to Shimoda is one of the best and longest mountain motor roads in Japan, the way leading through the Amagi Tunnel (1,470 ft.), which was bored by the Prefecture at a cost of more than one hundred thousand *yen*.

The Izu Peninsula may also be approached by water. Small steamships run daily from Tōkyō to Shimoda (9 hrs.) via Oshima (Vries Island), and also from Numazu to Shimoda (8 hrs. 20 min.). There are also daily services from Shimoda to Atami (4 hrs.), via intermediate ports, and from Atami to Itō (1 hr.). All these lines are operated by the Tōkyō-wan S. S. Co. (Reiganjima Pier, Kyōbashi-ku, Tōkyō), to whom, or to the Japan Tourist Bureau, application should be made for further particulars.

The Izu resorts most frequented by foreign residents and visitors are Atami for its baths and scenery; Mito for its sea-bathing and scenery; Yugawara and Izusan (part of Atami) between Odawara and Atami; Shuzenji and Nagaoka in the middle section; and Itō, Funabara, and Yugashima and other resorts further south for their hot springs.

Kōzu to Atami.

The line from Kōzu to Atami (16.7 m.) runs mostly along the west coast of Sagami Bay on the skirts of the Hakone mountains, with splendid views all along the route. The following are the principal places through which the line passes (for the section from Tōkyō to Kōzu, see pp. 72-73):—

Odawara (3.9 m. from Kōzu) is famous as the seat of the Hōjō Government early in the 16th century, their stronghold, Odawara Castle, falling in 1590 before the assaults of Hideyoshi. Saijō-ji or Dōryōsan, a picturesque temple, visited yearly by close on 100,000 pilgrims, can best be reached by the Daiyūzan Railway (see pp. 76-77). Railway passengers from east and west may traverse the Hakone district by motor-coach (Odawara-Numazu and Odawara-Gotemba), as mentioned previously.

railway station on a hill commanding extensive views. Its private and public baths are supplied with hot-spring water.

Inns. — Higuchi, Tamakyū, Okamoto, Tsuyuki, Furuya, Minakuchien, Aoki, all cater for foreign guests and have private baths supplied with water from the hot springs.

Local Products. — The local products of Atami are *gampishi*, a kind of paper made from the fibre of the *gampi* shrub; *gampi-ori*, a kind of cloth made from the fibre twisted with wild silk; camellia oil from Ōshima Island; and turned-wood articles.

The Hot Springs. — Geologically Atami and its surroundings are part of an extinct volcano, the hills at the back forming one half of the crater wall, the other half being submerged in the sea. This accounts for its large number of hot springs and its famous geyser, which spouts out in the centre of the town, the hottest natural spring in Japan (226.4° F., 108° C.). Fifty per cent. of the mineral content of the water is common salt (about one-fifth of that in sea-water), and the remainder is chlorides and sulphates. It is of value in cases of rheumatism, skin diseases, and nervous troubles, and internally for chronic diseases of the digestive organs and for constipation. Catarrh and diseases of the respiratory organs are relieved by inhalation.

Formerly the geyser, called by the Japanese *Ōmu* ("Great Hot Water"), used to erupt at regular intervals, but of recent years its force has diminished and it now no longer erupts, although the hot water still boils out of the ground and is used to supply several inns and bath-houses. Adjoining is a two-storied bathhouse, the *Kyūki-kan* ("Inhalation Hall"), with a large swimming tank in the basement.

According to tradition the geyser first burst out of the sea, killing much of the marine life. To put a stop to this destruction Mangan, a Buddhist abbot, visited the spot in 749 A. D. and in answer to his prayers the geyser was moved to its present location. The name Atami (derived from *atsu-umi*, "hot sea") suggests that its location was once on the seashore, its removal inland being presumably caused by elevation of the land.

A stone in the geyser enclosure records the fact that Sir Rutherford Alcock visited it in 1860. There is also a stone in memory of his dog Toby.

Places of Interest. — *Nishiki-ura* ("Brocade Beach") is the name given to the picturesque strip of coast-line south of Atami, extending for about two miles from the end of the tunnel which passes through the first promontory, *Uomiga-saki* ("Fish-watching Cape"), so named because from a hut on this lofty cliff watch is kept over the bay for

coming fish. When a school of fish is sighted in the bay a such trumpet is blown to summon fishermen for its capture. The larger of the rocks off the cape is called *Kabuto-iwa* ("Helmet Rock") and the other *Eboshi-iwa*, the *eboshi* being a head-gear worn by nobles in ancient times. The **Plum Garden**, about 0.8 m. along the road leading to the *Utsunomiyama-tōge*, is a grove of 3,000 plum-trees, which come into bloom from late in December and last to early March. The garden was presented to the Imperial Household by the late Mr. Sōbei Mogi, a Yokohama merchant, who planted the trees in 1898. **Kinomiya-jinsha**, on the way to the Plum Garden, is notable as having in its grounds one of the largest camphor-trees left in Japan. Alongside the stone gate of the shrine is the path leading to the "Ten-province Pass." **Ten-province Pass** (*Jikkoku-tōge*) can be reached from here by a steep climb of 3.5 m. On a clear day an extensive view is obtainable. The Atami Hakone motor-bus can be taken from Atami to Moto-Hakone on the lakeside (14.5 m., 1 hr.) via the Pass, whence a track leads to Mt. Kurakake, a walk of about 4 m. The **Stone Tablet** beneath a pine-tree on the sea-shore marks the spot where the supposed tragic farewell took place of the hero and heroine of the novel entitled "*Konjiki Yasha*" ("Gold Demon"), by the late Ozaki Kōyō. **Hatsu-shima** ("First Island") is about 7 m. off the shore — (a good motor-boat run) — and is noted for its forest of camellia-trees and for its jonquils, which are plentiful in winter. The island is also noted for its communistic system. There are 42 families on the island, and their earnings are placed in a common fund, which is used for the needs of the community. When the number of inhabitants increases beyond the prescribed limit lots are drawn and the surplus are moved elsewhere.

Izusan (Inns: Sagamiya, Kairakuen), one mile north of Atami (bus available), is noted for its hot spring, which is said to be beneficial for skin and brain diseases. The Sagamiya, besides its private baths, has a large swimming tank.

Itō, the largest town on the peninsula with a population of 16,400, is reached from Atami via Ajiro (1 hr. 15 min.), or from Shuzenji (1 hr. 20 min.) by bus; it can also be reached from Atami by steamer (1 hr.). There are more than 600 hot springs in use in private houses and public baths, most of them having been obtained by boring to a depth of 150 to 400 ft., some of them being even deeper. One of the principal springs, the *Masuyu* (also called the *Uekiyu* or *Matsubarayu*), which has been known since 1624, is surrounded by a stone wall. At another spring, called *Moto-Shishido*, tradition states that wounded wild boars

were often seen bathing, a fact which attracted attention to its efficacy in the curing of cuts and bruises. The climate of Itō is similar to that of Atami, and there is good sea-bathing. Shooting can be enjoyed in the mountains near by, and trout is to be caught in the River Okawa.

Inns: There are a large number of inns in the town, all with private baths, among them being the Yamafuji, Ōsakaya and Dankōen.

The **Local Products** are oranges, mushrooms, camellia oil, and marine products.

History. — Itō is noted as the place of exile of Yoritomo (b. 1147), the founder of the Kamakura Shōgunate, when he was banished by the powerful Taira clan. On a hill at the back of the town (Jizō-bara) is the tomb of Itō Sukechika, the local daimyō in the time of Yoritomo. Yoritomo seduced Sukechika's daughter and only escaped the father's vengeance by the aid of her brother. When Yoritomo subsequently rose to power, Sukechika fell into his hands, and in gratitude for the help he had received from his son, Yoritomo wished to retain Sukechika in his position as daimyō. Sukechika, however, refused to receive favours from the hand of his enemy and committed suicide. Local superstition still associates the spirits of Yoritomo and Yae-hime, the daughter of Sukechika, with Otonashi-no-mori, a dense grove of aged trees around a small shrine where the lovers used to meet. The Soga brothers (p. 78) were the grandsons of Sukechika.

The **Butsugen-ji**, a temple of the Nichiren sect, treasures a picture of paradise painted by Nichiren, who was exiled to the temple at one time in his career.

Jōno-ike, a pond filled by a tepid stream which gushes out of its bottom, is noted for its various kinds of curious fish from India or Africa. They are protected by the Government.

Itō is also famous for its connection with Will Adams, the English pilot who was in the service of Ieyasu. Adams is said to have built in a natural dockyard at the mouth of the Yu-gawa ("Hot-spring River"), between the years 1605 and 1610, two vessels, one of 80 and the other of 120 tons. These were the first ocean-going vessels on European lines ever built in Japan.

The **Kawana Golf Links** are 4.5 m. south of Itō and can be reached in 20 min. by motor-car. (Bus also available from Atami.) The links have two courses, each of 18 holes, and are open to the public. The links were laid out by Baron Ōkura, who plans the construction of a hotel near the links. At present the only accommodation is a dormitory, where the charge for a bed is ¥2.50 a night. Meals are also served on demand.

Shuzenji is connected with Itō (13.5 m.) by a motor-bus service (¥1.50) and can also be reached by the Sunzu Railway, which starts from Numazu (14.3 m.) and Mishima (12.7 m.) on the Tōkaidō main line. This spa, next to

Atami and Itō, is the most popular resort on the Izu Peninsula.

Inns: Kikuya, Arai and several others, all with private baths. A branch of the Kikuya is favoured by foreigners, the accommodation and the baths being of the highest quality, but the head inn is also patronized for the variety of its hot baths and for its hill garden.

Local Products. — Camellia oil, mushrooms, *gumpi-ori* (a kind of tray-landscapes (*bon-kei*), corn starch, honey, *onsen-ame* (a kind of sweetmeat), and wood ware.

Hot Springs. — There are 17 saline hot springs in Shuzenji, the most remarkable being the Dokko-no-yu ("Priest's Septre Hot Spring") in the bed of the River Katsura. The spring is in a rock basin in which seven or eight people can bathe, and has a small structure built over it. The water has a temperature of 156°F., which is moderated by the bathers with water from the river. The name Dokko-no-yu is derived from the belief that Kōbō-Daishi, the founder of the Shingon sect, whose priests carry a kind of rod called *dokko*, struck the rock with his rod, causing the hot water to gush out.

Shuzen-ji Temple, near the side of the river, was founded in the Daidō era (806-809) by Kōbō-Daishi. It is associated with two tragic events in the history of the Kamakura Shōgunate. First the imprisonment there and subsequent murder by Yoritomo of his younger brother Noriyori, and next the similar fate of Yoritomo's son, Yoriie, brought about by Hōjō Tokimasa, who overthrew the Shōgunate. Noriyori's tomb is on the temple side of the river and that of Yoriie on the opposite bank. Close by the latter stands an old temple called Shigetsuden, said to have been erected by Yoritomo's wife in memory of her murdered son. Among other places of interest are **Shiroyama Park** (1 m.), with a good view of the surrounding country; the **Plum Garden** (0.5 m.), which is worth visiting by flower-lovers; **Kyūkasan Waterfall**, in the precincts of the Zenchō-ji Temple, west of the town; **Asahi Waterfall** (2.5 m.), 300 ft. high, flowing into the River Kano; and the **Shōgaku-in** or **Oku-ji** (3 m.), a cave temple in the mountains, where Kōbō-Daishi is said to have subdued the devil.

Nagaoka is a popular resort about a mile from Izu-Nagaoka Station on the Sunzu Railway. It can also be reached by motor-car from Numazu (9 m.), about half the distance being along a good road on the shore of the bay with charming views. There are a number of simple thermal springs and these, together with the equable climate, have induced a number of wealthy people to build villas in the vicinity. **Inns:** Sakanaya, Yamadaya.